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MOVING PICTURE WORLD

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THE STAR WITHOUT A RIVAL-
NAZIMOVA
IN
THE BRAT.
RELEASED SEPTEMBER 1st.
METRO
MAXWELL KARGER-
DIRECTOR GENERAL.

MPA
X
Mov. Pic. W.

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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Insulting the Intelligence of Audiences Has Cost Picture Houses Millions!

Millions of dollars of profits have been lost to the motion picture industry because the intelligence of the theatre-going public has been under-rated—because educated grown folks have been treated by the screen as children—and because too little attention has been paid by Producers, Distributors and Exhibitors alike, to the tastes of high-class patrons (average Americans).

Statesmen have learned—some of them to their sorrow—that the American public is a reading and thinking public. The popular appeal of pictures is so great that this same reading and thinking public has accepted a steady diet of light, frothy literature for a long time with only mild protest. Many hundreds of thousands, with no protest at all, merely quit going to see pictures when they got their fill of the type of stories that find their way into picture form.

You can hold your old friends and win thousands of new ones by giving your high-class patrons some special consideration. All reading and thinking people know **Charles Dicken's "Dombey and Son," Oscar Wilde's "Lady Windermere's Fan"** and **Henry Irving's** great dramatic success, **"The Lyons Mail."** These literary gems have a powerful appeal and are of unusual interest to the best people in your neighborhood.

Announce **"Dombey and Son"** as an attraction and you will see new faces at your box office. Mothers and grandmothers will flock to your matinees with the children. You are offering them something they know and love!

Advertise **"Lady Windermere's Fan"** and wives will appear in your theatre with husbands who usually stay at home. You will give many a woman who is anxious to be a regular patron, if she can win her husband over to going to your theatre with her, an excellent chance to get that husband interested in pictures.

Book **H. B. Irving** in **"The Lyons Mail"** and you will hear comments of approval in your lobby, when your show is over, that will open your eyes to the hunger of your patrons for good, solid literature in pictures.

Don't neglect your reading and thinking patrons. Give them a chance to see something of real literary value and acknowledged dramatic worth.

NOW BOOKING AT ALL TRIANGLE EXCHANGES

The butler and the lady

JESSE L. LASKY *presents the*

CECIL B. DeMILLE PRODUCTION
"MALE AND FEMALE"

(created He them)

Founded on J. M. Barrie's famous play "The Admirable Crichton"
Adapted for the screen by Jeanie Macpherson

A PARAMOUNT-ARTCRAFT PICTURE

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
Artcraft Pictures

Milady's boudoir

A CECIL B. DeMILLE PRODUCTION

"*MALE AND FEMALE,*" Cecil B. DeMille's newest production, is a modern love drama of the most unusual power. Its scenes are set in the home of an ultra-fashionable lady of the most languid leisure and on an uncharted island in the South Pacific seas. The cast assembled by Mr. DeMille includes many famous artists, Gloria Swanson, Thomas Meighan, Lila Lee, Theodore Roberts, Bebe Daniels, Mildred Reardon, Raymond Hatton, Robert Caine, Julia Faye, Edna Mae Cooper, Mayme Kelso, Guy Oliver, Edward Burns, Wesley Barry and others.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Paramount-Mack Sennett Comedies

The things that mean "Mack Sennett"

ORIGINALITY, glorious fun, beautiful girls, comedians who are real artists, animals that are marvels, plots that are new, stunts that no one else can attain—that's some of the things "Mack Sennett" means.

Silly substitutes won't do—the public wants Paramount-Mack Sennett for its comedy pictures. It has learned what's what in comedy-land.

The first of the new feature comedies, "Uncle Tom Without the Cabin," will be released August 31. See it at your exchange! It's Mack Sennett at his very best. 'Nuff said!

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

"You're wanted on a criminal charge"

Thomas H. Ince *presents*

CHARLES RAY IN

"THE EGG CRATE WALLOP"

By JULIEN JOSEPHSON

Directed by Jerome Storm *Supervised by Thomas H. Ince* *Photographed by Chester Lyons*

HE used to throw egg crates on an express truck all day long. It developed a wallop in his left arm, a punch that came quick and neat and full of zip. It put to sleep whatever got in its way.

That wallop saved Jim Kelly's hide more times than once. And it saved his self-respect and honor and the love of the only girl in the world, too.

Just how that egg crate punch made a man of Jim is worth going to see.

You can judge this picture before you book it.

And you'll sure want to book it when you see it.

Released September 28

Paramount Post Nature Pictures

"The Playground of the Eyes"

The quintessence of Nature's beauty triple-distilled by the art of master photographers into a single reel of dream-like delicacy. A distinct novelty with a universal appeal.

See them at your exchange.

Produced by Post Pictures Corporation.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General

NEW YORK

ARTCRAFT PICTURES

Alex. Yokel *and*
J. Stuart Gillespie
PRESENT

PARAMOUNT-BRIGGS COMEDIES

By BRIGGS of the N.Y. TRIBUNE
Scenarios *and* Supervision *by*
CLARE A. BRIGGS

5,000,000 People Know "Skinnay"

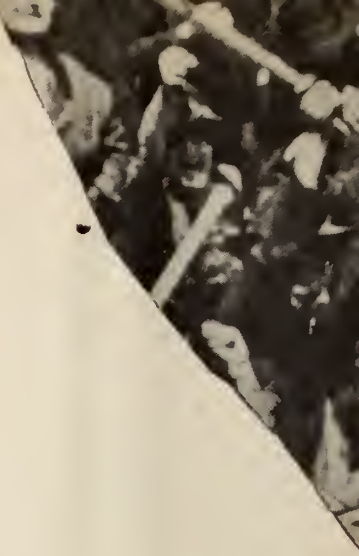
Exhibitors showing the Paramount-Briggs Comedies will reap the benefit of the publicity campaign to be waged in over 100 newspapers in which the "Skinnay" cartoons appear. They'll all want to see "Skinnay" and his friends acted by a clever company.

A one-reel comedy each week, ready for inspection at your exchange now.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK.

ARTCRAFT PICTURES

Have
YOU
the Right
to
Happiness
?



Carl Laemmle

presents

America's Foremost Emotional Actress

DOROTHY

in a marvelous dual role

PRODUCED BY

PHILLIPS

n the picture of the generation

UNIVERSAL-JEWEL

LOS ANGELES says —"A Master Picture"

GUY PRICE, of the Herald, says it is a big theme directed by a master hand—with a mighty cast. If the play meets with the same response in New York as it did at the California Theatre it will be an immediate success.

GRACE KINGSLEY, of the Times, says it is a powerful story vividly told. Holubar has a way of revealing his meanings in lightning-like flashes that keep one thrilled and uplifted.

WILLIAM CAMPBELL, of the Record, says that DOROTHY PHILLIPS never appeared in a more convincing role than that of the tigerish, warlike, bobbed-hair little Russian anarchist leader.

FLORENCE LAWRENCE, of the Examiner, says it is a broadly conceived spectacle dealing with problems which all the world must face. Miss Phillips rises to tremendous heights.

HENRY DOUGHERTY, of the Express, says Allen Holubar has produced a wonderful picture which will be numbered among the truly great productions of the year.

The Greatest Lov

UNIVERSAL
Production

The RIGHT TO HAPPINESS"

From the

California Theatre to Carl Laemmle

We wish to thank you for bestowing on our theatre the honor and privilege of giving "THE RIGHT TO HAPPINESS," the new Holubar-Phillips super-production, its world's premiere.

Never, during the entire time the California has been in existence, have we had so many voluntary expressions of unqualified commendation from our patrons.

For the entire engagement, from the opening matinee to the closing night, we had throngs of eager patrons lined in front of our box offices and entrances, and the gross receipts of the week's business exceeded our greatest expectations.

I consider the work of Dorothy Phillips in the role of SONIA, the girl of the tenements, absolutely the most artistic piece of emotional acting given to the screen this year, and I want to congratulate the Universal on having in Miss Phillips, truly, a star of stars.

FRED A. MILLER.

Story Ever Told

JEWEL
de Luxe

from Carl Laemmle to Allen Holubar

My dear Mr. Holubar:

In my years of experience as a moving picture Producer I have had the pleasure of viewing—and producing—many fine pictures.

And I have found that the truly great picture—the drama which lives longest in the memory and enjoys the widest popularity —is always and without a single exception founded on nobility in human character as expressed in love for mankind.

I think that, in "THE RIGHT TO HAPPINESS," you have created a picture which will live for many, many years to come. Certainly, there can be no nobler theme in any play, book or picture than that which you have here put upon the screen—and you have developed this theme with the talent of a Master. You have created not only the Picture of Today, but the Picture of Tomorrow—the Picture of the Generation.

I tender Miss Phillips, as well as yourself, my thanks and my heartiest congratulations.

Carl Laemmle

Carl Laemmle offers an

All Star Cast

in

a sensationally dramatic picture made from the famous Novel by Joseph Medill Patterson

"A LITTLE BROTHER OF THE RICH"

When you see this picture you will know what Universal can do

UNIVERSAL SPECIAL ATTRACTION

The "Go-get-em" Boys who Punished the Mexican Bandits

NEW YORK'S CAR STRIKE

THE 8th CAVALRY THAT WENT OVER THE MEXICAN LINE

When an American starts out to "get" something, he gets it. We got the Boche a little while ago when he tried to get thru at Chateau Thierry—and we got the Mexican bandits in short order. Here's a picture of the old 8th boys who went over that line like a herd of wildcats.

Make the same thing true of **your theatre.** When you start out to get the **best,** the **first,** the **world-coverer** in News Reel make it your business to get it and get it right away. There can't be any half-way stop on this line. You've got to have the first and the best or none at all—competition that doesn't compete is only a joke.

Make your contract with the **complete** Hearst News Service **today.** Then and then only will you be "getting" your audiences.

A-L-W-A-Y-S

THE BIRTH
OF THE POLISH
REPUBLIC

Hearst News—
International News—
Universal Current Events

These three great News Reels cover the world. Equipped with these three you become a leader among the leaders. Give this important—yes—vital matter of news reels as much attention as you give any single feature production and you'll settle it today and settle it right. Produced by Hearst—released by Universal. See your Exchange.

F-I-R-S-T

Some of the Scenes

ELMO LINCOLN

Supported by Grace Cunard *in*

"ELMO, THE

A Whirlwind Succession of Tremendous Feats and an Unparalleled

That Are Making

MIGHTY"

Money-maker among Serials

e Showed to 1100 People in an 800-pop. town!

as always been my claim that my house too big for the town in which I am located. ever—when I ran "ELMO, THE MIGHTY" pleased to say that my house was too small! uld not accommodate the people. I can fully say that, in the last six years, I have ad such a serial in my house. Its wonderful office attraction is such that I can't describe ords what I think of it.

peculiar part is this—Yukon has a popula- of only 800 people and is a poor show town t I played to 1100 people in one day."

ANDY BATTERTON, Mgr.
Lyric Theatre,
Yukon, Penna.

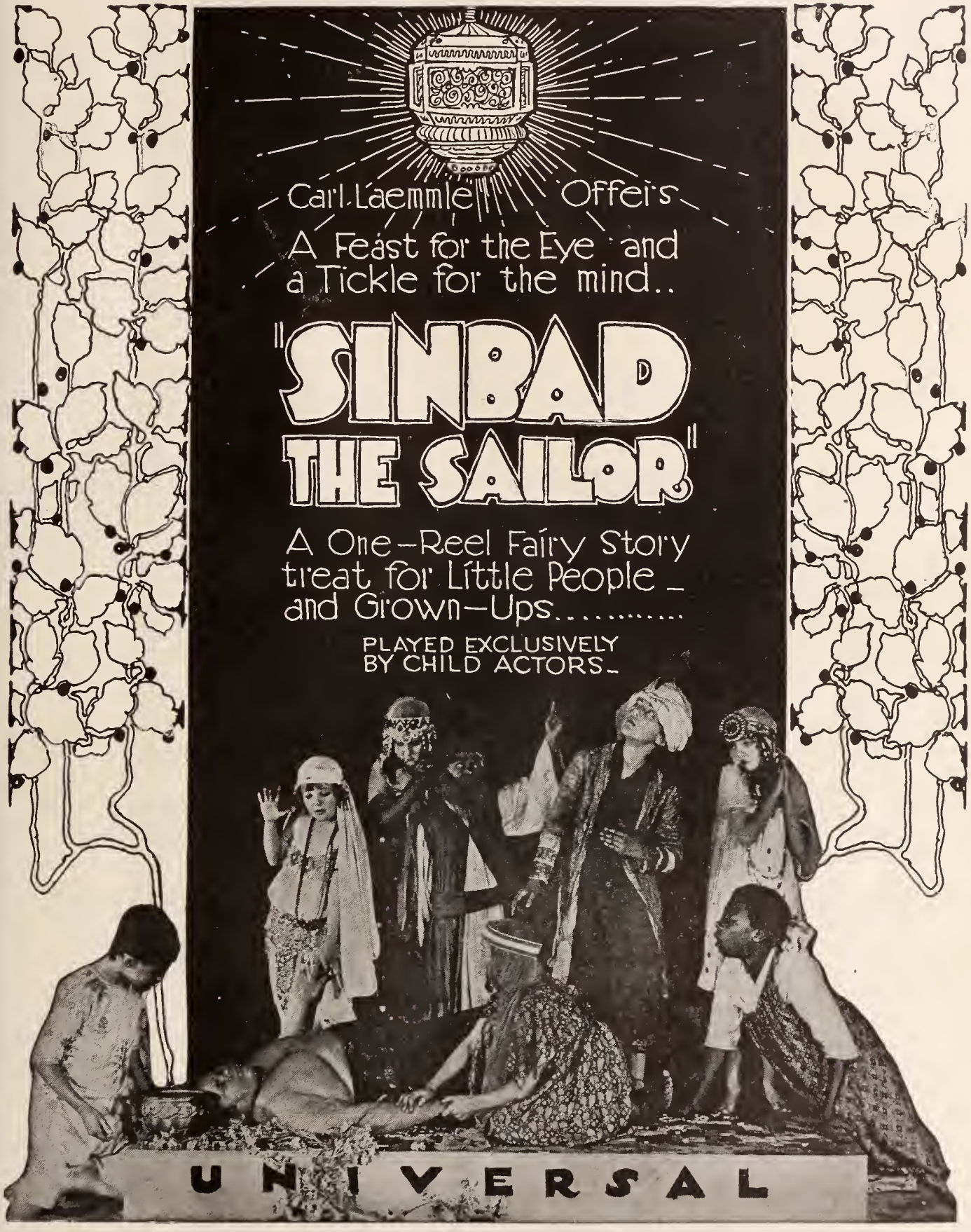
UNIVERSAL

Mary MacLaren

in that wonderfully appealing picture which has won every critic in the land.

"A PETAL on the CURRENT"

A UNIVERSAL SPECIAL ATTRACTION


Carl Laemmle Offers
A Feast for the Eye and a Tickle for the mind..
"SINBAD THE SAILOR"
A One-Reel Fairy Story treat for Little People and Grown-Ups.....
PLAYED EXCLUSIVELY BY CHILD ACTORS
UNIVERSAL

CHARLIE CHAPLIN made five pictures that are conceded by critics to be the comedies de luxe of the silver screen. Time finds, and will find, these classics unrivaled, for they contain that vital spark that sets every audience aglow with laughter. To please your patrons and crowd your theatre TRY NOW to get the Essanay-Chaplin comedies, "A Night in the Show," "The Bank," "Police," "Shanghaied," "Triple Trouble". At all World Film Exchanges.

The Sign of Service

"Tag! You're It!"

BUT YOU DON'T HAVE TO
PLAY THE GAME THAT WAY
IF YOU DON'T WANT TO

IT is to enable you to play motion pictures *your way* that Realart has come into existence.

You have said you wanted BIG STARS, GOOD STORIES and COMPETENT DIRECTION *combined* in *each* picture.

You have pleaded for SERVICE—prompt deliveries, courteous consideration, intelligent assistance in exploitation and such reasonable co-operation as any good customer is entitled to receive.

You have declared your desire to be emancipated from insincerity, exaggeration, bluff, bluster and buncombe.

You want to buy as other merchants buy—on a basis of known value.

Realart Pictures and Realart Policy meet your requirements. Realart stands on the theory that there is a big field for the right pictures, sold on the right principle.

You will find this policy clearly reflected in the spirit of the men of the new organization. Their very enthusiasm bespeaks supreme confidence in Realart Pictures, in Realart Service, and in Realart Ideals.

You don't have to be "it." You can play the game the *Realart* way! For the Realart way is *your* way!

Emile Chautard
REALART
PICTURES

The Sign of Superiority

Emile Chautard

To Release Through Realart

EMILE CHAUTARD was to the drama born. Artist, author, actor, stage and screen director—he has climbed the long, steep steps to international fame.

Leading man for years at the foremost Parisian theatres, playing with Madame Rejane and other great stars; director of early French photoplay successes, such as "The Girl from Rectors" and "The Merry Widow;" in America responsible for many of the best pictures of Alice Brady, Elsie Ferguson, Lina Cavalieri, Vivian Martin, Doris Kenyon, Mollie King and other popular actresses; now making a series of six big *photonovels* for Mayflower Photoplay Corporation, Isaac Wolper, President, to be released through Realart.

The first of the new series of pictures by this master director is a story based on what Gilbert K. Chesterton calls "probably the best detective tale of our times," Gaston Leroux's

"The Mystery of the Yellow Room"

A crime is committed in a room with no conceivable exit for escape. But the offender *does* escape; passes from the room like a shadow. And in his explanation of the apparently impossible, EMILE CHAUTARD has presented a story that rivals Edgar Allan Poe's remarkable problem in the murder of the "Rue de La Morgue."

"The Mystery of the Yellow Room" will make box office history. Will YOU share in it?

The Sign of Satisfaction

A Man's Waiting For You!

He has something to say that will interest you—something vital, *about profits!*

He is prepared to demonstrate that an event really *new* and *big* has taken place in filmdom during the last few weeks.

You will find his address below. And he will be at that address whenever you tell him you will call. Or, he will call on you whenever you tell him you have the leisure.

TODAY? NOW!

CITY	STREET ADDRESS	MANAGER
ATLANTA	Room 302 Hirsch Bldg., 146 Marietta Street	Joseph L. Marentette
BOSTON	5 Isabella Street	Walter R. Scates
BUFFALO	221 Franklin Street	Henry E. Wilkinson
CHICAGO	Room 1204 Consumers Bldg., 220 South State Street	Harry W. Willard
CINCINNATI	Room 910 Mercantile Library Bldg.	Mark Goldman
CLEVELAND	Room 200 Bangor Building, 942 Prospect Avenue, East	James B. Reilly
DALLAS	1905 Commerce Street (Temporary Address)	D. Callahan
DENVER	1742 Glenarm Street	Bert R. Latz
DETROIT	Room 607 Joseph Mack Bldg.	C. G. Kingsley
KANSAS CITY	Rooms 509-10 Republic Bldg., Cor. 10th and Walnut Streets	John N. MacMeekin
LOS ANGELES	Suite 839-840 Merchants National Bank Bldg., Sixth and Spring Streets	Oren F. Woody
MINNEAPOLIS	Room 801 Produce Exchange Building	Harry L. Hollander
NEW YORK	729 Seventh Avenue	Lester W. Adler
OMAHA	1214 Farnam Street	Melville E. Maxwell
PHILADELPHIA	Southeast cor. 13th and Vine Streets	Jay Emanuel
PITTSBURGH	1018-1020 Forbes Street	Nat Barach
SAN FRANCISCO	Rooms 1006-1008 David Hewes Building, 995 Market Street	Ralph B. Quive
SEATTLE	Room 216 White Building	Albert W. Eden
ST. LOUIS	3626 Olive Street	J. C. Ragland
WASHINGTON	Rooms 806-820 Mather Bldg., 916 G St., N. W.	Wm. H. Rippard

J. S. Woody, General Sales Manager — Ben F. Simpson, Field Manager

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 West 42nd Street, New York City

The Sign of Success

FRANK KEENAN in The WORLD AFLAME

FRANK KEENAN

SOME COMMON SENSE AND GOOD JUDGMENT:

"Either fully realize that the playing of 'The World Aflame' is more than an incident in the history of your house, and carefully plan a dignified exploitation campaign, so unusual and complete in its scope that you will have secured the attention of both the great classes which go to define Capital and Labor, or leave it alone. This is a film for no halfway measures. If you take advantage of the opportunity which is presented from almost every angle you will reap a great harvest of financial profit and deliver a message of vast importance to nearly every man, woman and child in your city."

MOTION PICTURE NEWS

A SPECIAL

Produced at Robert Brunton Studios
Directed by Ernest Warde
Written by F.X. James and Jack Cunningham

Pathé
Distributors

Albert Capellani Productions presents
Dolores Cassinelli
in
The Virtuous Model
A title that's worth a lot of money, Capellani's masterful direction, a beautiful star, an all-star cast and a story with a lot of "zip", make this picture a good bet for any exhibitor.
Adapted from Pierre Wolff's famous play "The Gutter"
Directed and picturized by Albert Capellani
Pathé
Distributors

Yvonne Delva and Creighton Hale
in The

Thirteenth Chair

A first class "mystery" story always gets the public and the dollars.

"The Thirteenth Chair" made its really unusual success on the stage because the author, Bayard Veiller, had created a perfect mystery play, with the ending always in doubt.

You benefit by a great title and the vast amounts spent in advertising the original production.

Everybody knows "The Thirteenth Chair." Advertise it properly, enthusiastically, and it will do big things for you.

Directed by Leonce Perret

Produced by Acme Pictures Corp'n

Pathé
Distributors

Albert Capellani Productions, Inc. presents

June Caprice and Creighton Hale *in* The LOVE CHEAT

Many men who would scorn to cheat in business, in sport or at cards, do not hesitate to cheat in love.

"The Love Cheat" tells of such a man and the girl whom he deceived.

The sort of a story your public likes; and the kind of a picture you have learned to expect from its director, Albert Capellani.

Pathé Distributors

A Paramount-Artcraft Picture

Adapted from "Billeted," by F. Tennyson Jesse and H. M. Harwood. Scenario by Frances Marion.

How'd You Like To Be The Patient?

IT certainly is what you might call a "deuce" of a fix to be in—although a man might call it something else! A *man* under a charming and unchaperoned widow's bed at dead o' night! Not a stranger either! A perfectly hopeless case! Ah! And *but*! Although she had no excuse you should have heard what *he* said! It seems beyond reason, but he *proved* it! No hope for Dame Grundy here! Nothing for the Dame to do but evaporate into thin atmosphere! It's a great comedy! A great thrill picture! A great Billie Burke picture! You'll really want to book it. Released Sept. 7.

Adolph Zukor *Presents*

BILLIE BURKE

in "The Misleading Widow"

(*By arrangement with* Florenz Ziegfeld, Jr.)

Directed by J. S. ROBERTSON

This is the three column ad cut obtainable in cut or mat form at your exchange

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

A RECORD OF TWENTY THOUSAND DAYS!

Three weeks before the opening day of Paramount-Artcraft week, 20,000 solid days of Paramount-Artcraft Picture showings for that week had been booked.

Thirty-four hundred theatres by August 9th had asked to participate in Paramount-Artcraft week.

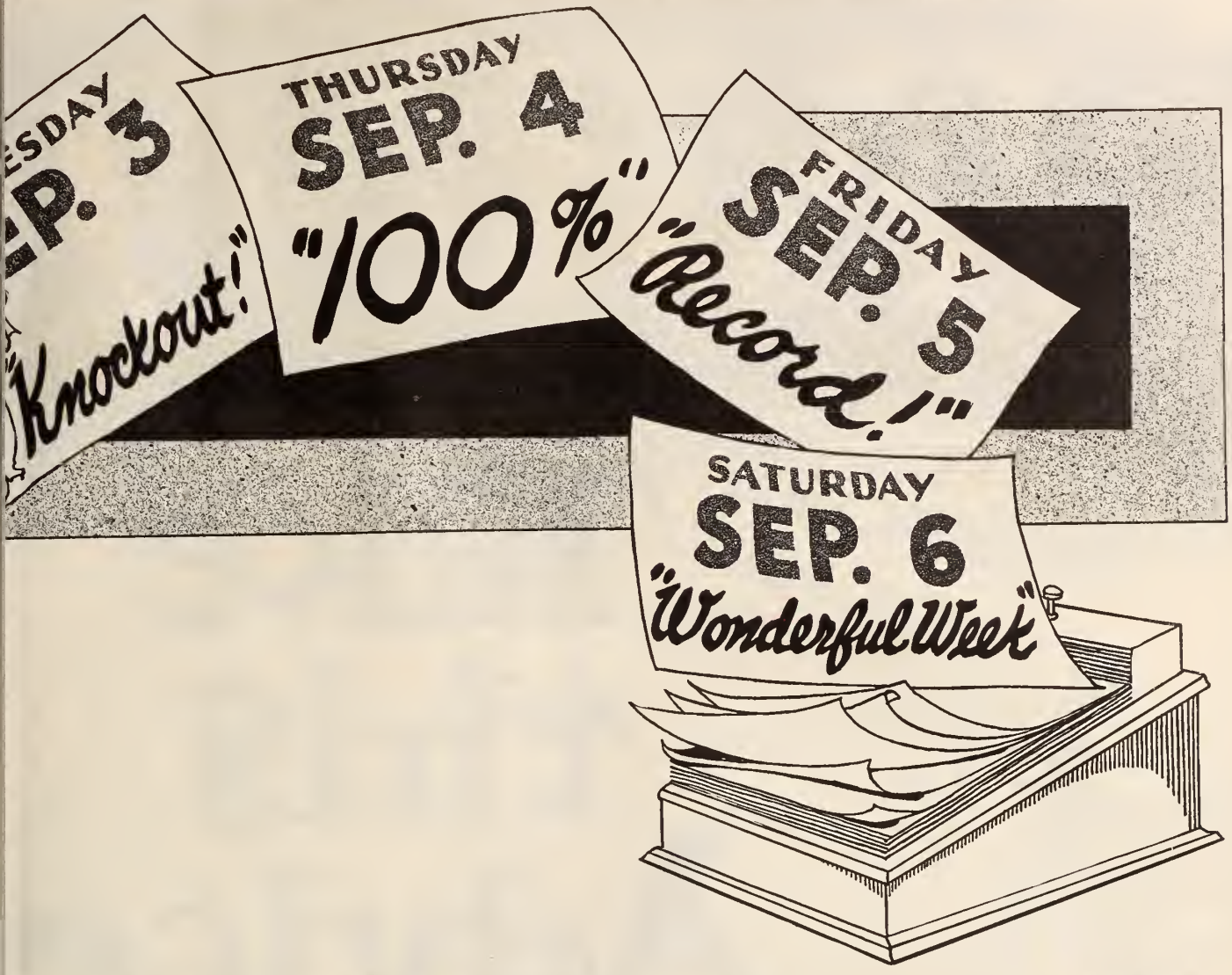
Thirty-four hundred theatres and many thousands more are going to write the history of big business on their books from August 31st to September 6th. And they are going to keep writing it every day and every week thereafter that they show Paramount-Artcraft Pictures.

Paramount-Artcraft week and its enormous success, already assured is your augury for the best and greatest motion picture season in the history of the screen.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



AND MANY THOUSANDS MORE TO COME!

Some of the Famous Players-Lasky Corporation exchanges have had to refuse further bookings for Paramount-Artcraft week.

Every available print of the Paramount-Artcraft Pictures in those exchanges has been contracted for use during that week.

But it isn't too late to join in this biggest motion picture busi-ness *year* in the whole history of the screen. Even if you missed this week, there are fifty-one more to come.

The success of Paramount-Artcraft Week, in receipts, in pres-tige, in steady patron building, demonstrates what a Paramount-Artcraft *year* will be.

People will crowd the theatres next week because they want to see Paramount-Artcraft Pictures. And that holds good all the year round.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

WARNI

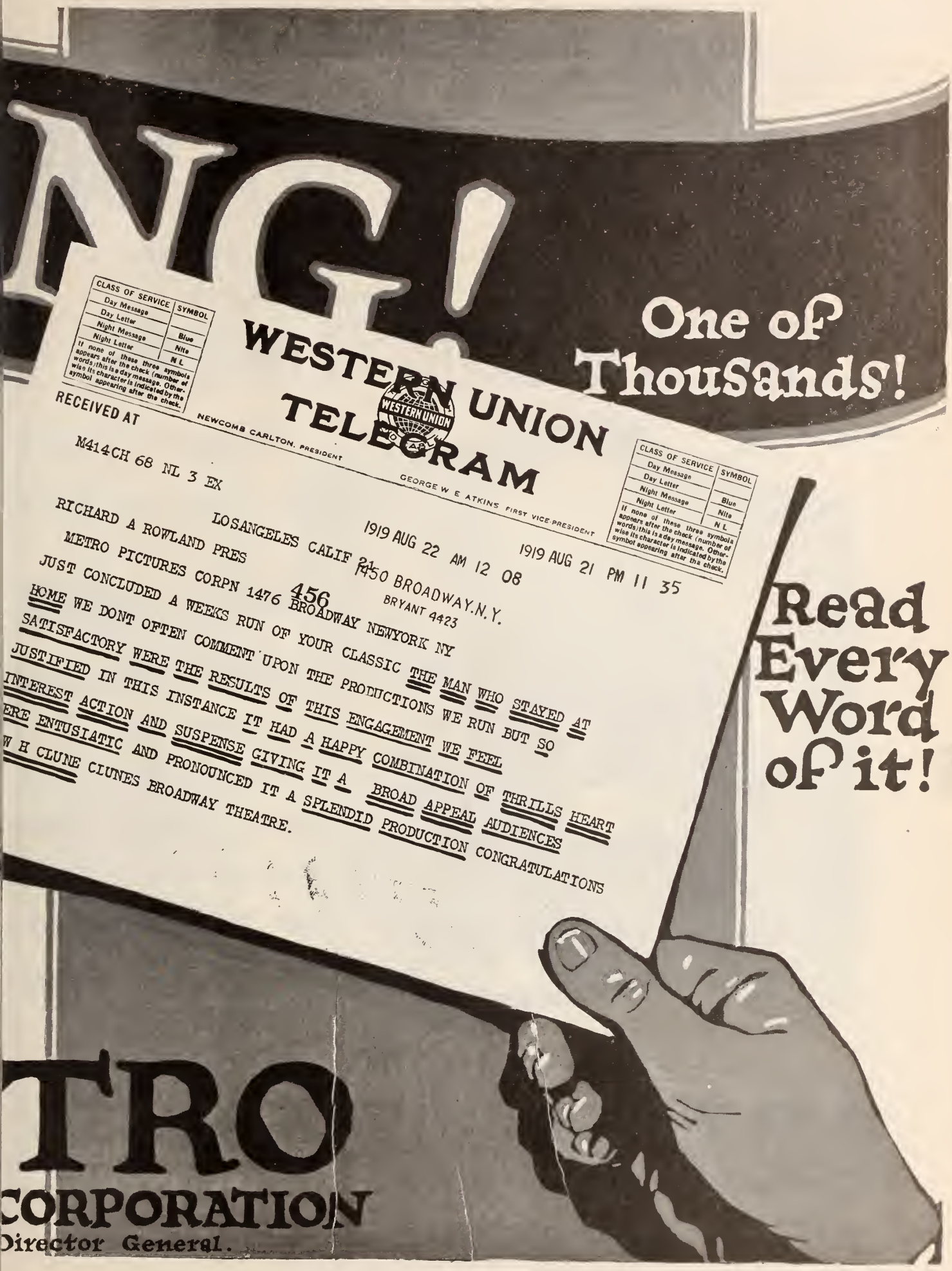
Take this Advice

METRO makes pictures that make money. Get in line & cash in on this sensational feature—the biggest mystery story of the last decade!

ME

PICTURES

Maxwell Karger


NG!
One of Thousands!
WESTERN UNION TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS FIRST VICE-PRESIDENT
CLASS OF SERVICE
Day Message
Day Letter
Night Message
Night Letter
SYMBOL
Blue
Nite
N L
If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.
RECEIVED AT
M414CH 68 NL 3 EX
LOSANGELES CALIF 21
1919 AUG 22 AM 12 08
1919 AUG 21 PM 11 35
RICHARD A ROWLAND PRES
1450 BROADWAY.N.Y.
BRYANT 4423
METRO PICTURES CORPN 1476 BROADWAY NEWYORK NY
456
JUST CONCLUDED A WEEKS RUN OF YOUR CLASSIC THE MAN WHO STAYED AT
HOME WE DONT OFTEN COMMENT UPON THE PRODUCTIONS WE RUN BUT SO
SATISFACTORY WERE THE RESULTS OF THIS ENGAGEMENT WE FEEL
JUSTIFIED IN THIS INSTANCE IT HAD A HAPPY COMBINATION OF THRILLS HEART
INTEREST ACTION AND SUSPENSE GIVING IT A BROAD APPEAL AUDIENCES
ERE ENTUSIATIC AND PRONOUNCED IT A SPLENDID PRODUCTION CONGRATULATIONS
W H CLUNE CIUNES BROADWAY THEATRE.
Read Every Word of it!
TRO
CORPORATION
Director General.

B-A-ROLFE

presents

The ROBERT W. CHAMBERS SERIES

magnificent productions of great stories
by a great author, beginning with

"THE AMAZING LOVERS"

adapted by CHARLES A. LOGUE
from "The Shining Band"
by
ROBERT-W-CHAMBERS

—a story which for its vital plot, its vivacity, piquancy and sentiment stands out as one of the best of the Chambers works.

WATCH FOR FURTHER ANNOUNCEMENTS

A. H. FISCHER FEATURES, INC.

A. H. Fischer, pres. & treas.; B. A. Rolfe, vice-pres.; Chas. A. Logue, sec'y.

NEW ROCHELLE, N. Y.

"WHO IS MONSIEUR X.?"

THE MYSTERIOUS MASTER MIND OF THE SACRED TWELVE SWORN TO RECOVER FROM THE FOUR CORNERS OF THE EARTH THE NINE DAGGERS THAT OPEN THE DOOR TO THE HIDDEN "DEVIL'S TRADEMARK"

"The Trail of the Octopus"

FEATURING
BEN WILSON &
NEVA GERBER

15 SMASHING
EPISODES

"THE SERIAL OF A THOUSAND THRILLS"

PRODUCED UNDER THE PERSONAL SUPERVISION of BEN WILSON

BOOK
HALLMARK PICTURES
THRU
S.A. LYNCH ENTERPRISES, INC.
FOR
ST. LOUIS, KANSAS CITY, OMAHA, ATLANTA, DALLAS, & NEW ORLEANS TERRITORIES
AND THRU
FILM CLEARING HOUSE EXCHANGES
FOR ALL OTHER TERRITORIES

FOREIGN RIGHTS CONTROLLED BY DAVID P. HOWELLS

A Few Words About "BUNK"

All the extra exploitation, all the extra newspaper advertising, all the additional service departments and special men in the branch offices are not going to make average pictures or poor pictures earn you any more money now than they have in the past.

If all of this forced draught effort does not pull in the crowds the first day, the after-effect will injure your house for the future. *You feel the injury of over-promotion on "the next picture."*

We know a picture on which between $8,000 and $9,000 newspaper advertising was spent in a single city in three days—and even that comparative mountain of money did not deliver a week-long patronage.

The demand—the requirement—the essential thing for exhibitors today is the picture that has within itself power—the power to draw patrons—the power to make people like it and talk about it.

Is there any exhibitor anywhere who is such *a fool* as to believe that he is not paying for all these wasteful, freak, circused campaigns? Or for the extra "service men?" Or for the extra local advertising?

You *are* paying for them—you can bet your last dollar you are!

A vital question for exhibitors to consider right now is: Are you buying *pictures* or are you buying *exploitation* that is from fifty to seventy-five percent unprofitable, and most of it done by men who never owned or operated theatres and who know few, if any, of the actual problems of showmanship?

The error of this year for many exhibitors will be that many pictures will not live up to the 100% exploitation standards. All W. W. Hodkinson releases will be carefully graded in keeping with their values and exploited honestly *in keeping with their values.* In the Hodkinson organization no exhibitor will be victimized by the power of publicity.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

He chanced his liberty on the turn of a card!

A thrilling story of love and jealousy, high finance and political ambition. Hundreds of thousands saw this great drama on the stage. Just as many and more want to see it on the screen.

HARRY T. MOREY
in
"THE GAMBLERS"

CHARLES KLEIN'S GREAT PLAY

Directed by PAUL SCARDON

VITAGRAPH
Albert E. Smith, *President*

Pauline Frederick
Has Registered Her Biggest Hit

Samuel Goldwyn
presents

Pauline FREDERICK
in
Bonds of Love

by Louis Sherwin *Directed by Reginald Barker*

The magic of the story itself unquestionably inspired the actress for the greatest performance of her career. The author and the directors must have been inspired by the theme—its uniqueness and the compelling power of it.

Keeping well in mind that you have the privilege of seeing this picture before you book it, we do not hesitate to tell our best exhibitors to take it without the slightest doubts.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

CHARLIE CHAPLIN

on

COMEDY

C. C. has recently passed an opinion.

Charlie Comedy Chaplin, being the supreme court of final resort on all matters connected with the enterprise known as the laugh, has the right to be heard with infectious attention.

Reviewing the field of comedy, realizing that none there is to challenge his own unconquered throne, he has said these words:

> "*It is the finest comedy I have seen in many a day. It is clean and laughable*".

Strong words, those, C. C. and therefore to be taken as the Law. Who would dispute them?

"*The finest comedy*"—in it he referred to one of the

Capitol Comedies

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

Smiling "Bill" PARSONS

in

He Did and He Didn't

A Capitol Comedy

Directed by William Seiter

Can a man kill himself and pay his rent bill at the same time? Is it legal to arrest a man who commits suicide and thus defrauds his landlord? Who knows of a nice, painless, clean and guaranteed method of suiciding which eliminates all the nasty features?

Bill is doing it and then again he isn't. In his search for the way out he encounters so many hair-raising dangers that he really can't decide how to do it. The complications are distressing to Bill and side-splitting to the audience. Every time that Bill breathes something happens to the audience. *Register on the cash-register, please.*

Read Charlie Chaplin's own letter about Capitol Comedies. See the opposite page

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN *President*

16 East 42nd Street New York City

Theatre Changes Policy to Get GOLDWYN PICTURES

Signed Year's Output

Full Week Runs

Excellent Advertising-Delivering the Goods

C. W. Midgley, manager of the AMERICAN THEATRE, Oakland, Cal., the most important house in that section of the country, has written a letter. It is so emphatic and makes such extraordinary statements, that it is being passed on to the other exhibitors of the nation. Here is what Mr. Midgley wrote:

Dear Mr. Goldwyn:

We have reviewed the first four of the new productions and *desire to congratulate you.* We are so *enthusiastic* over the showing you have made that we *are signing up for the entire year's output.* We are changing our policy *from three and four day to full week runs* on every production. You have, through your *excellent advertising* and the actual *delivery of the goods,* raised our enthusiasm to the highest pitch, and have sold us. Now it is up to us to sell the wonderful product to the public.

(*Signed*) C. W. MIDGLEY,
American Theatre,
Oakland, Cal.

Goldwyn Pictures are winners — every one of them. You may see them before you book them, if you like Your Goldwyn opportunity is here!

OUT OF THE INKWELL

In some of the past Bray Pictographs, we did a little experimenting with a brand new super-animated cartoon.

We wanted to see how the public liked it. We wanted to see if they liked it as well as we did.

They did.

Already "Out of the Ink-well" by Max Fleischer, is the classic of animated cartoons. For humor, surprises, delicacy and accuracy of action, nothing has ever approached this feature.

The little clown who grows right before your eyes out of the pen point and then shrivels up and flows back—just drops of ink, is known from Coast to Coast.

He is going on with many new tricks, inspired by the genius of his creator and aided and abetted by the staff of Bray idea men.

He is frequently in the new and greater

Goldwyn BRAY Pictograph

Beginning September 7th, as you have already been informed, the Bray Pictograph is distributed through Goldwyn, and by merely notifying your closest Goldwyn Exchange, your service may be continued. You understand that your service of the Bray Pictograph need not in any way be interfered with or interrupted because of the change in distribution.

If you have not yet realized the unusual features of this greater short-reeler, think of all that is being given in concentrated, crystallized form, weekly.

In addition to the animated cartoon, ***comes shortly, the world's first colored cartoon.*** (Bray is always the first in every improvement of short-reelers.)

Also Popular Science Adventure; and Romance; Pictures of the Invisible; Cartoons of the leading comics and many other features.

Produced by the BRAY Pictures Corporation

Released through

GOLDWYN

ANNOUNCEMENT

Hampton Del Ruth, who for a period of over five years has been intimately identified with the productions of all Keystone and Sennett-Paramount Comedies, in capacity of managing editor, director and production manager, has severed his connections with the latter studio, and is at present engaged in editing and personally supervising the direction of all William Fox-Sunshine Comedy Productions.

Mr. Del Ruth personally assures the exhibitor of the same high standard of comedy production with which his name has been so closely identified in the past.

Associated Players

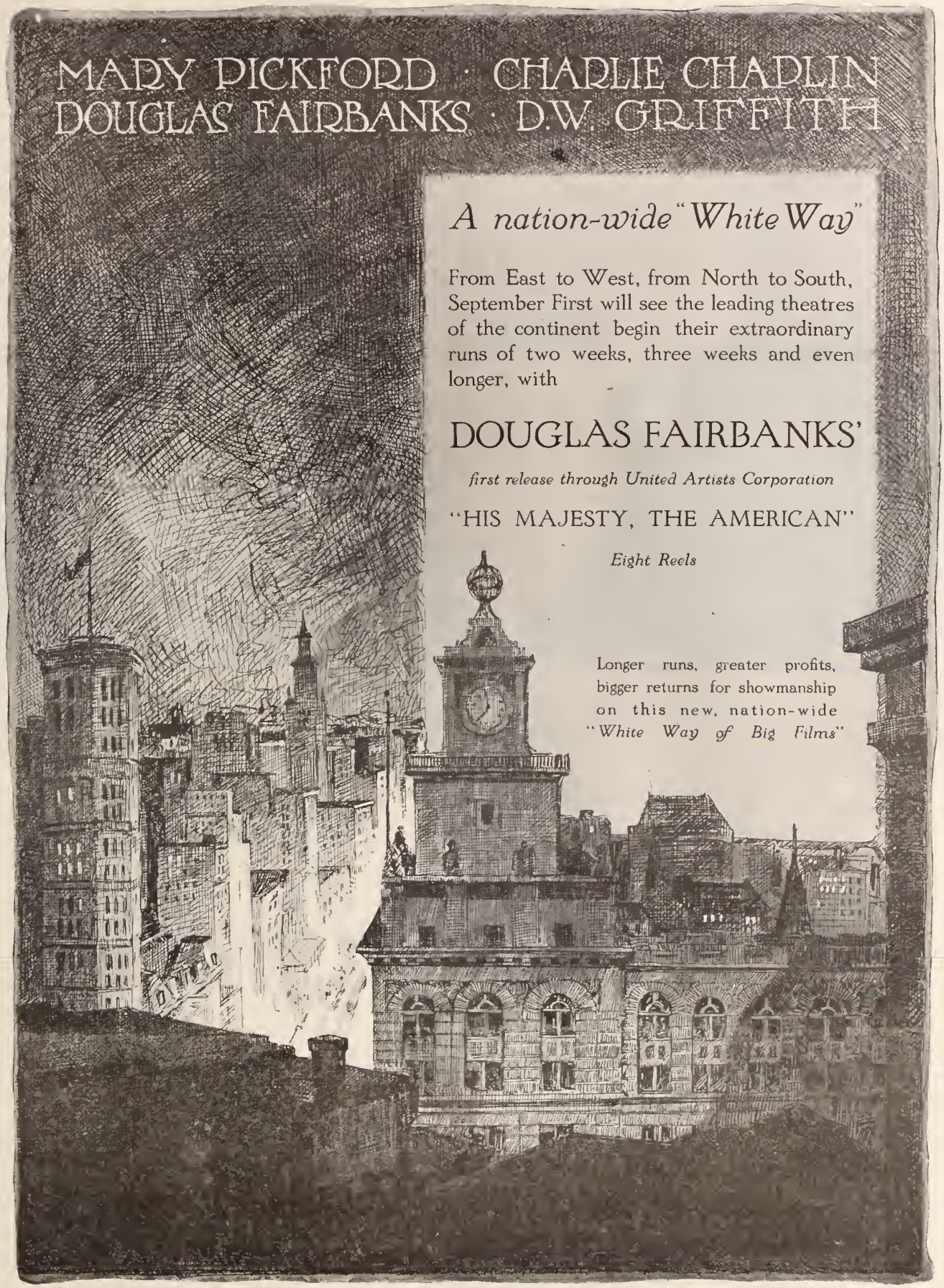
Chester Conklin	*Jack Cooper*
Polly Moran	*Slim Somerville*
Glen Cavender	*Ethel Teare*
Tom Kennedy	*Ed Kennedy*
Harry Booker	*Harry McCoy*
Bill Franey	*Billy Armstrong*
Alice Davenport	*Laura LaVarnie*

Bobbie Dunn

With a chorus of thirty bathing beauties including Marvel Rea, Dorothy Lee, Vera Steadman

New Sunshine Releases
produced under the personal supervision of Hampton Del Ruth

The Yellow Dog Catcher
Chicken a la Cabaret
Wild Waves and Women
Footlight Maids
Back to Nature Girls
Her First Kiss
Sheriff Nell's Comeback
His Naughty Wife
The Roaming Bathtub
A Schoolhouse Scandal
Hungry Lions and Tender Hearts


MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
A nation-wide "White Way"
From East to West, from North to South, September First will see the leading theatres of the continent begin their extraordinary runs of two weeks, three weeks and even longer, with
DOUGLAS FAIRBANKS'
first release through United Artists Corporation
"HIS MAJESTY, THE AMERICAN"
Eight Reels
Longer runs, greater profits, bigger returns for showmanship on this new, nation-wide "White Way of Big Films"

UNITED ARTISTS CORPORATION

729 Seventh Avenue, New York

Oscar A. Price, President. Hiram Abrams, General Manager

WHAT DID I TELL YOU?

The Hall Room Boys Going Like Wildfire

In spite of the fact that we have asked higher prices for franchise rights than any other two-reel comedy—the state rights buyers have quickly bought up territories—

Exhibitors who have requested information regarding booking arrangements are respectfully requested to communicate with

Consolidated Film Corp., San Francisco, Cal.—For California, Arizona and Nevada
Celebrated Players Film Corp., Chicago—For Illinois and Indiana
Quality Film Company, Pittsburgh, Pa.—For W. Pennsylvania and W. Virginia
Masterpiece Film Attractions, Philadelphia—For E. Penna. and So. New Jersey
Merit Film Corp., New York City—For New York State and No. New Jersey
Standard Film Service, Cleveland, Ohio—For Kentucky, Ohio and Michigan
Exhibitors Film Exchange of Wash., D. C.—For Del., Md., Dist. Col., Va.

DON'T FORGET
Flanagan and Edwards
Nationally known vaudeville headliners playing the leads.

REMEMBER
Hall Room Boys Cartoons
Published for over 15 years in leading newspapers.

Twenty-six Two-Reel Comedies a Year
Released Every Other Week
Produced by

NATIONAL FILM CORPORATION OF AMERICA

WM. PARSONS, President
Wire or 'Phone
1600 BROADWAY

JACK and HARRY COHN

JOE BRANDT, General Representative
Don't Wait to Write
NEW YORK CITY

TRIANGLE PICTURES IMMORTAL

In the past ten years a few motion pictures have been produced which are really great—great in conception, in artistry, in genius of direction, and in camera wizardry.

Film Art has won its way into the hearts of millions because of these wonderful pictures, just as literature, music, sculpture and painting are measured by their masterpieces.

Dozens of good pictures are produced every month—pictures well worth seeing. But once in a great while there is created a picture that will never die—a picture that touches the heart, that is colored with romance, shadowed with tragedy, a picture that sparkles, thrills and supremely satisfies—A PICTURE IMMORTAL.

From thousands of pictures produced in the last ten years we have selected a number which, measured by the judgment of the most prominent film authorities and by the supreme judgment of the theatre-going public, are the finest examples that Motion Picture Art has achieved.

These pictures are priceless. They rank with the masterpieces of older arts, with great paintings or with classics of literature.

The first of these, available September 7th, is

"Let Katy Do It"

a D. W. Griffith Production

released by the

Triangle Distributing Corporation

1457 Broadway New York

With New Prints, New Paper, New Cuts and Advertising Accessories.

There's Pep in the Picture

Get this---

"Some people say happy marriages are made in Heaven, but, believe me! the good old family doctor polished off this courtship."

Joseph M. Schenck

Presents

Constance Talmadge

in

A John Emerson-Anita Loos

Production

"A Temperamental Wife"

Directed by David Kirkland

and Pep in the Advertising

Here's another---

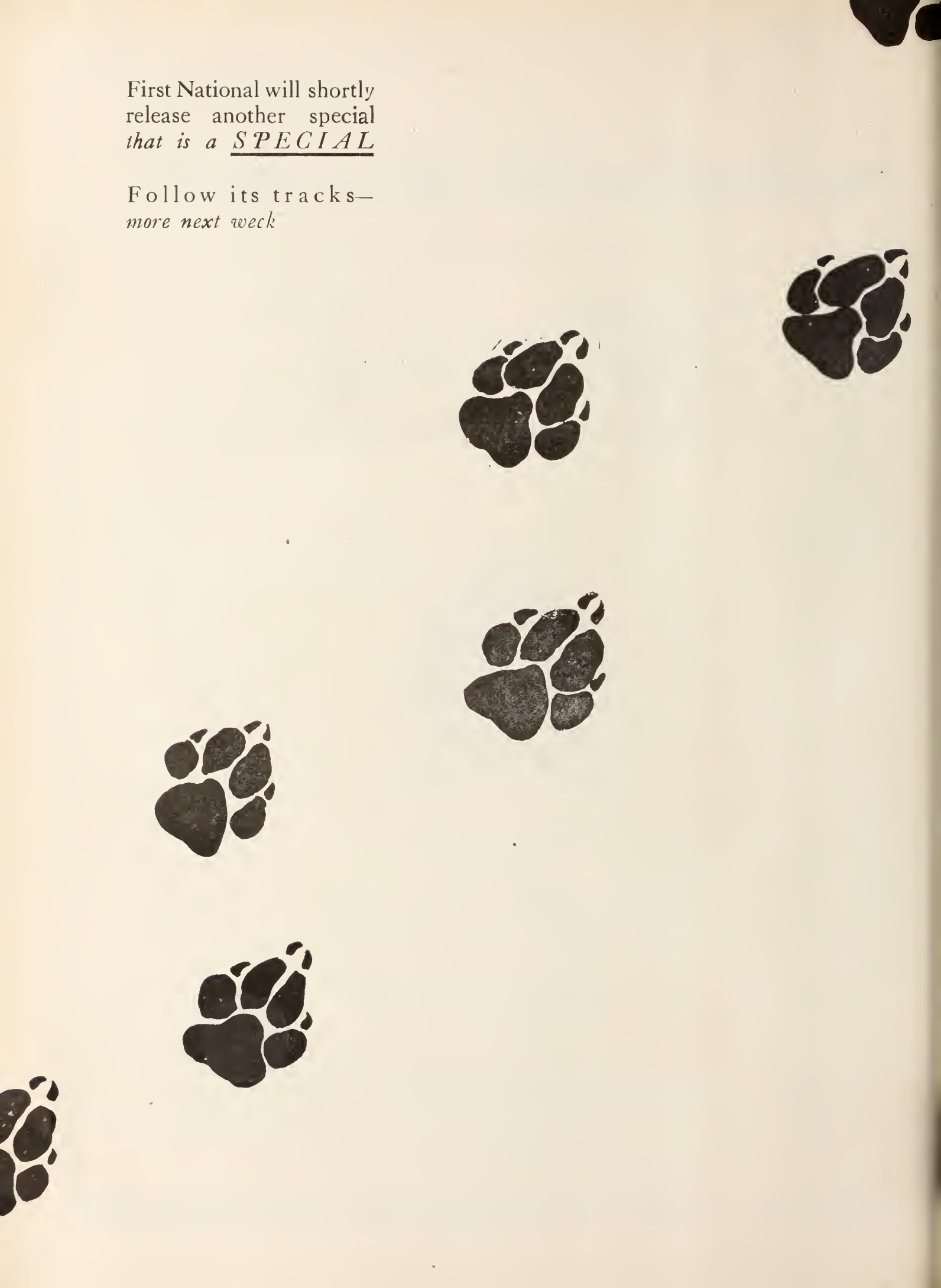
It's fast and furious!
The wife is fast and the husband furious.

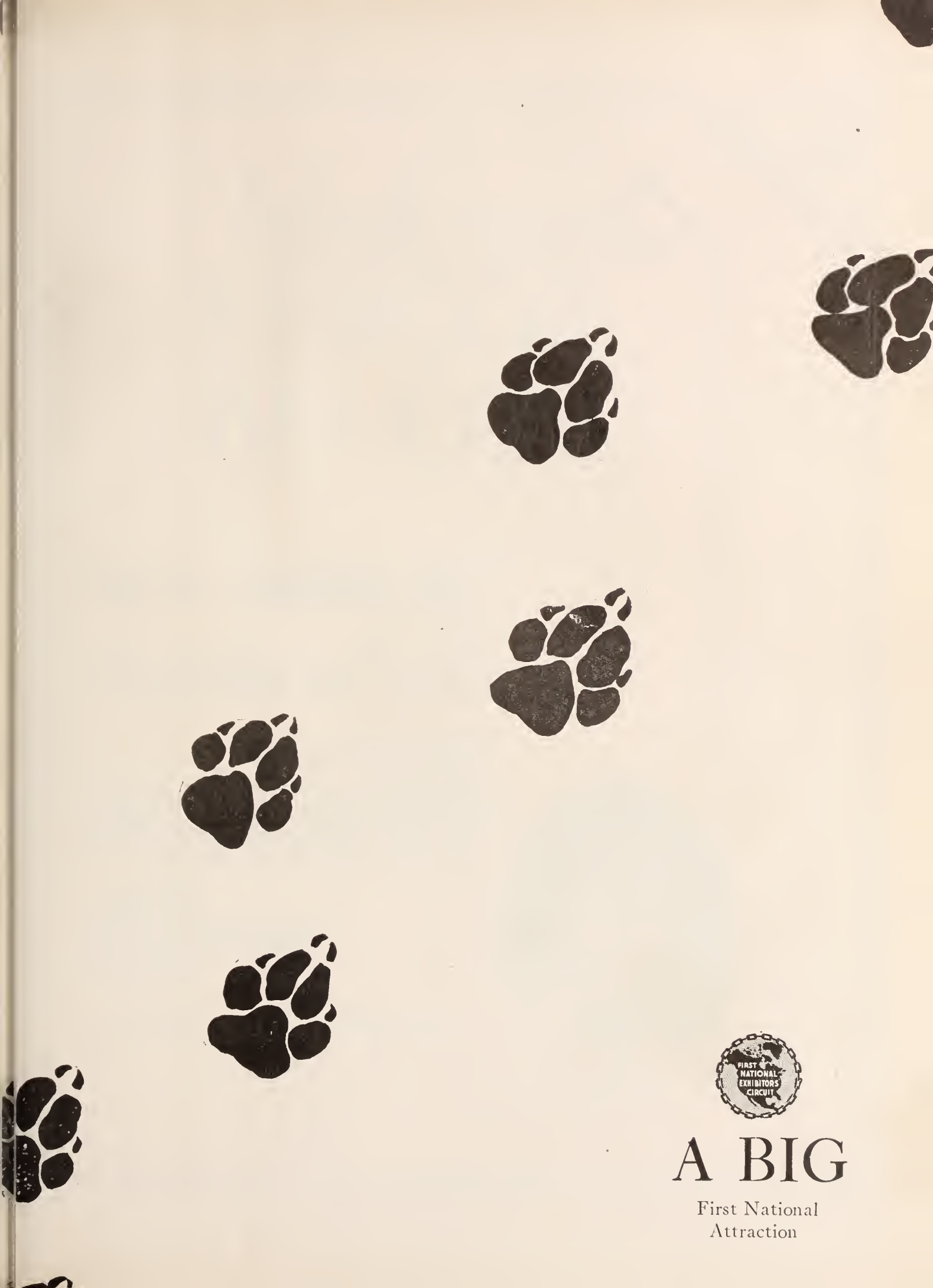
A Peppy Play about wives and stenogs.

A First National Attraction

First National will shortly release another special *that is a* <u>*SPECIAL*</u>

Follow its tracks—
more next week





A BIG

First National
Attraction

WORLD-PICTURES

Oscar Apfel SCORES KNOCK-OUT

"THE OAKDALE AFFAIR"
Starring
EVELYN GREELEY

READY FOR PRE-RELEASE FIRST-RUNS AFTER SEPTEMBER 8TH.

WIRE RESERVATION TODAY

DISTRIBUTED BY WORLD

ROBERTSON-COLE PRODUCTIONS

SEASON OF 1919-1920

Pictures of a High Standard of Excellence

Sessue Hayakawa

Bessie Barriscale

H. B. Warner

Edith Storey

Beatriz Michelena

William Desmond

Brentwood Pictures

Strand Comedies

Scenic Adventure Series

Martin Johnson Pictures

New Female Star *(to be announced)*

New Male Star *(to be announced)*

Robertson-Cole Specials

Robertson-Cole will continue to offer the exhibitors a product with which they can make money.

ROBERTSON-COLE PRODUCTIONS

SESSUE HAYAKAWA

In a series of eight new Haworth Productions commencing in October.

BESSIE BARRISCALE

Will appear in eight new B. B. Features starting in November.

H. B. WARNER

Jesse D. Hampton will present Mr. Warner in six additional subjects following "The Man Who Turned White" and "The Pagan God."

EDITH STOREY

After a year in war work, devoting her strength and talent to the soldiers and sailors in a modest unheralded way, will be offered in a series of eight new pictures to be produced by Haworth.

BEATRIZ MICHELENA

In two more big compelling outdoor dramas.

WILLIAM DESMOND

Will be presented by Jesse D. Hampton in two productions following "A Sage Brush Hamlet."

BRENTWOOD PICTURES

Three more productions on the order of "The Turn in the Road," "Better Times" and "The Other Half" directed by King W. Vidor.

TWO NEW STARS

A man and woman star of the first magnitude whose names will be announced later.

STRAND COMEDIES

A single reel comedy produced each week especially for Robertson-Cole.

SCENIC ADVENTURES

Episodes of enthralling interest centering about wonder spots of the world.

MARTIN JOHNSON PICTURES

Of strange peoples which are now being filmed by Mr. Johnson.

ROBERTSON-COLE SPECIALS

With big stories and exceptional casts will consist of twelve big super-pictures.

Distributed by

EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

BESSIE BARRISCALE

WITH six consecutive successes in the Spring and Summer of 1919 she is recognized as the favorite of millions of patrons. The following productions are proven winners:

All of A Sudden Norma
A Trick of Fate
Hearts Asleep
Josselyn's Wife
Tangled Threads
The Woman Michael Married

Produced by
B. B. Features

Directed by
Howard Hickman

Henry Kolker,
Director "The Woman
Michael Married

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

BESSIE BARRISCALE in her Purchase Price

A WHITE girl of blood and beauty trained in the harem of the Arab for her price on the auction block.

The battle of the man who loved and saved her, a series of desert views and fights unrivalled on the screen.

And a great smashing finish when the Pearl of the Harem offers herself for sale in cultured London for love of the man who saved her.

Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

Sessue Hayakawa

Produced by
HAWORTH

HE has the unique distinction of a record of eight pictures each one conceded by thousands of exhibitors to be of the highest Standard of Excellence:

BONDS OF HONOR THE MAN BENEATH THE GRAY HORIZON
THE TEMPLE OF DUSK THE COURAGEOUS COWARD
HIS BIRTHRIGHT A HEART IN PAWN HIS DEBT

Distributed by
EXHIBITORS MUTUAL

HANK MANN COMEDIES BOOKING FAS

HANK MANN

IS A SCREAM IN EVERY ONE OF THESE TWELVE SINGLE REEL

HANK MANN COMEDIES

NOW BOOKING BIG AT THESE EXCHANGES:

New York State and Northern New Jersey
MERIT FILM COMPANY
126 West 46th St., New York City

New England States:
MAJOR FILMS, INCORPORATED
16 Piedmont St., Boston, Mass.

North and S. Carolina, Georgia, Alabama, Florida, Tennessee:
SOUTHEASTERN PICTURES CORPORATION
61 Walton St., Atlanta, Ga.

Louisiana and Mississippi:
SOUTHEASTERN PICTURES CORPORATION
New Orleans, La.

Ohio and Kentucky:
THE C. C. HITE ATTRACTIONS CO.
532 Walnut St., Cincinnati, O.

Illinois and Indiana, Minneapolis, Wisconsin, North and South Dakota:
CELEBRATED PLAYERS FILM CO.
207 South Wabash Ave., Chicago, Ill.

Iowa and Nebraska:
STERLING FILM COMPANY
1417 Farnam Ave., Omaha, Neb.

Eastern Pennsylvania and Southern New Jersey; and Del., Md., D. of C., and Va.:
MASTERPIECE FILM ATTRACTIONS
1235 Vine St., Philadelphia, Pa.

Western Pennsylvania and West Virginia:
EXHIBITORS' FILM CO.
Olympic Theatre Bldg., Pittsburgh, Pa.

Eastern Canada:
BASIL HORSFALL, c/o J. A. MALONE FILM CO.
339 Bleury St., Montreal, Canada.

DISTRIBUTED BY

ARROW FILM CORPORATION

W. E. SHALLENBERGER, President

220 WEST 42d STREET, NEW YORK

EXHIBITORS are advised that of the four big special FOX FEATURES of the season of 1919-1920 three are *now* enjoying triumphal runs on Broadway.

Henry Wadsworth Longfellow's vitally dramatic poem

Evangeline

with MIRIAM COOPER *as Evangeline*
Directed by R. A. Walsh

and THEDA BARA *in*
The supreme Irish drama

Kathleen Mavourneen

Directed by Charles J. Brabin

are drawing great crowds to the 44*th* St. THEATRE

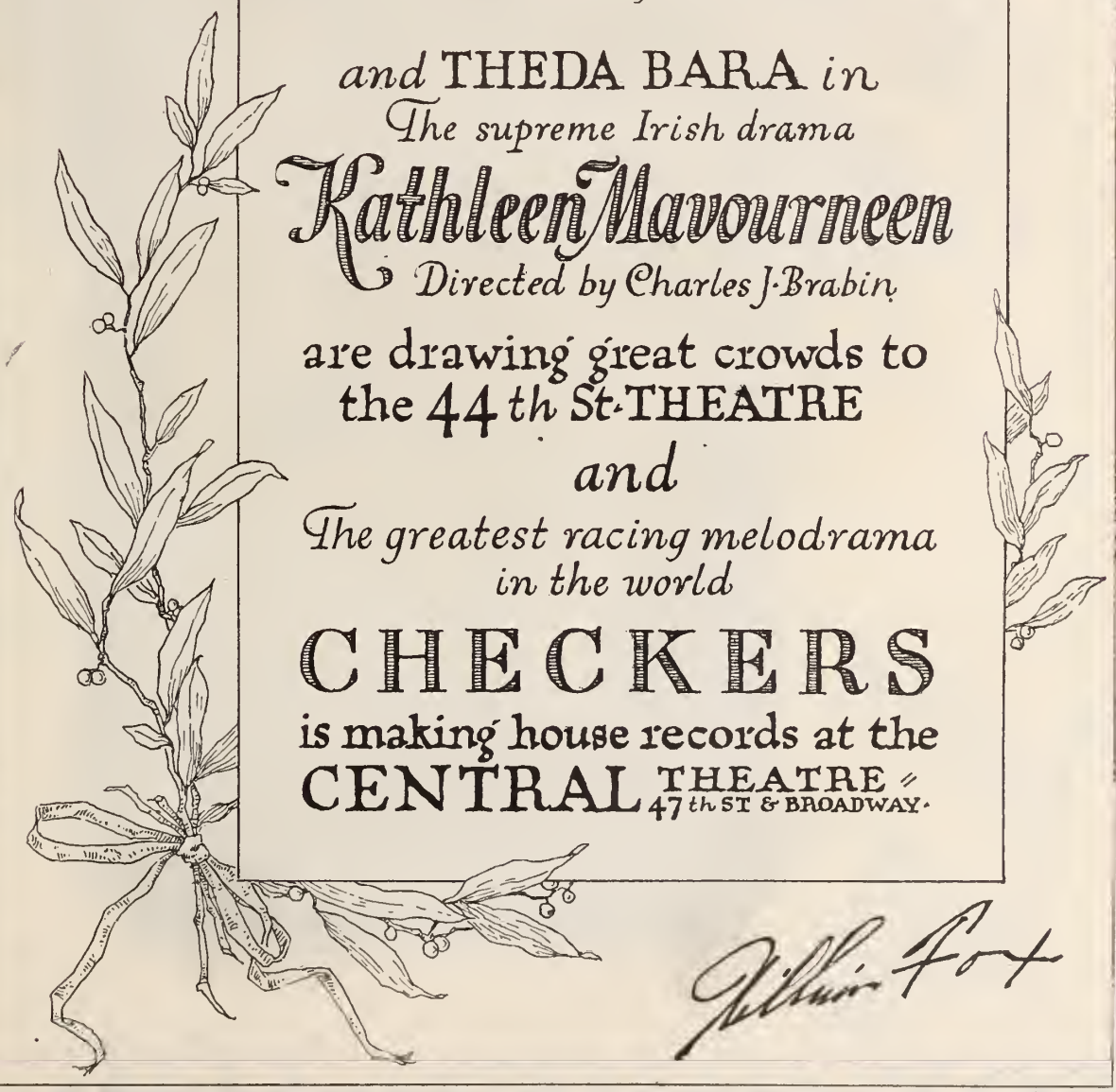
and

The greatest racing melodrama in the world

CHECKERS

is making house records at the

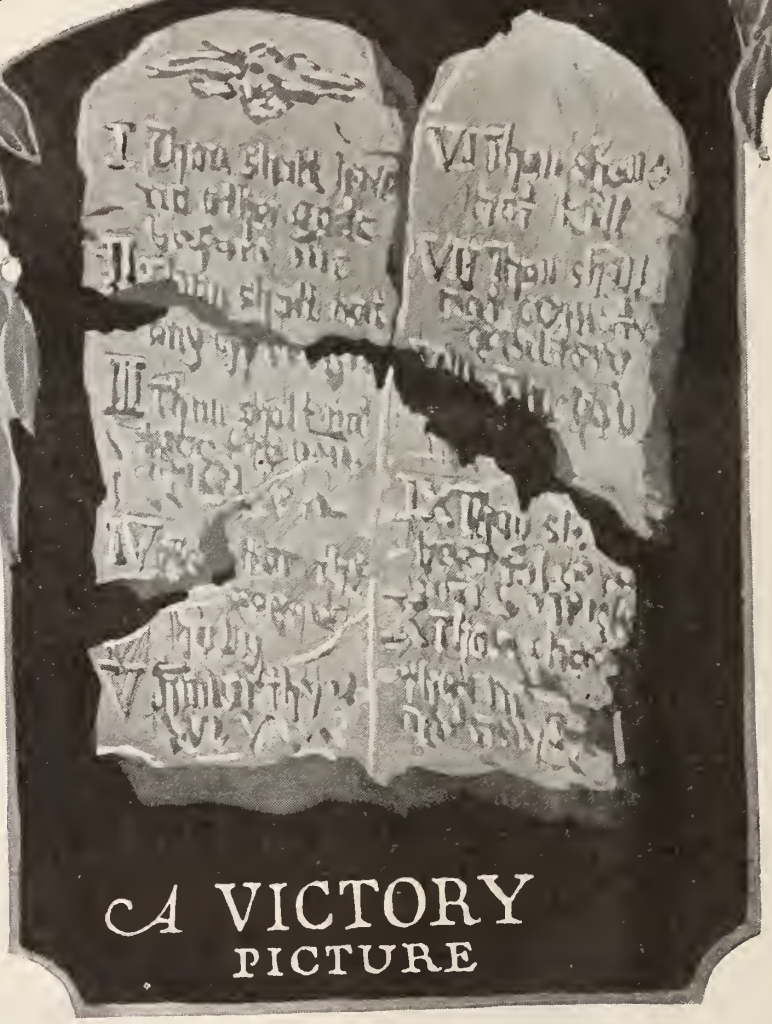
CENTRAL THEATRE
47*th* ST & BROADWAY.



William Fox

The most convincing drama in four years of motion pictures –

GLADYS BROCKWELL



FOX ENTERTAINMENTS

FOX ENTERTAINMENTS

Tense with action and alive

WILLIAM FOX PRESENTS

MADLAINE TRAVERSE

An Excel Picture

FOX ENTERTAINMENTS

with the beauties of high life

in The SPLENDID SIN

Directed by Howard M. Mitchell

FOX ENTERTAINMENTS

Fox
SUNSHINE
COMEDIES
are your insurance against failure with every performance.
FOX ENTERTAINMENTS
They make big theatres successful and fatten the box office revenues

WILLIAM FOX

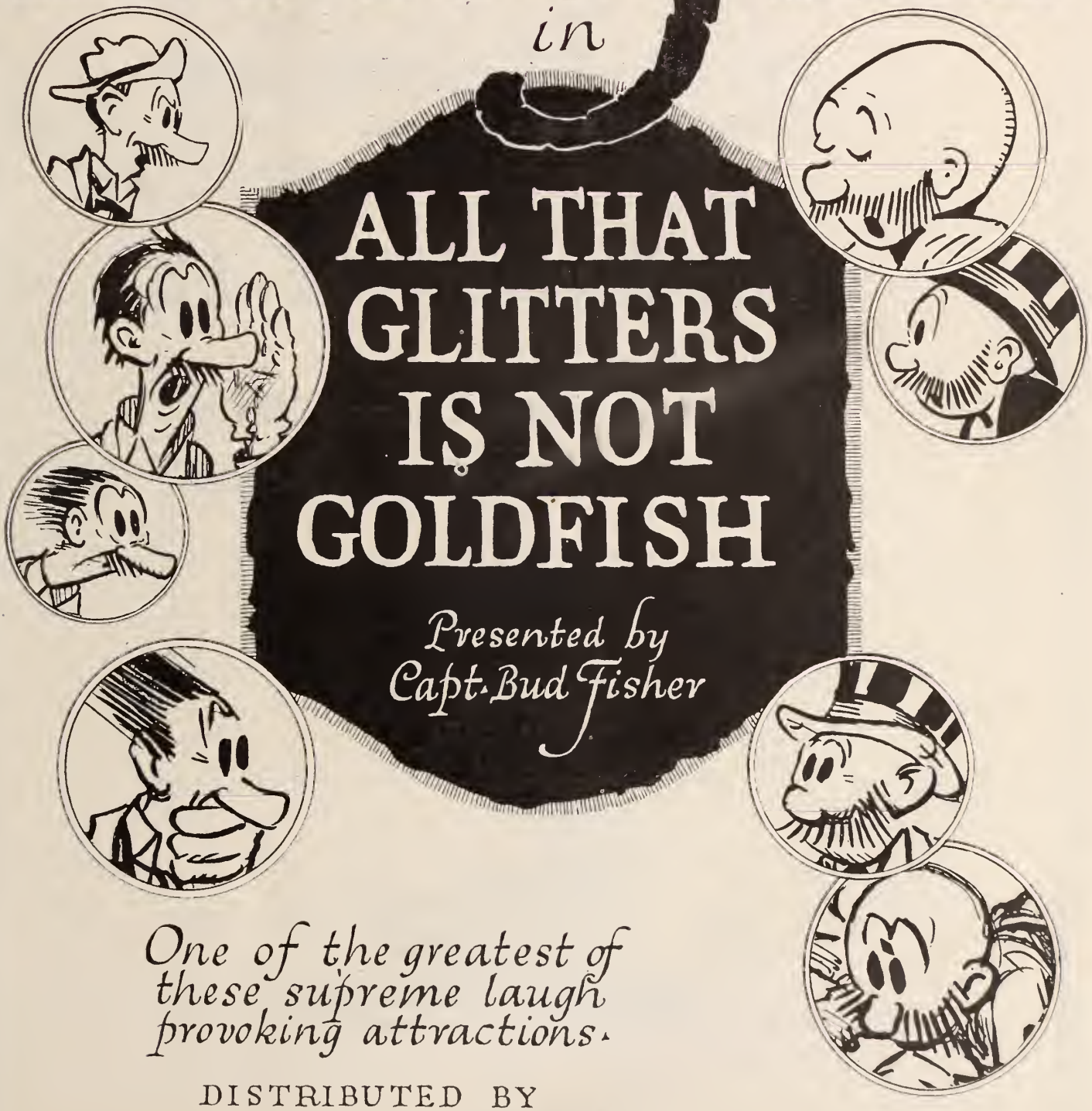
presents

Mutt & Jeff

in

ALL THAT GLITTERS IS NOT GOLDFISH

Presented by Capt. Bud Fisher



One of the greatest of these supreme laugh provoking attractions.

DISTRIBUTED BY

FOX FILM CORPORATION

State Rights Buyers and Exhibitors

W. H. Productions Company will distribute in the United States and Canada the most astounding, mysterious and sensational serial ever produced—

The Mystery of 13

In 15 two-reel episodes, with

Francis Ford and Rosemary Theby

The following foreign rights have already been disposed of:

AUSTRALASIA and FAR EAST
ARGENTINE
CHILE
URUGUAY
PARAGUAY
PORTO RICO
SAN DOMINGO
CUBA
MEXICO
SPAIN
PORTUGAL
CENTRAL AMERICA

LOUIS BURSTON, President

BURSTON FILMS, (Inc.)

LONGACRE BUILDING, NEW YORK

MILLIONS

of people will crowd into the theatres to see the solution of

THE MYSTERY OF 13

Because—

it deals with a subject that has at one time or another aroused the curiosity of every human being—

Beyond a doubt—

THE MYSTERY OF 13

is the most sensational, mysterious and thrilling serial ever produced and

We predict—

that it will be seen by more people and make more profits than any other serial has in the past.

Five episodes ready for screening

W. H. Productions Co.

71 West 23rd St., New York City

"Everybody's Business!"

STATE RIGHTS NOW BEING SOLD!
ADDRESS ALL REQUESTS TO

W.H.PRODUCTIONS CO.
71 West 23rd. Street, New York.

"THE LOST BATTALION"

RE-ENACTED BY THE SURVIVORS!

The story starts with the biggest incident in American history and gathers impetus with every reel until the last tremendous climax is attained. It is a delightful weaving of romance and patriotism that will make an indelible impression on humanity.

It has proven to be a bigger box-office attraction than "MICKEY"

W·H·PRODUCTIONS CO.
71 W. 23st. Street. N·Y·

Short Subjects

Red blooded stuff in short lengths—

Fifteen single reel subjects—2,000 feet of action in 1,000 feet of film

Good old-fashioned, blood-and-thunder, rip-roaring drama

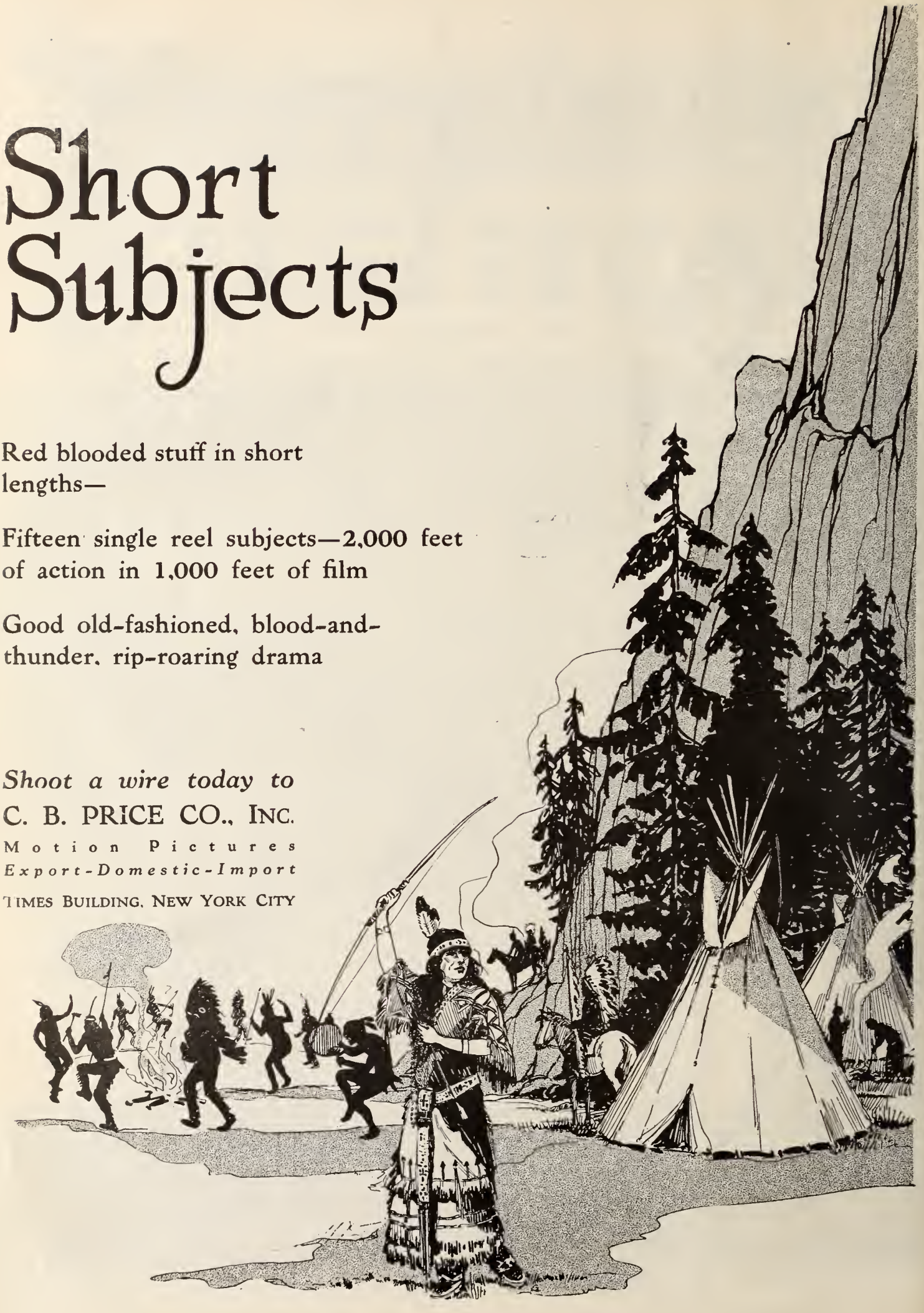
Shoot a wire today to

C. B. PRICE CO., INC.

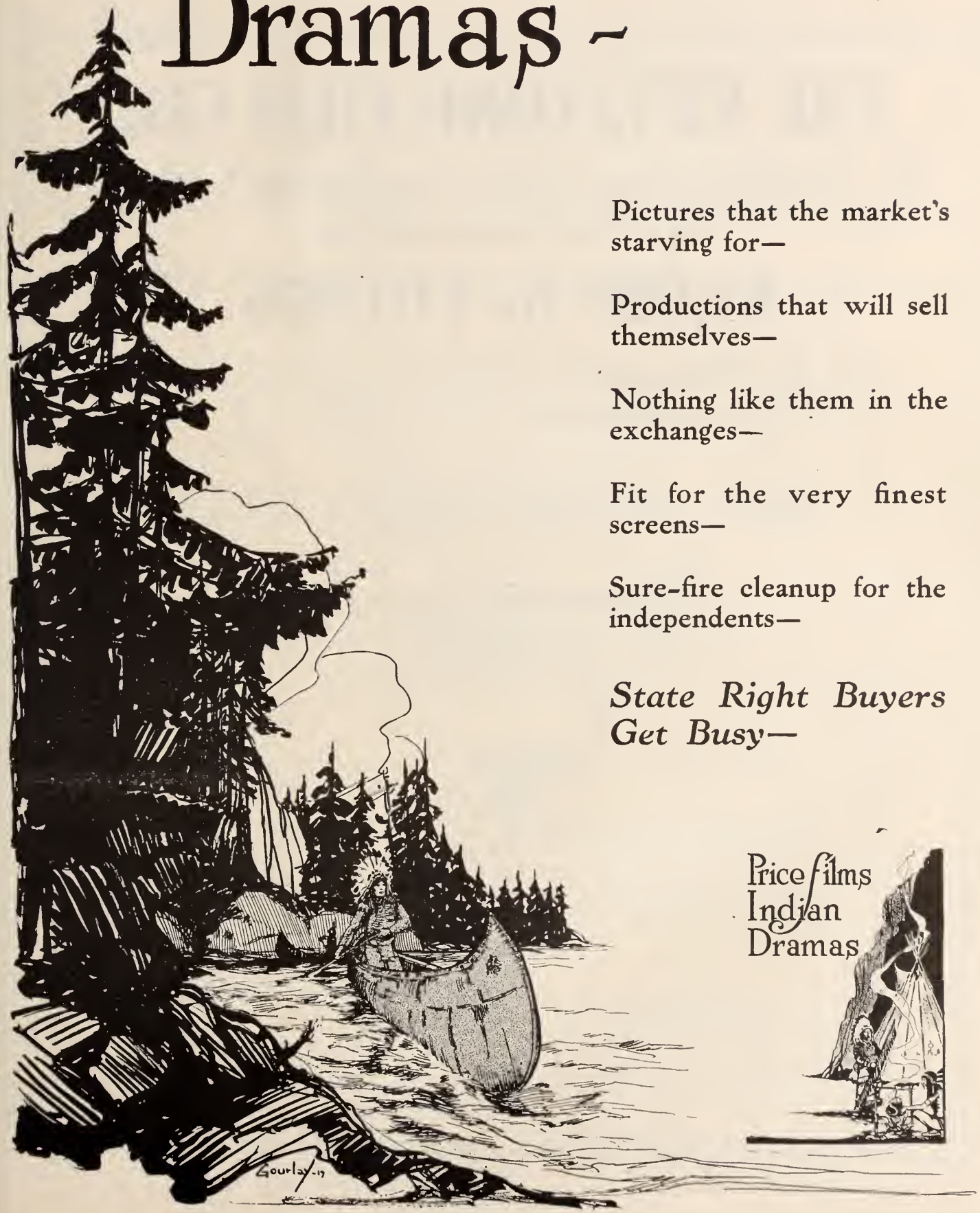
Motion Pictures

Export-Domestic-Import

TIMES BUILDING, NEW YORK CITY



Indian Dramas -



Pictures that the market's starving for—

Productions that will sell themselves—

Nothing like them in the exchanges—

Fit for the very finest screens—

Sure-fire cleanup for the independents—

State Right Buyers Get Busy—

THE KEYSTONE FILM CO.

is looking for new ideas in presenting both its old and new pictures.

$1,000 to $10,000

will be paid for original thoughts acceptable to us for presenting these comedies in a novel way.

Keystone Film Company

1459 BROADWAY
NEW YORK CITY

A MISTAKEN IDEA

This Issue 12,200 Copies

There are a few exhibitors who still believe it necessary to subscribe to one or more trade papers in addition to the MOVING PICTURE WORLD.

This is a mistaken idea.

The MOVING PICTURE WORLD contains each week not only many exclusive stories and articles of help and interest to the exhibitor, but covers thoroughly all the general news of the trade.

The MOVING PICTURE WORLD has the largest paid circulation.

Read what Mr. Thomas M. Thatcher, Manager of the Gem Theatre, Somerset, Kentucky, thinks of the Moving Picture World:

THE GEM THEATRE

SOMERSET, KENTUCKY

T. M. THATCHER, Manager — E. M. WADDLE, Treasurer

MASSIVE NEW RAILROAD SHOPS COSTING $800,000—EMPLOY 600 MEN
NEW TROLLEY LINE COSTING $250,000 IN FULL OPERATION
SEATING CAPACITY, 850 STAGE, 30x57 FEET PROSCENIUM OPENING, 31x25 FEET
NEW SCENERY ELECTRIC LIGHTS GROUND FLOOR
BREAKS JUMP LEXINGTON TO CHATTANOOGA OR KNOXVILLE
BEST SHOW TOWN IN SOUTH

Somerset, Ky., Aug. 25, 1919.

MOVING PICTURE WORLD,
New York.

Dear Sirs:

In renewing my subscription to the "Moving Picture World" I wish to say that I owe nearly, if not all, of my success as on Exhibitor to the columns of your most valuable and indispensable journal.

I have preserved all the volumes clear back to the year 1911, and it's a genuine pleasure to scan the pages of your earlier days and note the wonderful progress made in this great industry.

May the "Picture World" continue to grow.

Very truly,

THOMAS M. THATCHER,
Manager Gem Theatre.

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MOVING PICTURE WORLD

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Harold Lloyd, Comedian, Injured by Explosion of Property Bomb

THE condition of Harold Lloyd, comedy star, who was seriously injured August 24 by the explosion of what was thought to be a harmless comedy bomb, is far better than anticipated and his complete recovery within two months at the most is looked forward to by Pathe Exchange, Inc., and the many friends Lloyd had made in film work.

President Hal E. Roach, of the Rolin Film Company, has sent the following telegram to Paul Brunet, vice-president and general manager of Pathe in New York:

"Harold Lloyd's condition greatly improved. He will lose a portion of finger and thumb of right hand. His face is in good condition. There will be only slight scars easily covered with make-up. His right eye, which we feared to be injured, is in good shape and will not be deformed in any way. This is far better than we expected."

Was Making Still.

Lloyd was hurt while taking stills in the Witzel photographic studio, Los Angeles. He was lighting a cigarette from the fuse of a property bomb when it exploded, burning his face and chest, injuring his right hand and apparently injuring one eye. He was rushed to the nearest hospital.

Neither the photographer nor his assistant, who were in the room at the time, were injured, although both were thrown to the floor by the force of the explosion.

The bomb, which seemed to be made of harmless paper and of the kind used for producing smoke, was one of two that had been intended for the organization to take on a picnic. The other bomb had exploded at the picnic, knocking over a large table, but this one had been put in the property room in the belief it was harmless.

After receiving the cheering telegram on August 27, Pathe announced that thanks to Lloyd's industry it had enough films of his to allow him to remain idle for a considerable time, if necessary. It is expected and hoped that Lloyd will have regained complete health within two months, but if his recovery should not be complete before the end of the year Pathe would still have enough of his films to supply exhibitors.

Louisville Car Strike Injures Show Business

DOWNTOWN theatres of Louisville, Ky., have hardly made expenses during the past week, owing to a strike of streetcar men, which entirely paralyzed the local street car system. At midnight on August 18, 1,300 union employes of the company walked out, leaving the company flat.

A little business was handled in the afternoons, but at night the only business procurable was that of residents of the downtown district, and automobile business, the whole hardly filling half of most of the houses, and there being still poorer crowds for the second shows. The lack of patronage was shown on Saturday night, when downtown stores that are always open on Saturday evening closed, as it did not pay to burn lights.

While the downtown houses, the ones using high priced, first run films were losing money at a rapid rate, the outskirts houses were handling capacity business, as they got the business that under normal conditions would go to the city.

Missouri Exhibitor Thinks State Should Organize

MISSOURI exhibitors, noting the interesting conventions of exhibitors' associations in other states, are wondering if they should have a similar organization.

"There are many advantages in a state association," said C. T. Sears, of Brookfield, Mo., who, with L. L. Jones, operates several theatres. "We don't have any special troubles in this state that need rectifying. We are particularly free from censorship evils, the state censorship bill having been killed at the last legislature. Of course, the bill may come up again, and it may require concerted effort to have the true state of affairs presented properly to the legislators.

"But regardless of the important business matters that may be handled by a state association, there are benefits from the mingling of the exhibitors: discussion of problems that the local fellows have to meet, exchanging experiences—and getting acquainted.

"Somebody has to start these things, of course. Some exhibitor will get busy one of these days, and take it upon himself to call the others to a meeting in Kansas City, or St. Louis, or Sedalia—and then we will find plenty of reasons for putting a state association under way."

Twenty-two Nutmeg Cities Now Show Sunday Pictures

TWENTY-TWO cities and towns in Connecticut have indorsed the showing of moving pictures on Sunday nights. It will not be long before Sunday opening is a general matter all over the Nutmeg State, as communities are acting on the question every week.

The towns and cities now showing Sunday pictures are Danbury, New Haven, Waterbury, Windsor Locks, Manchester, Willimantic, Naugatuck, Norwalk, Thompsonville, Putnam, Southington, Torrington, Winsted, New London, Norwich, Bristol, New Britain, Rockville, West Haven, Middletown, Bridgeport, and Hartford.

The Original Boob Pipes Up; Wants to Become Movie Star

IF all the "boob" letters were printed, it would take a special issue to get them all in, but this communication is exceptional, in that it comes on the letter head of a newspaper. It was addressed to the Kalem Company, so the aspirant evidently does not even keep in touch with current releases. He writes, apparently in good faith:

"Dear sir I am writing you to find out about your delings, With iny one and all about the moving picture I would lik verry much, to become a star and I want you to tell me how I can become on,—I thin you will be kind A nuff to help me out want you? so let me me know what your answer will be.....

"Wating for A replie frome you,

"yours verry truley."

The letter was received by William Wright, who is now with the Vitagraph, and passed along by him.

Caroline Gentry Wins Suit from Educational Films

MISS CAROLINE GENTRY, president of the Gentry Film Company, and Hobart S. Bird, her attorney, were receiving congratulations in the United States District Court in New York, August 27, when it was announced that the case of Gentry Film Company against the Educational Films Corporation was settled, and Judge Hutcheson, who had presided at the trial for several days, looked on with approval.

The action was brought to recover $25,000 paid in advance to the Educational to produce and distribute a picture dealing with coal in the West Virginia mines, together with damages, on the ground that the Educational had broken its contract.

Settlement was made in the sum of $30.800 of which the Educational paid $5,800 in cash and the balance by giving a surety company hond in the penal sum of $25,000, for the discharge of the Gentry Company's obligation to the coal operators, who had paid for the distribution of the picture.

Forty-fifth and Broadway Site Has Not Been Acquired by Loew

THE published announcement a few days ago that Marcus Loew had acquired the property at the northeast corner of Forty-fifth street and Broadway, New York, and would erect two theatres and a sixteen-story office building, temporarily caused pandemonium among other interests seeking the site for theatrical purposes, and among tenants, who besieged their agents with inquiries as to what would happen to the sixty-day clauses in their leases.

There was a general wild pursuit of clues and rumors, the Moving Picture World man well up toward the front. It developed that Loew has not acquired title, but that his status is still the same as that of other interests desirous of having the property. Agents were still reassuring tenants when this journal went to press.

The story may have grown out of a Denver despatch carried in the Moving Picture World of August 30. This said that Messrs. L. B. Brown and A. F. Megahan had sold their four Curtis street picture houses to the William Fox Circuit of Theatres Corporation and would enter into a $4,000,000 theatrical enterprise at Broadway and Forty-fifth street.

Property Is on Market.

Agents freely admitted that the property is on the market. Their tenants also were given to understand that a sale may be expected within a comparatively short time. But who will get the property nobody professes to know, and even the identities of the four or five would-be purchasers have been kept effectually concealed up to the present time.

The sale of the property has long been expected and Madame Rumor has been notoriously busy of late. A California motion picture company, a concern dealing in rubber and several local theatrical men have all been mentioned at various times.

The property has a number of small stores on it that face Broadway. Variety, the theatrical paper, is on the corner. The story crediting the purchase by Loew said that he paid $2,200,000 and would have a frontage of 120 feet on Broadway, 152 feet on Forty-fifth street and 103 feet on Forty-sixth street. Loew men were seen a few days before the published report measuring in Forty-sixth street.

Rise of R. W. Lardner in Literary Field Was Rapid

ALTHOUGH Ring W. Lardner, author of the "Dear Al" stories in the Saturday Evening Post and other magazines of national circulation, is probably America's foremost humorists and is one of the highest paid authors today, the news series of comedies, "So This Is America!" which are being produced by the Educational Department of Famous Players-Lasky Corporation, mark the first of his work to reach the screen.

The rise of Ring W. Lardner in the last few years has been one of the sensations of the American literary world. Seven years ago he was fired from a Boston newspaper, where he was a baseball editor, and was looking for a job; today his writings are sought by every big magazine in the country and his income tax far exceeds what his salary used to be.

Lardner is the product of Niles, Mich. After graduating from high school there, he studied at the Armour Institute of Technology in Chicago. Then he became a newspaper reporter on the South Bend (Ind.) Times. From then on he was constantly writing on sporting subjects.

Aside from the fact that Lardner can and does write the sort of humor the people want, a statement from Famous Players points out that Lardner comes to motion pictures with an enormous prestige. Lardner fans will want to see his stuff on the screen, and the Lardner name, in advertising and publicity, is expected to be a big asset to exhibitors showing the comedies.

BROOKLYN EXHIBITORS DISCUSS STRIKE

Pass Resolution That Pictures Be Not Used to Fill Houses Left Dark by Protesting Actors

A MEETING of Brooklyn exhibitors, attended by the representative Brooklyn theatres, was called on August 23 by William Brandt, president of the Brooklyn Local, Motion Picture Exhibitors of America, Inc., at the Carlton Theatre, Brooklyn.

The first discussion centered about the actors' strike now on and its possible relation to the motion picture theatres in Brooklyn. The warning issued by Charles C. Shay, of the I. A. T. S. E., that if more dark houses where actors are on strike on Broadway were turned into picture houses, he would call out all the motion picture operators was the subject of animated debate. A resolution was adopted requesting the motion picture producers not to place their productions in theatres closed by the strike.

Discuss Tax Repeal.

Another subject which received considerable attention was the tax repeal campaign for the elimination of the admission, film rental and seating taxes.

President Brandt in urging the members to petition their representatives in Congress and the Senate to vote for the repeal of taxes, cited an interesting example of how tax laws remain effective after the period originally intended. He pointed out that the pre-war tobacco taxes were relics of the Civil War period, and that the reason for their retention was that no organized campaign had been instituted for their repeal. He said there was considerable danger that the amusement taxes would be retained in the same manner unless earnest and insistent effort was made by the individual exhibitors.

City Levies Taxes.

Another advocate of the campaign outlined against the burdensome series of taxes was Samuel Berman, secretary of the New York State League. Mr. Berman, in urging the repeal, cited an instance where a city in Ohio is levying a one cent tax in addition to the government tax on admissions, and pointed out that there was a possibility of this example becoming a general practice throughout the country unless exhibitors were successful in removing the tax.

All Send Telegrams.

Rudolph Sanders, who is acting New York State director, also added a plea for immediate action. Enthusiasm reached such a high pitch at this point that every exhibitor present volunteered to send telegrams to his representative in Congress and the Senate. This was done on the spot. They also agreed to follow the suggestions outlined in the campaign plans outlined by the legislation and tax committee.

The Brooklyn local will give a reception and ball at Stauch's Coney Island pavilion on Thanksgiving Eve, and all those who remember the last occasion of this kind at this place will probably feel gratified. Rudolph Sanders was appointed chairman to appoint a committee to handle the ball.

The meeting broke up at 3.30 a. m.

Ring W. Lardner
Will write a series of comic travelougues, "So This Is America," for Paramount.

Screen Is Recognized as Church Necessity

Christ was criticised by the Pharisees because he appealed to his congregations in the most direct manner possible—in a manner never before attempted. Some have criticised the use of the moving picture by the Church. The Rev. Arthur S. Simmons is not of these. Read his practical and reverent statements on page 1493.

Almost Total Darkness in Stage Theatres; Pictures Are Unscathed

Actors' Strike in New York and Chicago Becomes More Serious for the Legitimate Managers, but National Association's Tactful Disregard of Recent Resolution Insures No Trouble with Operators

WHILE the battle between the Actors' Equity Association and the Producing Managers' Association continues without indications of an early decision, with but one New York theatre opening anew and all but one Chicago theatre closed by the "sympathetic" strike of theatre employes, in one short week the very real danger that the motion picture industry might become involved is generally agreed to have passed. A meeting of members of the National Association of Motion Picture Industry and labor leaders has clarified the atmosphere to a marked extent.

President Charles C. Shay, of the International Alliance of Theatrical Stage Employes and Motion Picture Operators' Union, has announced that motion picture operators throughout the country will not be disturbed and the present amicable relations between exhibitors and operators will be maintained. S. B. Newman, the first vice-president, has declared that the union does not want the present strike to involve the motion picture industry, and Grant Stewart, corresponding secretary of the Actors' Equity Association, has also asked motion picture actors to give only their individual support to the cause of the Equity members.

Theatre Attendants Organize.

The sole development during the week that threatened to affect the motion picture industry in any respect was the announcement that Hugh Frayne, an organizer of the A. F. of L., had formed the Moving Picture Theatre Attendants' Union of Greater New York. This new organization includes special officers, ushers, doormen, ticket takers and porters. The American Federation of Labor will grant it a charter within a few days. There has been no announcement as yet of the membership.

Mr. Frayne spoke of "horrible conditions" among employes of motion picture theatres in New York, saying that employes work from 9 a. m. to midnight seven days a week and do not receive sufficient wages. He said that the long hours were wholly unnecessary because a great part of the time the men were merely ornamental and "only stood around."

The organizer declared that the formation of the union and its avowed intention of seeking shorter hours and more money did not mean that there would be a strike. He believes that when the demands are presented, which is expected to occur within a month, the owners of the theatres will readily recognize the need for improvement and grant the demands. He could not tell just how much shortening of hours and increase of wages would be insisted upon because the demands have not been drafted, he said. He emphasized the fact that this union will be kept out of the actors' fight, making its own campaign a distinctly individual affair.

Powers Stands Fast.

The resignation of P. A. Powers, treasurer of the Universal Film Manufacturing Company, from the executive committee of the National Association of Motion Picture Industry, has been neither withdrawn nor acted upon by the association. Although Mr. Shay has announced his belief in the neutrality of the organization, despite the action of August 6, Mr. Powers holds to his opinion that the organization will not be really neutral until the action of August 6 is revoked. This action, he maintains, taken by the producers' and distributors' divisions of the association, definitely placed their sympathies with the theatrical managers.

Says Association Must Revoke Action.

Mr. Powers, in an interview this week, declared that there will be doubt in the minds of the labor leaders as to the real intentions of the association until it faces the issue, into which he says it was precipitated by outside influences, and makes a formal announcement that it has revoked the previous action and is not definitely aligned with either side in the fight. He said that if necessary Universal will resign its membership, because the company will not be tied up in any strike. He foresees complications if any producer takes it upon himself to show a picture in a Broadway theatre darkened by the strike.

The attitude of the association was stated after a discussion at noon of August 24 by a dozen producers and distributors of a previous informal meeting several of them had with Mr. Shay. A New York newspaper had announced that "the question of its (the association's) alliance with the Producing Managers' Association would be discussed and might be revoted upon."

P. A. Powers
Treasurer of Universal who has resigned from N. A. M. P. I.

Shay Expresses Neutrality.

On the contrary, the gathering was announced as purely informal. There was no presiding officer, nor were notes taken. The sole topic was said to have been Mr. Shay's appreciation of the association's desire to remain neutral. It was explained that the association did not take action of August 6, but that it was solely the action of some of the producers and distributors, who constitute only a part of the association.

The passing of the crisis was seen early in the week, when President Thomas F. Reynolds of Chicago Local 110, I. A. T. S. E., and the Theatre Janitors' Union, told the newspapers that "unless contrary advices reach me from New York there is no danger of a motion picture operators' strike." President Shay's assurance was addressed to Dr. Atkinson of the Allied Amusement Association of Chicago. He wired that the only case in which he would take "rigorous" action would be the handling of pictures produced by any members of the Managers' Protective Association.

Both Sides Claim Successes.

The managers and the actors both scored during the past seven days. The managers' opportunity to celebrate followed the decision of Supreme Court Justice Hendricks to sign a permanent injunction restraining the association and certain actors from interfering with certain productions and restraining actors under contract from appearing in other productions. Grant Stewart has announced for Equity that the decision was based merely upon the managers' affidavits, and that its side will be presented later.

Equity hopes rose high on Tuesday when, after the New York State Federation of Labor voted to extend its support to the striking actors, Samuel Gompers, head of the American Federation of Labor, came out with the announcement that organized labor would back the actors to the last ditch. The state organization has asked Governor Smith to appoint a special committee of five to investigate working conditions in the theatrical business.

Los Angeles Folk Send Word.

The players were also cheered by word from 200 screen and stage actors who met August 18 in the Hollywood Hotel, Los Angeles, and decided that if the interests of the players are to be protected it must be combined with

practical business bargaining ability. Frank Keenan gave a check for $1,000 and pledged $50 a week while the strike lasts. Donations totaled $4,500. While a resolution pledged support to the striking actors, it was pointed out that the motion picture industry is not involved in the dispute, and the support of studio folk is intended to prevent a sympathetic strike in the picture field.

Rival Organization Formed.

In an attempt to combat the influence of the Actors' Equity Association, the Actors' Fidelity League has been formed. Its membership was announced on August 27 as 1,500. The Equity said its membership was 7,962, which includes chorus people. The Fidelity received requests for life membership from Ann Murdock, Frances Starr, Virginia Brooks and Ruth Chester.

Managers Submit Contract.

At a meeting at the Hotel Biltmore on August 28, George M. Cohan, having resigned from the Producing Managers' Association, accepted the presidency of the Actors' Fidelity League and laid before a thousand actors and actresses the terms of the new contract that is the managers' trump card. It does not recognize the Actors' Equity Association. It says that eight performances will constitute a week and that proportionate payment will be made for all performances over this number; that there will be four wecks of free rehearsals for dramatic productions, and full salaries will be paid for all over that time; that there will be five weeks of free rehearsals for musical productions, with full pay thereafter; that producers will furnish all costumes, including shoes, stockings and gowns for principals and chorus alike; that salaries will be paid not later than Saturday nights; that if a play is rehearsed ten days and then abandoned, one week's salary will be paid; that in the event of a dispute the manager is to appoint one arbiter and the actors one, and if they fail to agree within three days a third arbiter, outside the theatrical profession, is to be appointed and his decision is to be final.

To Assess Picture Operators.

President Shay has announced that members of the International Alliance of Theatre Employes and Motion Picture Operators will be taxed 10 per cent. of their salaries to aid the other members who have been called out on strike.

The Equity actors continue to put on bills at their Lexington Avenue Theatre. The last change featured Ethel Barrymore and Conway Tearle in the balcony scene from "Romeo and Juliet." The producing committee said it had offers from sixty-five playhouses to book the actors' shows. The Academy of Music in Brooklyn will open on Labor Day.

Equity Explains Theatre Opening.

The strikers stopped the appearance of Thurston the Magician at the Globe Theatre. The stage hands disappeared before Thurston had the chance to display his ability at baffling disappearances. William A. Brady's "At 9.45" keeps running, the reason being that he could put the show on without the aid of scene shifters and it would be of no avail to ask them to give up their salaries and strike.

The opening at the Shubert has been explained. Fortunato Gallo leased the theatre from the Shuberts before the present trouble began, and by his contract the Shuberts will receive their money whether the play is given or not. He is not a member of the managers' organization and has complied with the requirements of the Actors' Equity.

The attempt to show "The House Without Children," a photoplay by Argus Enterprises, Inc., at the Gaiety Theatre, was given up when a strike of motion picture operators was threatened.

So far as it has any bearing on the motion picture industry, the situation is decidedly improved, and there are even some hopes cherished by friends of both manager and actor that Governor Smith, acting at the request of the State Federation of Labor, will succeed in settling the differences that exist.

The one thing which is credited with having done most to clear the atmosphere was last Monday's meeting of members of the National Association of the Motion Picture Industry. It is said on good authority that Walter W. Irwin, chairman of the distributors' division, is the one who really clarified the situation by suggesting the invitation to Mr. Shay and Joseph N. Weber of the Musicians' Union for a conference with members of the organization.

Theatre Chain Owner Says He Looks at Manager First—Then Buys House

"WHAT'S the chief factor in your purchase of a theatre?" was asked of the president of a firm controlling a string of moving picture theatres about Kansas City.

"The manager," he answered promptly. "If we find a manager who is really managing, and making a theatre successful, we try to get hold of his theatre —and him, too.

"I believe a good manager can make a big success of a moving picture theatre anywhere. And the finest theoretical situation in the world will fail to produce success, if the right man isn't in charge.

"Sometimes we find real managers who haven't been making a lot of money, for there may be some reason for a lack of the fullest return from even the best managerial ability.

"But we know the moving picture business, and it doesn't take us long to find out whether the lack of conspicuous success is owing to lack of capital, or railroad service, or an injudicious contract made by a former manager. If the manager we have our eyes on is getting by under extraordinary hardships, and is optimistically planning in a way to show that he is going to increase his net profits next year, we get him if we can. We can provide the money—money is the cheapest thing in the world. We can give him better buildings, better equipment, finances to buy better pictures if they are needed, a fund to do the advertising that will build the patronage up to where it ought to be.

"But all the money in the world won't make a real success of a project that lacks a real manager. Popular pictures will draw a crowd, and the houses may make money; but it won't make half as much as it would with the right kind of management.

"That's why we look first at the man, and when we contemplate adding another house to our string."

Picture of a Rugged Movie Star.
Dorothy Gish looks for a black hair. "It's good luck," says she, in her Paramount, "Out of Luck."

Hodkinson Distributes Aids for "Desert Gold" Heralding

AN elaborate and specially-designed insert for use as book-store hangers is the W. W. Hodkinson Corporation's newest feature of its aid-to-exhibitors campaign for the promotion of "Desert Gold," the picturization of Zane Grey's story.

The insert, which has gone forward to 23,000 booksellers the country over, is part of the Hodkinson link-up with Grosset & Dunlap, publishers of Zane Grey stories, who have already placed all their selling agencies at the service of exhibitors booking "Desert Gold." The hangers are printed in two colors with striking scenes from the picture as their feature display.

Goldwyn a Chairman in Campaign

Men and women of the screen, stage and song world will be called upon to do their share in the United Building Fund Campaign of Federated Jewish Institutions, which is endeavoring to raise $10,000,000 for the erection of hospitols, orphanages, settlements and day nurseries and other institutional buildings in New York City. Although no division head has been appointed by H. A. Guinzburg, chairman of the campaign committee, for the Division of Amusement Enterprise, committees are now being formulated for the campaign among those in the moving picture industry, and others which comprise this division. Samuel Goldwyn has accepted the chairmanship of the moving picture committee.

Pathe to Launch National Campaign to Push Productions on Its Calendar

AN advertising campaign of nation-wide scope, upon which $1,000,000 is to be expended, will be launched by Pathe, and between the latter part of October of this year and October, 1920, will carry the name and product of Pathe before nearly 30,000,000 persons.

In making this announcement, Vice-President Paul Brunet of Pathe said: "Business rapidly has expanded during the last year, and Mr. Pathe, on the occasion of his recent visit, was deeply impressed by the growth and steady development along larger lines. He went into the proposition of a vigorous campaign with minute care.

"So it is that what is about to be undertaken is not based on theory, but attested fact in which thousands of minds have aided. We have had the advice of an army of exhibitors, of trained observers in our employ, and of the best national publicity and exploitation experts. And the campaign, as planned, will carry its message to even the remotest corners of the country. It is Mr. Pathe's own plan and he is following the development of it with the keenest interest. It might be that this campaign, successfully done, will be the forerunner of still a greater one which may circle the globe."

Many Agencies to Be Employed.

Newspapers, the Saturday Evening Post, motion picture "fan" publications, electric signs and billboards will be utilized in the campaign to arouse public interest in the Pathe features, serials, comedies and other short subjects. This tremendous advertising effort will be directed at the general public in the interests of exhibitors.

Probably fifty of the leading newspapers of the United States will be the medium for the exploitation of the list of serials scheduled for release during the ensuing year. The combined circulation of these papers will be not less than 10,000,000. From results obtained in preliminary efforts in Boston, Newark and Philadelphia, Pathe is confident exhibitors will benefit vastly by the newspaper advertising. The principal papers in every section of the country will appear on the Pathe advertising schedule.

Campaign Will Run Thirteen Months.

Beginning in October, one page will be run each month in the Saturday Evening Post, relating the merit of the Pathe News, Pathe Review, Lloyd Comedies, Topics of the Day, serials and features. This campaign will be extended over a period of thirteen months and concluded in October of next year.

In the heart of New York, at Times Square, one of the biggest electric signs in the section has been contracted for by Pathe, and will blaze forth in October for the first time carrying the Pathe message to the thousands who pass there nightly. The schedule plan outlined for the gigantic sign is somewhat similar to that arranged for the Saturday Evening Post.

Billboards Will Cross Continent.

The entire continent will be girded with billboards, which, in their own way, will carry the story of Pathe features where this tale will accomplish the most good for exhibitors.

Accompanying the advertising will be an extended publicity campaign. Pathe is counting upon establishing its unusual schedule for the ensuing year firmly in the minds of the people who frequent motion picture theatres.

In virtually every newspaper in which Pathe serials will be advertised the names of the exhibitors playing them will be tied up with the copy.

In other years Pathe has conducted big advertising campaigns, but none with the proportions of that planned for the coming year. In certain sections heavy newspaper advertising was promoted, but this year Pathe is making its campaign general, selecting those papers which exhibitors themselves have decided give the best results.

"Best of Luck" To Be First Metro-Drury Lane Offering

THE first of the six Drury Lane melodramas purchased by Richard A. Rowland, president of Metro Pictures Corporation, for all-star productions to be made by Screen Classics, Inc., will be "The Best of Luck." Maxwell Karger will supervise every detail.

Albert Shelbey Le Vine will adapt and scenarioize "The Best of Luck" for picture production, under the guiding hand of June Mathis. Ray C. Smallwood will direct.

Director General Karger recently announced the appointment of Mr. Smallwood as a director, his appointment following three years with Metro as camera man and then as head of the organization's photographic and laboratory departments. Mr. Smallwood, some years ago, wielded the megaphone as a director and was also an independent producer.

Sherry Harris has been appointed Mr. Smallwood's assistant, and the director has named Harold Wenstrom as his camera man. Mr. Wenstrom, formerly camera man for Sidney Drew, is a recently discharged "gob," his branch being the photographic division of the navy.

"Piccadilly Jim" to Be Filmed.

For the first of the Owen Moore pictures to be produced by the Selznick Pictures Corporation, Myron Selznick has bought P. G. Wodehouse's novel, "Piccadilly Jim." Wesley Ruggles will direct the production.

"The Woman Who Kissed Him—And Pinched His Poke—Was the Woman That's Known as Lou."'

Fay Tincher, the "Lou" of this Christie comedy, made a very refreshing brew at times. And at times her cross fire was deadly as at the right. Fay has the title role in "Dangerous Nan McGrew," of which there views are samples.

NATION-WIDE ACTION ON TAX REPEAL

Picture Showmen Everywhere Awaken to Need of United Action in Letting Congressmen Hear from Home Folk

THE tax revision hearing which Chairman Fordney, of the Ways and Means Committee of the House of Representatives, has promised to give the legislation and tax committee of the Motion Picture Exhibitors of America, Inc., will be a real exhibitors' hearing. Plans for the hearing are now being prepared by Chairman Louis F. Blumenthal.

There will be an opportunity to lay before the committee the exact position of the exhibitor and to show Congress that the theatre owners of the country are not seeking to shirk their patriotic war duties but demand only justice.

Every exhibitor in the country is being urged to support House Bill No. 8493, lately introduced by Congressman Julius Kahn. Mr. Kahn's standing in Congress will bring many of his colleagues to the support of the bill.

Ohio Still Unorganized.

Ohio, with its large delegation in Congress, is still holding up the progress of the campaign, though many individual exhibitors in that state have been following the committee's suggestions. The fact that Congressman Nicholas Longworth, a member of the Ways and Means Committee resides in Ohio and is a power in Congress makes that state one of the pivots in the fight.

Chairman Blumenthal has addressed a letter to John Seifert, one of the leading officials of the Miami Valley Exhibitors' Association requesting his cooperation and pointing out that whatever differences exist between various sets of exhibitors the tax fight should be considered of paramount importance. Organization of New York State is proceeding under the direction of Rudolph Sanders.

The committee now has on hand printed petitions which will be gladly sent to any exhibitor in the country without cost. A wire or line to the committee's headquarters at No. 1587 Broadway, New York, will bring them by return mail.

Northwest Exhibitors Are Busy.

H. B. Wright, secretary of the Northwest Exhibitors' Circuit, returned on August 20 from a tour of Washington, Montana, Oregon and Idaho, and he reports that in each state he perfected the tax repeal organization and found every exhibitor busy.

Every exhibitor in Kansas will soon be showing tax slides, according to H. E. Jameyson, of Wichita, who is state director for Kansas. Wilbor A. Shea, of Eastport, Me., has not only interested the Congressmen of his state in the tax fight, but has enlisted the support and active aid of the newspapers.

Joseph Rickard, of Phoenix, Ariz., interested the Arizona Gazette, one of the influential papers of the Southwest, in the fight, with the result that a long editorial appeared on August 16 imploring Congress to do something for the motion picture theatres, which had done noble work during the war.

An editorial to the same effect appeared recently in the Ithaca, N. Y., newspapers. Generally the Western newspapers, reflecting the liberality of views in some of the states there have editorialized against a continuation of the war taxes. Montana is thoroughly lined up, E. J. Myrick, of the Rialto Theatre, Butte, reports.

Academy of Music Restored by Fox to Old Time State

WITH the idea of making his Academy of Music, New York, a house known as the home of motion pictures of the highest type, William Fox is refitting and refurnishing the famous old building in a way that recalls the appearance of the Academy when it was the home of grand opera.

Mr. Fox, who owns a chain of theatres throughout the United States, has an especial pride in the Academy of Music. Here he intends to give initial showings of Fox productions with stars such as Pearl White, William Farnum, Theda Bara, Tom Mix, Willie Russell, Gladys Brockwell, George Walsh, Madlain Traverse, Peggy Hyland, Albert Ray and Elinor Fair, and features such as Fox News, Mutt and Jeff Animated Cartoons, and Sunshine Comedies.

Manager Charles H. Wuerz has a full symphony orchestra, a jazz band—one of the greatest heard in New York—and several noted soloists. Harry W. Meyer is conducting, and Charles Durkin is at the organ.

Wistaria Comedies Will Be Produced for Lynn S. Card

LYNN S. CARD, president of Wistaria Productions, Inc., announces that work will be started soon on a series of comedies, featuring an unnamed comedian. According to Mr. Cord's announcement, Wistaria Productions has made plans for covering every production activity of the motion picture field.

These plans call for two serials, one of which, "The Lurking Peril," is now under production; a series of comedies and a series of special features. In connection with the plans of the new producing company, Mr. Card said:

"Not until the plans of Wistaria Productions are complete will I be at liberty to state in detail the work that has been laid out by the executive of the company that will carry Wistaria into every branch of the field. I am awaiting, now, a certain comedian's signature to a contract.

To Feature Six-Reelers.

"Negotiations are practically complete for a special company which will make a series of six-reel pictures starring Marion Coakley. Following the production of 'The Lurking Peril,' our serial now under way, Wistaria Productions will start work on its second serial, the scenario for which is now in working under the supervision of Lloyd Lonergan, who wrote 'The Lurking Peril.'"

"Raw Material" Is Quite Good

Managers in the middle west have been receiving letters from a man in Kansas City, who styles himself a photoplay producer and who asks for "the names of five or six young people who might be good raw material for picture production" as well as the name of "the person in your community who puts on amateur plays." The writer ingenuously adds: "I have nothing to sell anyone, but a lot to give to the right people. And if I can stir up some real interest in your town it will mean money in your pocket." The letters commence: "Your name has been given me by Mr. Blank, of the Dash theatre in your town."

Secret Service All Decorated with Drama and Interest is the Centerpiece of Metro's "The Man Who Stayed at Home."

King Baggot, screen favorite, is one of the featured players in this Screen Classic, and sheds a stellar light on the proceedings, as at the right.

Richard Rowland Places Metro Output For England in All the Jury Theatres

THE output of Metro Pictures Corporation and of Screen Classics, Inc., and Nazimova productions for the next two years are involved in the $2,500,000 transaction executed by Richard A. Rowland, president of Metro and Screen Classics, Inc., with Sir William Jury, of Jurys, Ltd., in England. Announcement to this effect was made by Mr. Rowland shortly after his return from his tour of the foreign field.

While the placing of the Metro Screen Classics, Inc., and Nazimova productions in England with Sir William Jury was the greatest business stroke accomplished by Mr. Rowland abroad, he intimates that the Metro step is but a beginning in the tremendous motion picture trade that will develop with surprising rapidity between this country and the old world.

The Jury theatres in England, which number more than 200, will be the home of Metro pictures for the next two years at least. Sir William Jury aptly called the "movie king" of England, besides controlling this chain of theatres, plans to build more.

"No 'Boycott,'" Says Rowland.

From his own personal observations abroad Mr. Rowland was able to nail the story, recently circulated, that English motion picture producers are planning to "boycott" American-made products.

"I found the British producer to be most cordial in his regard for American picture manufacturers," said Mr. Rowland. "It is true, of course, that the Briton intends to compete with Americans in the making of motion pictures and will naturally endeavor to exploit them and otherwise challenge the American competitor; but as to any ill feeling, I found no evidences of it on the other side.

"The English are, in fact, very enthusiastic over American picture productions. They admire the American workmanship, and the 'pep' that the American director injects into his efforts. The rivalry engendered by comparison between the British and the American product is keen, but good natured."

The Metro president describes conditions in England as "phenomenal." Much higher rental prices are being paid, both for the native and imported picture productions, and the English houses are booking attractions more than a year in advance. Production, however, is at a virtual standstill. The labor situation is as yet tied up.

Concerning his negotiations with Sir William Jury, Mr. Rowland promised to make more detailed announcements after he perfects his plans for Metro's invasion of the foreign field.

These plans are likely to embrace France, Italy and Scandinavia. Mr. Rowland made a thorough canvass of the picture situation in France, and will make an announcement about this phase of his trip later.

Used London Pavilion's Screen.

Prior to placing the Metro, Screen Classics and Nazimova productions in England, Mr. Rowland gave a number of special showings of the more recent of these pictures to prominent British producers and exhibitors. For these London Pavilion, utilizing it after the last evening performance and playing host at informal collations later at his hotel.

All the productions met with favor and high commendation, but the particular sensation was Nazimova. Mr. Rowland first showed the great Russian's work in "Revelation" and "Eye for Eye." He followed these masterpieces with "Out of the Fog," "The Red Lantern" and "Toys of Fate."

The British producers were enthusiastic in their laudations of Nazimova's work, which was to them a revelation in screen art. Many of them recalled the days when as a member of Paul Orlenoff's Russian repertoire company Nazimova toured England.

Besides completing his transaction with Sir William Jury, Mr. Rowland in London acquired the rights to five Drury Lane melodramas. As already announced, these are "The Best of Luck," "Hearts Are Trumps," "The Great Millionaire," "The Hope" and "The Marriages of Mayfair."

"I'm Goin' In and Drink Bevo!"
Says Billie Rhodes, disgusted with the dullness of Broadway in her Hodkinson release, "The Blue Bonnet."

The Tale of the Forest Primeval and the Murmuring Pines and the Hemlocks.
A typical view of Arcadian peacefulness from the Fox picturization of Evangeline," Longfellow's great poem.

New Doris Kenyon Film Is Now in Process of Cutting

THE W. W. Hodkinson Corporation announces the completion of the Deitrich-Beck, Inc., production of Louis Joseph Vance's "The Bandbox," starring Doris Kenyon. R. William Neill, director of "The Bandbox," is engaged in cutting the Kenyon picture at the Biograph studios.

The Hodkinson organization has mapped out a heavy advertising and exploitation campaign, that includes book-publisher link-ups of an unusual character, on "The Bandbox," which is slated for release in the latter part of September, Arthur F. Beck, treasurer of Deitrich-Beck, Inc., having already arranged published advertising on the production.

"The Bandbox" was one of America's "best sellers" both as a magazine serial and in book form.

Theodore C. Deitrich, president and producing manager of Deitrich-Beck, has surrounded Miss Kenyon with Alexander Gaden, Greta Hartman, Walter McEwan, Helen Montrose, Maggie Weston, Edward Keppler, Logan Paul, Borraine Harding and William Brotherhood.

Rothacker Company Sending Camera Crew Into Canadian Wilds to Get Material for "Outdoors"

LAST week a completely equipped camera crew was sent by the Rothacker Film Manufacturing Company into Canada for the purpose of securing thousands of feet of scenic subjects which the firm believed will release this fall as part of its "Outdoors" series.

The party will be in charge of Stanly Twist, Head Cameraman Ernest Powell and Assistant Cameraman Charles Geis, with a sufficient number of guides, hunters, helpers and pack horses.

The first stop will be Banff, and while the party is in that vicinity it will cover Lake Louise and Golden and then go inland to country which never before heard the click of the motion picture camera.

It is planned to secure some extraordinary subjects of big game hunting and game fishing. In fact, if the hopes for this expedition materialize the result will be a series of "Outdoors" subjects of a character unusual and superior in every respect.

According to present itinerary, the crew will not return to Chicago until the middle of October, and it is expected the film will be finished, edited, titled and ready for presentation during November or December.

This is only one of the several expeditions which will be sent out by the Rothacker company to secure new material for Rothacker "Outdoors" scenics.

Post Nature Pictures Are Used as Contrast to Drama

ASIDE from the merit which is claimed to exist in them as high class motion pictures, the Paramount-Post Nature Pictures, it was emphasized this week by the Famous Players-Lasky Corporation, make an especial appeal to exhibitors because they furnish admirable material for balancing theatres' programs.

"In a program," says the statement, "that has a strong dramatic feature picture, a two-reel comedy and a news weekly, or possibly two big features, it is necessary that the audience be given some relief from the strain put upon their emotions by the drama. Comedy, of course, helps to relieve this feeling; but the charm, beauty and pictorial harmony in the Paramount-Post Nature Pictures form an admirable combination to add to a program.

"This characteristic was so noticeable during the special engagements played by few of the nature pictures last spring at the Rivoli Theatre, New York, that newspaper and trade paper critics commented upon it. Thrown on the screen following a tense photoplay, these pictures furnished a much-desired relief to the emotions, and put the audience in a frame of mind which allowed of proper appreciation of the dramatic feature that followed.

Classes in Photoplay and Continuity Writing Will Meet in Fox New York Plant Now Building

ONE of the innovations connected with the opening of the new William Fox building, now rapidly nearing completion at Tenth avenue, Fifty-Fifth to Fifty-Sixth streets, New York, is a scenario school, to be organized and operated in conjunction with the regular scenario department of Fox Film Corporation.

In taking this step toward the further advancement of the silent drama, it is the aim of Mr. Fox to encourage in every possible manner the best literary talent now being developed under the curriculum of the college. Several universities maintain classes in motion picture story writing, but it is the opinion of Mr. Fox that the subject of screen story writing can be only superficially treated unless combined with a course in the technicalities of production. It is for this purpose that the producer is organizing the school, which will have a room allotted to it in the great Fox building.

To this end, Fox reports, the authorities at Columbia University, New York, are being approached with a view to securing from this institution students who show aptitude in scenario writing. If an arrangement is made with Columbia, selected classes of Columbia students will be given instruction in the details of photoplay writing, and the more difficult work connected with the writing of continuity of scripts. Columbia has included photoplay writing in its curriculum for some years under the direction of a scenario editor of another large producing company.

Hamilton Thompson, head of the Fox Scenario Department, has been selected by Mr. Fox as supervisor of the new scenario school. While Mr. Thompson will devote a great deal of time to his new duties, these will not interfere with his handling of Fox photoplay scripts —which in itself is a good-sized task, considering the plans announced for the season of 1919-1920.

Under the conditions as planned for the organization of the Fox scenario school, all pupils will be given opportunity to observe the making of motion pictures in the various branches of the art, with the idea of familiarizing them with the possibilities of the players and the camera.

According to the present arrangement the class-room will be located near Mr. Thompson's office and just below the big studio on the upper floor, enabling the supervising director to conduct his classes quickly to the various sets for observation. In the class-room which will be equipped with every modern convenience, the students may do their writing.

Should an understanding be arrived at with Columbia, Mr. Hamilton expects that one of the faculty at Columbia will co-operate with him in selecting students.

Hazel Richmond in Will Suit.

Mrs. Hazel Craig, of Denver, known on the stage and in motion pictures as Miss Hazel Richmond, has filed petition in the probate division of the Third District Court to be appointed administratrix of the estate of C. D. Tobey, who died here August 20, 1917, and whose daughter Mrs. Craig claims to be.

Mrs. Craig says that she went on the stage when twelve years old and has followed the profession since, appearing in stock, in vaudeville and on the screen. She last appeared in "The Marble Heart," released by Fox, she says.

Wanted: A Mascot for a Baseball Team.

No more than 678 applicants a day can be interviewed. Apply at the Century Comedies, 6100 Sunset Blvd., Los Angeles. If you lose out, see the team in action in Century comedies released by Universal.

American Head Makes Announcement

President Samuel S. Hutchinson, in Telling of Plans His Concern Will Follow, Declares There Will Be No Star Series, Fixed Release Dates or Large Production

THE first official announcement of the new policy of the American Film Company, Inc., comes from President Samuel S. Hutchinson this week. It is not a startling listing of new stars. It is not a declaration that a great quantity of new productions will be made. Instead, it is a frank, business-like statement that big stories are to be American offerings, with carefully selected stars, directors and casts—each especially selected for the particular story undertaken. The productions are to be made as individual offerings and sold to the exhibitors in the same manner.

President Hutchinson inaugurates his new policy with the announcement, made in the advertising pages of this issue of the Moving Picture World, of the early release of "Six Feet Four" from the famous Jackson Gregory novel of the same title, with William Russel enacting the leading role. In discussing his future plans, President Hutchinson said: "'Six Feet Four' is the first of many notable offerings we have decided to produce—all of them from the works of celebrated writers—all of them stories which have already met with favor at the hands of the public as stage plays or in fiction form are numbered among the best sellers.

Advances No "Star Series."

"Exhibitors will note," continued Mr. Hutchinson, "that American is not announcing any star series or any 'program.' In the future each production issued by the American Film Company will be handled as a separate entity, from the moment the story is chosen until the finished product is flashed on the screen in the exhibitor's theatre. We are not setting definite release dates and are not preparing to rush through the manuscripts we have purchased, in order to release them as feature photoplays on a certain definite day. Each story will be made as though that were the only production we ever contemplated making, and one on which our whole reputation was to rest. The best stars, the best directors, the best supporting casts will be chosen for each production.

Will Take Adequate Time.

The star, the director, the members of the supporting cast are engaged for each picture because of their special aptitude for correctly portraying that particular story on the screen. The story is the thing—the star, the director and the players of the supporting cast are chosen to fit the story—not the story to fit the players we may have under contract.

"If a certain story, because of its elaborate nature, requires ten weeks instead of five to make, then ten weeks will be taken. If it can be done satisfactorily in less time, then less time will be spent in making it. If it may properly be told in five reels, then a five-reel production will be offered. If seven reels are required to properly present it, then the exhibitor will get 7,000 feet of film.

"Not only will the utmost care be taken in choosing the director, the star and the members of the supporting cast for each production we undertake, but the same pains and care will be taken in correctly costuming it, in dressing the sets, in choosing the locations, in photographing it. When the negative reaches our laboratory, only the sort of printing, developing, tinting and toning which makes for the perfect picture will be approved. The editing and subtitling of each subject must be perfect before it is judged ready for release. The cutting of the negative is especially important and will be given particular attention. In short, we aim to forestall all criticism before each picture goes out, rather than offer the exhibitor a picture which may bring unfavorable comments from screen critics after it gets on the screen. We are confident exhibitors will learn to appreciate this—to look forward to booking American Film Company offerings because they know in advance that they are as nearly perfect as it is humanly possible to make them.

Samuel S. Hutchinson.
President of American Film Company.

Tells of Latest Offerings.

"In 'Six Feet Four' the exhibitor will find William Russell in one of the strongest roles he has ever played. They will find it an offering that will attract big patronage to the theatres the moment it is announced, for there are hundreds of thousands of Jackson Gregory fans who are eager to see the story they have enjoyed in print visualized on the screen, with real flesh and blood people enacting the scenes that thrilled one even in cold type. The dual scene will keep any audience in suspense and send it forth from the theatre delighted at the end. 'Six Feet Four' will soon be shown at Pathe Exchange by American Film Company representatives.

"Though 'Six Feet Four,' in one way, may be considered as a standard by which the new and particularly high quality of future American Film Company productions may be judged, still, in another way, it would not be fair to use this particular play as such a standard, for the subject next to follow is so entirely different—with a new and different star, a different director, different players in support of the star and a story of such a different type that it is impossible to compare them.

Individual Production.

"Exhibitors may rest assured, however, that quality will dominate each offering. Each story is handled individually. By this I mean is made as a single unit. It is cut and edited as a single unit. It will be marketed to the exhibitor as a single unit. To merit the continued patronage of the exhibitor and the public, each subject will have to be perfect. Knowing well that such is the case, we know that forthcoming offerings of American Film Company, Inc., are to establish our pictures on the plane they deserve—that they are going into the finest theatres in America—that they are to be approved by the most critical of audiences—and that the exhibitors showing them are to reap corresponding profits."

Foreign Rights Negotiated on Two Hodkinson Features

J. WARREN KERRIGAN'S popularity in foreign countries is shown by the lively demand for his new productions made under the Robert Brunton imprint and released by the W. W. Hodkinson Corporation throughout the world. Foreign sales of the new Kerrigan productions made during the past week by the Hodkinson export department include that of "A White Man's Chance," the first in the series of ten Kerrigan-Brunton pictures, for Great Britain and Ireland, to the Gaumont Company of London, through F. E. Bradford, general manager of the American Gaumont organization.

Kerrigan has for years been one of the most popular picture favorites in the United Kingdom, and Mr. Bradford, in concluding arrangements for the purchase, expressed the opinion that "A White Man's Chance" will make the Kerrigan vogue in England, Ireland, Scotland and Wales greater than ever.

The Hodkinson organization also announces the sale of a year's supply of Billie Rhodes pictures beginning with her newest National Film Corporation of America production, "The Blue Bonnet," to the Scandinavian Film Agency for Continental Europe, through that agency's American representative, Chester Beecroft.

Work on Dintenfass Cuckoo Comedies Delayed by Request of U. S. Shipping and War Departments

MARK M. DINTENFASS is congratulating himself on having begun production early and on having set a late release date on the first of his series of twelve 2-reel comedies, which he is producing in his studios in Jacksonville, Florida, because his work was recently interfered with by requests —first from the War Department, and later from the United States Shipping Board—for the use of his expert cameramen and electricians. Having started production early, he had already completed five of the series, and production of the remaining numbers has been resumed and now is well under way.

About two weeks ago, a fleet of government aeroplanes came to Jacksonville and requested Mr. Dintenfass to loan them his best cameraman to assist in taking certain important aerial photographs. Mr. Dintenfass consented and was minus the services of his favorite, Hotaling, for two days.

Pictured "Sidewise" Launching.

A few days later the United States Shipping Board launched a new 7,000-ton steel ship sideways, at Jacksonville, Florida. The customary method of launching ships is stern foremost. The launching of a large ship sideways is a very difficult and risky undertaking, and was resorted to in this instance only because conditions peculiar to the shipyard made it advisable. Owing to the uniqueness of the performance, the shipping board desired motion pictures taken of the entire operation in all its details, in order that other shipyards might be able to see how it was accomplished.

Consequently work on Mr. Dintenfass' Cuckoo Comedies was brought to a halt for two days while his cameramen were shooting the shipyard, the ways, and the big splash that occurred when the ship hit the water. The launching was successful and the pictures, when assembled and printed, met every hope of the shipping board authorities.

The Cuckoo Comedies will put on the screen, for the first time, the genuine old American blackface humor.

"My Boy," First Blackton, Will Be Pathe Fall Release

"MY BOY," a human interest story dealing with the vigorous life of the Kentucky mountains and the trials of existence in New York, will be the first J. Stuart Blackton production to be distributed by Pathe. It is listed as one of the fall issues.

In the cast are nearly a score of prominent motion picture players, headed by Sylvia Breamer and Robert Gordon, whose work in previous Blackton features has established them as ideal "opposites." Others in the cast are Van Dyke Brooke, whose character delineations in pictures and on the stage are noted for their sincerity; Julia Swayne Gordon, Margaret Barry; Fanny Rice, musical comedy beauty; Leo Delaney of Vitagraph fame; Eddie Dunn and Gus Alexander, the noted comedy duo; Louis Dean, Robert Melasch, Jay Strong, Slum Rube, and the Blackton "kiddies," Charles and Violet. The youngsters have especially strong parts.

The first Blackton-Pathe feature was written by Blackton himself, and worked into screen form by Stanley Olmsted. As the title indicates, it is a story of mother love. It is melodramatic in places, but has a comedy relief.

"Dangerous Waters" Is Robertson-Cole Desmond

"DANGEROUS WATERS," presented by Jesse D. Hampton, will be William Desmond's first picture on the Robertson-Cole fall schedule distributed by Exhibitors Mutual. It is a society drama based on events that happened a few years ago in New York. Desmond plays the part of a wealthy society man, who returns from his ranch in the West expecting to find happiness with the girl. She, however, is so satiated with society life that she is not all she should be to him. To give her a taste of the unconventional the idler arranges an Olympian banquet. The revels almost result in the girl losing her reputation, but Jimmy is there to protect her.

The Bachanalian revels at the Olympian feats are unusual, picturesque and lavish. The event takes place in the Ritz-Carlton, where the ball room is transformed into a rocky grotto, and the guests are costumed to represent the various gods of the Pantheon. The feast is a reproduction of one that was held by New York society some years ago. Being based on a real occurrence it gives the picture value to exhibitors.

Lois Weber Returns to Coast to Resume Work

AFTER a long vacation in the East, during which time she underwent a successful operation on her arm, Lois Weber, who recently signed a contract to make a series of productions for the Famous Players-Lasky Corporation, has returned to Los Angeles accompanied by her husband and co-worker, Phillip Smalley.

Miss Weber expects to commence work on her first Paramount-Artcraft production early in October. This, according to information received from California, is to be a spectacular photoplay which will take six months to complete. The story was written by Miss Weber herself, and it has as its subject a big social problem. Miss Weber will work at her own studio on Santa Monica Boulevard, Los Angeles, which at present she is renting to Marshall Neilan.

"Whom are you going to direct?" a reporter asked Miss Weber.

"I don't know," was the reply. "But of one thing I am certain—he or she won't be a star."

Clifford Bruce Wants Salary.

A distant echo of the brief life of a moving picture producing company at Trenton, Ontario, several years ago, was heard in the Toronto courts on August 21 when Clifford Bruce, actor, took out a writ against the Smith-Foley Motion Picture Company, Limited, Toronto, to recover the sum of $1,398.96, which was awarded to him for damages in the Municipal Court of New York.

Whose Feet Are They? The Guessing Feat of the Century IS On—The Prize a Free Pass to the Public Library With An Apricot Thrown In

THE postoffice regulations concerning guessing contests have hedged us in. We were going to offer a gold-filled picture of the champion pineapple of Hawaii to the person who guesses who belongs to these mysterious feet, but the best we can do is award a free pass to the Public Library, with an apricot extra.

Poor stockingless feet! Whose are they?

Who leads these ankles through the streets of the crool city without even a silk stocking between them and the burning rays of the sun?

They may belong to your favorite star? Who knows?

The mystery of the age!

And speaking of ages, she was only nineteen last March!

That's the only clue we can give you. The postoffice is so strict we can't even tell you whether or not she likes egg salad better than egg plant or whether she spells her name with a "K" or a "C."

Step right up! The line forms to the right for the Guessing Feat of the Century. Devote all the guessing footage you can spare.

The only person who will not be eligible to guess is Kathleen O'Connor, Universal comedy girl.

Hard luck, Kathleen! But you stand a good chance to win the consolation prize, a gold street car transfer used by Ulysses, 999 B. C.

Kessnich Praises Lucas

THE following letter has been received from C. E. Kessnich, manager of the Metro exchange at Atlanta, concerning Georgia censorship:

"The Legislature of the State of Georgia having just adjourned, and the matter of censorship having, for the time at least, been defeated by its members in session, I believe that a vote of thanks is due from the manufacturers and distributors to Arthur Lucas, district supervisor of the Goldwyn Pictures Corporation, who by his untiring efforts and influence did much towards the defeating of this drastic censorship bill, which if passed would have incurred considerable expense to every manufacturer and distributor in this territory.

"C. E. KESSNICH."

Ouimet Reports Canada Adopting the Longer Run

LEON OUIMET, head of the Specialty Film Report, Ltd., controlling the Canadian rights to Pathe features, was in New York last week, and reported unusually heavy business on American films in the Dominion.

Canadian exhibitors are particularly keen to obtain big features, according to Mr. Ouimet, and are now giving good pictures longer exploitation than was considered possible in Canada before the war. Following the footsteps of American showmen, they have created a big demand for the Pathe special, "The Thirteenth Chair," made by the Acme Pictures Corporation under the direction of Leonce Perret, who also made the adaptation.

Mr. Ouimet has succeeded in accomplishing something that has never been done before in the serial line, when he placed one of the Pathe offerings in a leading Toronto house for afternoon performances only. The experiment has been such a success that the management now contemplates adding serials to the evening program.

"Upside Down" Opens at Loew's Detroit Colonial

H. K. MOSS, manager of Triangle's Detroit exchange, announces that Warren & Cohen, owners of the Colonial Theatre, have voluntarily increased their run on Triangle's "Upside Down" from three days to a solid week. This extended run was arranged for the first three Taylor Holmes pictures, despite the unusually hot weather experienced in Detroit at the time they were first shown.

The film will inaugurate a change in the house policy of the Colonial, which will feature it for the week of September 1, from straight pictures to pictures and vaudeville, under the supervision of the Marcus Loew circuit. In honor of the occasion, Triangle has extended the courtesies of their jovial star, Taylor Holmes, who will appear in person to entertain the audiences with stories of the studio and other bits of amusement.

The Marcus Loew interests have arranged an extensive publicity campaign, and will send a special representative to Detroit to assure wide exploitation of the opening of the Colonial vaudeville.

September to See Lionel Barrymore Acting in Thomas' "The Copperhead"

ANNOUNCEMENT is made at the Famous Players-Lasky office that the production of "The Copperhead," in which Lionel Barrymore is to appear in the leading role, will be started at the New York studios on September 1, and that Charles Maigne, who directed Irene Castle in "The Firing Line" and more recently in "Should a Wife Forgive?" will be in charge of the production.

"The Copperhead," it will be recalled, was the play in which Mr. Barrymore scored the greatest success of his career, his performance being hailed by some critics as the finest piece of dramatic acting by an American actor since the days of Edwin Booth. The play ran for the entire season of 1917-18 in New York and continued for a full year in other large cities of the country.

Elaborate plans are being made by the studio staff for the filming of this production. In the art and technical department an entire city is being mapped out. Through the courtesy of the Newark Public Library original sketches and drawings, showing the style of buildings of that period, were procured. A plot of ground has been leased for a short time in the vicinity of Elmhurst, L. I., and here a city of 1846 will spring up.

The motion picture interpretation will go further back than the stage production; it will begin with the period of the Mexican War. The city to be constructed will first be shown in 1846. The next period will be 1860. Then 1862 and after that 1904.

The scenes of "The Copperhead" are laid in southern Illinois, near the point where the Ohio joins the Mississippi—a section where the bitterest feeling existed between the respective sympathizers of the North and South during and for many years following the Civil War. Milt Shanks, the leading character in the drama, is known and despised by the Northerners as a "Copperhead."

National Association Gets Letter from License Head

THE following letter from Commissioner John F. Gilchrist, of the New York Department of Licenses, to Chairman Gabriel L. Hess, of the censorship committee of the National Association is evidence that the work of the committee in its efforts to keep the screen clean, has not gone unappreciated:

"Dear Mr. Hess— I am indeed grateful for the copy of your report dealing with the accomplishments of the censorship committee.

"I appreciate very deeply the earnest and hearty co-operation that your association has given me in my endeavor to prevent the exhibition of indecent pictures in the City of New York."

One of the very best ways of avoiding official censorship of films, in the opinion of officers of the National Association of the Motion Picture Industry, is for producers to spare no efforts in opposing the exhibition of improper pictures by irresponsible men looking for quick temporary profit. In line with this policy, the censorship committee has at all times endeavored to bring to the attention of constituted authorities film plays which, in its opinion, reflect discredit upon the industry as a whole.

"Tried to Blind Himself, Your Honor. Case for Severe Consideration."

Case dismissed, however, as it's Bert Lytell and four of the six beauty mannequins in the establishment of "Lombardi, Ltd.," Bert's first on the new Metro schedule.

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Here Is This Week's Idiotorial Offering.

ONE by one the great corporations that produce empys are kicking into print with the information that they are now employing as publicists "only trained newspaper men and women" who are declared to turn out "live, up-to-the-minute stories that command space through sheer force of news values and reader interest"—or something following that formula.

Such being the case we opine that (after being instructed just exactly what to write and just exactly how to write it) these trained newspaper men and women will soon forget their old training and assume the required attitude of a re-trained pufflicist.

Nothing so quickly blunts a news-nose as a mimeograph.

And there is no place in the world where there is so much **real news** as around a studio or in the home office of THE industry.

Just how this **news** manages to be so consistently suppressed stands among the wonders of the world. Proof again that trained newspapermen and trained pufflicists belong among the synonyms.

—x—

Bluntly Speaking.

Why blunt a news-nose?

And who blunts the trained news-nose?

(When the trained nose noses into pufflicising.)

—x—

Enter "Cinemob" and "Screenatics" With List Still Open for Others.

Dear Rambler—In the matter of digging up a word which means a body of people who are looking at a picture, I don't **know** the word needed, so I will not follow instructions and shoot, but being a "Dear Reader" and an admirer of the "Rambles Around Filmtown" I will drop down to the last line in the column and submit my suggestion—two, in fact.

"Cinemob" collectively or **"Screenatics"** individually. These ideas came to me just like that, without any undue strain on the gray matter and I play them for second and third place, **"Filmgregation"** taking the lead. Wishing you many suggestions from synonymical readers,

Staten Island, August 25. —J. M. B.

—x—

Some people decline to be satisfied.

As per headline:

"Theatre Men in Middle West Now Bewail Passing of Program Booking, Once Their Arch Enemy."

—x—

No sooner do women get the vote than the (Mac) Tammany politicians begin a film-house-to-house canvass asking: "Alma Where Do You Live?"

The sequel may possibly be: "Alma How Do You Vote?"

—x—

Date Set for Strike's Ending.

"They will all reach Broadway prior to November first," says Rodney Richmond in pufflicizing five plays by Willard Mack.

Other authors, the managers and actors may now proceed with the assurance that on a secret date within the next two months the strike-out, or walk-out, will have ended.

The Progress of the Strike.

Talk-out.
Walk-out.
Knock-out.
Lock-out.
Many glum. How come?

—x—

"Selective Sin" may be the outcome of the start "The Unpardonable Sin" gave the film-titlers. "The Splendid Sin" is closely following "The Solitary Sin."

When will films "Sin no more?"

—x—

Was It To or from B. V. D.'s?

The following tradepaper headline inspires the question:

"Locklear Does Well-Known Quick Change Between Aeroplanes for Universal."

—x—

Fairbanks' First Release for United Artists Corporation Will Be His Biggest Production.—Trade Review Headline.

Indicating that those which are to follow will not be so big?

—x—

Nothing Said as to Contents.

We learn that a woman claims 16 million damages in dollars because she fell over a keg in the aisle of a San Francisco cinema.

—x—

"Over the Garden Wall" (Vitagraph).
Quick, Webster, the antidote:
"Over the Fence Is Out."

—x—

"Flying trips to Los Angeles" taken by Captains of THE industry should not be pufflicized unless they really do. It's deceiving the public when they don't.

—x—

The "immense electric signs" that "nationally advertise" films on New York's Broadway cannot be read beyond the Harlem River, let alone help Wall Brothers sell tickets in Fremont, Neb.

—x—

"Madge Kennedy in 'Through the Wrong Door' Is Dramatic."—Goldwyn Headline.

Much depends upon who's door.

—x—

Tom Mix and Pearl White are entering upon a spirited double-never-substituted contest via Fox pufflicists. We look for some frenzied mimeographing to decide it.

—x—

Leah Baird's Birthday Is Celebrated on a Yacht.—Tradepaper Headline.

The "schooner" method of celebrating birthdays seems to be obsolete.

—x—

Creeping Where Film-Life Is Seen —Wistaria, Hops and the Ivy Green

WE make bold to opine that Wistaria Productions, Inc., as a film-firm-titling innovation, may lead new producers into a handy method of christening their corporations.

Appropriately enough wistaria takes on something of the nature of film as it grows in trailing lengths.

To aid those who seek similar brand-names we draw upon the seed catalog our congressman sent us (in a base endeavor to influence our right of franchise) for these:

Trailing Arbutus	Hop
Grape	Morning Glory
Virginia Creeper	Ivy
Clematis	Honey Suckle
Moon Flower	Squash
Peas	Watermelon
Cucumber	Pumpkin

From present indications the copyright-holder on "hop" and "grape" might throw in the produce with the title and consider himself well-rid.

Me? Me!! Ask Me!

Go ahead.
Just ask me!
And I'll tell you.
I'm the hairpin.

Don't confuse me with my catish cousin, hatpin.

Or my hardy cousin, clothespin.
Or my demure cousin, safetypin.
I'm the hairpin.

Small, wiry and most important.
Woolworth and regular stores have me.
I'm part of everything in life that really is anything.
So I'm in the movies.
Muchly in the movies.

With and without me means everything to a picture-play.

And serials and all screen draymas.
It's this-a-way, mostly.

If HER hair stays **up,** its me that keeps it up and saves a tea-party on a rented lawn from being a brutal attack on a beauteous maiden.

For who ever saw an attack on HER when she had her hair UP?
I'll answer that one myself.
Nobody.
That's the answer—NOBODY!

Hair must be **down**—streaming, curling or tumbling.

HER clothes may not be the tight-and-long or loose-and-short of fashion, but if her hair is UP—she's unattacked and hitting on all 84 hairpins.

That's me, in every twisted fiber!
That's me in the movies.

But if HER hair is **down**—it makes no difference how high the car-steps may come—she's raided, ruined and rumpled!

That's **without** me in the movies.

Being a cinema hairpin **is an art** in itself.

An art-pin in an Artcraft!
That's me.

Everything but a weapon of **death** in a serial.
I'm the hairpin!

I'm the plot, the heart-interest, the head-work and the mortgage on the farm.

And just lately I was the **much-cried-**for happy ending.

That's almost employment.

If you want to know I'll **hepp you** to how 'twas—or "how come," **as you** best like so to say.

HER had floundered ahead for **so many** reels that she had ran past the **story.**

The plot was she mustn't be kissed—so she thought she'd finish off **original.**

And who helped her?
Me. Just me. Little wiry me!
Yes. I'm the hairpin.

In the nth reel HER suddenly **became** the bright, placid, calm **spot in an** awful fight.

Seated calmly in a chair she **was** bathed in her own flowing tresses.

(Explanation: She was being attacked.)

It made the "clemm" so realistic to attack her by the **hair-down method.**

And there was nothing to prevent her clothes being arranged all neat and smooth—although her hair **was down.**

Then when the gang all killed or maimed themselves and the famous author's nationally-advertised and many-million-read story—right there I, little hairpin, kicked in with the happy ending.

HE, our brave hero, picked all of me up from around the chair HER had been so peacefully and securely tied in (the only whole piece of furniture, or wall, or picture, or rug, lamp, or electric fixture in the room)—and it all happy-ended with me and 71 others of my kind diving into her tresses.

Now, I repeat, don't get me confused with that mean old cat—my first cousin (the temperemental jade!)—the hatpin.

No hatpin ever happy-ended a film-play!
I'm the hairpin.

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Saturday, September 6, 1919

CONNECTICUT is strong for atonement—and of the right sort. Where once they were reported to have sold nutmegs made of wood they are now selling tickets for wholesome Sunday entertainment in nearly two dozen cities. And, we are informed, it will not be long before Sunday opening will be a general matter all over the state. Then will the nutmeg scandal be entirely forgotten.

The Tension Is Relieved

THE tension which existed a week ago in the moving picture industry owing to the possibility of being drawn in the broil of the producers and actors happily has been dissipated. Credit for this situation is due largely to Charles C. Shay, president of the stagehands and operators. Mr. Shay in the first place declared the operators were not personally concerned in the fight of the actors and producers so long as no attempt should be made to put pictures into houses from which the actors had departed.

Credit is due secondly to Walter W. Irwin, who in the offices of the National Association was informed by a newspaperman that Mr. Shay was neutral if there was a chance to be and was displaying no evidences of belligerency. Mr. Irwin asked that Mr. Shay be invited to meet a committee of the National Association for conference. Mr. Shay accepted, bringing along Mr. Weber of the Musicians. The sessions were held and the fears of strife entertained by many in the trade were shortly thereafter removed.

The rank and file of the industry had been in the dark and had feared the worst. The relief was all the more welcome.

Mr. Powers and the Association

THAT P. A. Powers should see fit to send in his resignation as an officer of the National Association of the Motion Picture Industry is matter for regret. The MOVING PICTURE WORLD had knowledge of the action last week in time to print the story, but withheld it in the hope that the resignation might at any moment be withdrawn. Mr. Powers, it seems, is determined not to ask that his resignation be disregarded, insisting that until such time as the association rescinds its action of August 6 it really cannot be described as neutral in the fight between the Producers and the Equity.

Mr. Powers has been a force in the association, has been one of those who have given of time and effort to make it a power in the trade. We are sorry he has felt impelled to leave it. We hope the cause of the controversy will be removed. We believe there are many members of the association who feel that it should be removed.

WHEN the New York Strand was built provision was made for the possible failure of pictures on Broadway—the "ace in the hole" was a stage equipped to produce other varieties of entertainment. Since then hundreds of millions have been invested in theatres—without the anchor to windward. Soon a theatre advertised to seat 5,000 picture fans will open within a stone's throw of the Strand. And another picture palace is concerned in the news of a nearby corner. If there is anything in all this it must be—protect the hen that lays the golden eggs. Some producers of bad stuff are sprinkling ground glass in her feed.

Five Million in Seven Houses

FIVE MILLION DOLLARS is a lot of money, even to spend on seven theatres, but that is the sum named in a story we print this week. Of the building of houses there seemingly is no end. While structures put up at this time may cost more than they will a few years later there can be no question that this is the time when the employment is needed, when the circulation of the money will strongly count in any community.

BISHOPS, ministers and laymen of the Methodist Church recently had the novel experience of seeing motion pictures at a church conclave—that at Columbus—many of these good citizens then gazing on a screen for the first time. They have all returned home—these churchmen—and pictures are gainers from what they saw at the conference. Some of the ministers are preaching sermons with the mammoth screen as their inspiration. Doubtless nine out of ten

Methodists who saw pictures in Columbus are wondering why they never saw them before—why their prejudice had kept them from even investigating. The good opinion of decent people is the only thing worth while to the picture showman. It's good business to cater only to the best there is in any community. It pays, and pays liberally.

Yes, New Yorkers Are "Rubes"

IF New Yorkers, as is so frequently charged, are "the biggest Rubes on earth" they sometimes have praiseworthy ways of showing it. At the movies, for instance. Long drawn out, "padded" and "spineless" pictures never get a "hand." But show a scenic, radiant with the amazing gifts of nature—a tumbling waterfall; a shot at moonlit clouds; gentle rivers flowing between verdant banks; limitless fields of snow glistening in a wealth of sunshine; a flash of ocean; the mad dash of spray flooding crags and cliffs —show these tributes of the Creator, and there is always, unfailingly, those in the audience who yield appreciation in applause. If that is the mark of a "Rube"—more power to 'em!

An Assault on "S. R. O."

DIRE disaster impends in Minnesota. The state fire marshal openly favors a bill that will forever in that state wipe out, eliminate, destroy, kill, burn and slay that pride and joy of the showman's heart; the symbol that fills his waking hours and haunts his fitful slumbers; the one thing needful, in fine—old "S. R. O."

Who in Minnesota or anywhere else cares to be a showman if he is to be deprived of the large satisfaction of hanging in front of his box office the magic three letters? If in street railway finance the dividends are in the straps, so in the theatres the bulging of the box office drawer depends on the number of S. R. Oers.

Who shall say that if the S. R. O. is to be taken from us we shall not insist on the removal forthwith from all street cars of the suspended dividendmakers? Why not the one if the other? The one causes men and women to laugh and cry, the other mostly to swear.

Seriously, we do not believe Minnesota will do any such thing as is threatened. The Film Board of Trade of the Twin Cities is taking proper steps to see that the legislators are enlightened as to the merits and necessities of the case.

Mr. Capes Having His Troubles

NOT a simple matter is the formation of a steering committee to tell the coming New York Legislature what ought to be done in a censorship way. That, at least, in the experience Mr. Capes, secretary of the New York State Conference of Mayors, has had up to date. Mr. Capes is seeking men and women who are representative and not fanatical Of course, if the candidates come within the latter category they are unrepresentative except of a small or comparatively small number of persons.

So far but two names have been submitted on behalf of the churches. The moving picture industry has sent in the names of four or five who are declared to be representative. It will be at least a month before the list of nine is selected by Mr. Capes for submission to the chairman of the New York mayors. While the identity of the committee may prove of mild interest to the trade its conclusions may be of more consequence. If it shall develop that the members of this body really are representative of large elements of the population and actually possess constructive ideas as to what the screen should do for the people they will be able to get a hearing without going to the Legislature.

Bela Falls Before Rise Is Shown

AGAIN pictures prove how fast "the world do move." On a local screen during the week are being shown pictures of Bela Kun, apostle of Bolshevism, and the Prince of Wales—of whom Canadians have rendered the verdict: "The kid is there!" Bela Kun's pictures traveled swiftly enough, but the agitator had risen to power and had fallen into disgrace before his specially posed film could cross the briney.

Of Wales it must be said that he makes a vastly more appealing news-reel actor than the Bolshevist, and if the two representatives of destruction and orderliness could travel countrywide on the same screen it would be a good thing for everybody. They present contrasts that will make most anybody think —and think for themselves.

THE war has left a seemingly lasting effect upon financial impulses of industry. Liberty Bonds were purchased in billions, Congress appropriated more billions and thrift-stamps were bought in million lots. Sums never before in use save as examples in arithmetic became commonplace. Consequently a corporation that deals in less than a couple-a-millions as capitalization is seldom in the news these days. A few ciphers more or less matter nothing.

Passing the "Buck" to the Consumer

IN several sections of the country picture showmen are considering the serious possibilities of advancing rates of admission to their theatres. As in other issues of an economic nature Mr. Ultimate Consumer must foot the bill established by increased cost of photoplay production with attendant and necessary increase in rentals—necessary as demonstrated by figures, expertly compiled, as printed recently in Moving Picture World.

When the war tax became effective many exhibitors raised their prices a nickel or a dime—absorbing the tax and profiting $2 to $4 on every hundred ticket sales. At that time the public accepted the "raise"—it was a war measure. To increase prices now "when there is no war" might be a different matter.

We are informed that in some sections picture showmen are presenting the comparisons as set forth in the table referred to last week, with a view to agitating a raise in admission prices. Showmen add to this data the reminder that increased cost of production makes for increased rentals and thence to increased ticket prices.

The process is logical, the argument sound and the demand for higher admission rates on the part of the showman is just. The public is, in a good measure, accustomed to the process that has in every other issue affected the individual purse.

Keeping in Personal Touch

By Sam Spedon

HARRY BERNSTEIN, of Richmond, Va., manager of the Colonial Theatre and representative of the Jake Wells theatrical interests, was in New York the early part of this week, picking different types of bathing girls to appear with the showing of Mack Sennet's "Yankee Doodle in Berlin," which will be shown at the Colonial for one week, beginning September 1. Dorothy Haver will probably lead the ensemble of beauty.

* * *

The Didsbury Opera House, Walden, N. Y., will open next week after having undergone extensive alterations. Mr. Didsbury will be in New York this week to book future productions for his theatre.

* * *

Dr. H. Horder, of the Alhambra, Toledo, has been in New York with the intention of looking over the picture situation and securing an option on some of the best available features.

* * *

Harry Crandall, of Washington, with his family, was in New York this week. He returned to Washington and his family to Atlantic City, where they are spending the summer.

* * *

Joseph P. Morgan, Harry Crandall's general manager, was in New York this week on his way to Lake Hopatcong, N. J., where he intends to spend a two weeks' vacation. He left for the lake Tuesday evening, August 25.

* * *

The Rialto Theatre, Hudson, N. Y., was opened recently. It is a modern picture house and is controlled by Mr. Elliott, present owner of the Playhouse, that city.

* * *

George Cohen, well-known picture man of New York state, is remodeling his Rialto Theatre, Poughkeepsie, and will play a straight burlesque policy in future.

* * *

Abe Dresser, of Washington and Richmond, was in New York most of this week, hotfoot after anything in the picture line, suitable for the Exhibitors Film Corporation, of which he is the general manager.

* * *

John Melheimer, of the Exhibitors Mutual, has been promoted from the auditing department of the home office to the post of chief clerk of the Chicago branch exchange.

* * *

Lester Rosenthal, sales manager of Paramount-Artcraft division, Washington territory, was in New York this week.

* * *

The Whiteway Theatre, New Haven, Conn., has been sold to Mrs. James De Lucia, who now owns the Dreamland Theatre, in the same city.

* * *

Fred G. Sliter, branch manager of the Exhibitors Mutual at Pittsburgh, has been promoted to special field representative of the same company, taking the place of L. Merrick, resigned. C. W. Moore is acting branch manager at Pittsburgh.

* * *

Al Lichtman can be seen riding on the subway these mornings. A little investigation discloses the fact that his new car has just been stolen, swiped, copped. By the smile on Al's face when he tells about it, we are sure the car was insured.

* * *

P. J. Swift, assistant branch manager of the Famous Players-Lasky at Washington, was in the metropolis recently.

* * *

J. Marron has joined the special feature staff of Pathe at Los Angeles.

* * *

G. R. Batcheler has joined the Fox feature staff at Cincinnati. Mr. Batcheler is well and favorably known in the central west.

* * *

The Truart Pictures Corporation is now using the Solax studio at Fort Lee, but will soon remove their activities to the Great Eastern studios of Providence, R. I.

* * *

John C. Flinn took a three days' vacation last week. He motored to Boston and almost motored back. Several cuts and scars on his hand tell the tale of a misbehaving engine. Some vacation, say we.

* * *

Joe Phillips, years ago with the Thanhouser players and more recently manager of the defunct Screen Club, is now superintendent of the Brokaw Building at Forty-second street and Broadway, New York.

* * *

A. S. Abeles, branch manager of the Pathe exchange at Newark, N. J., was in consultation at the home office this week. He is one of the live wires of that section.

* * *

The Byron Theatre, Feiber and Shea, owners, Orange, New Jersey, will open September 1.

* * *

The Lyric, Asbury Park, N. J., Mr. Pawley manager, will remain open all winter. Heretofore it has been exclusively a summer house.

* * *

John H. Norwood, formerly branch manager for Kleine at Pittsburgh and Cleveland, has joined the Pathe special feature staff at Pittsburgh. E. R. Champion, branch manager of the Pathe Washington, D. C., is visiting the home office this week.

* * *

John Dromey, purchasing agent for the Exhibitors Mutual home office, has gone to Chicago on a two weeks' vacation.

* * *

The Opera House, Kingston, is closed during alterations, and will open early in September.

* * *

Shannon Fife, since his discharge from the army, has been engaged in play and photoplay writing in Philadelphia, where he has always sought quiet and seclusion.

* * *

The O. S. Hathaway Enterprises, now controlling theatres in Oneonta, Kingston, Binghamton, and Middletown, N. Y., have taken possession of the Paragon Theatre, Beacon, N. Y., a modern picture theatre seating about 1,000 persons. George Roberts will book the entire circuit of Hathaway theatres, making his headquarters in Middletown.

* * *

Mannie Gottlieb, of Minneapolis, formerly manager of the Favorite Features Films and representative of Pathe, has returned from France recently, after twenty-three months' service. He is now in New York and will re-engage in the film industry if he can make satisfactory affiliations.

* * *

W. L. Parker, who was attached to the Exhibitors Mutual offices at Cincinnati and Washington, has been transferred to the home office.

* * *

S. B. Skouras, of the Skouras Brothers, owners of the Olympia, Pageant, Lyric, West End Lyric, the Lyric Airdome and the Crystal theatres of St. Louis will enlarge the Pageant to 3,000 seats. Mr. Skouras stopped in New York this week to see what he could of the larger theatres in this section to gather possible data for the remodeling of the Pageant. On his way homeward he will visit Detroit and other intermediate cities to give the show houses the once over.

* * *

George R. Allison, former branch manager of the Vitagraph at Atlanta, is now looking over the Southern situation for Fox.

* * *

M. L. Mintz, many years a successful exchange manager, has been appointed branch manager of the Exhibitors Mutual at Chicago. Succeeding S. T. Stephens, general supervisor, who was temporarily in charge.

* * *

The Stratford Theatre, Poughkeepsie's finest picture house, has been taken over by the Famous Players-Lasky interests according to authoritative information.

* * *

Donald Buchanan, scenario writer and editor, formerly of the Vitagraph, Chapin and at present with the Pioneer, is making arrangements to embark in the production of two-reel melodramas. He will operate at the Chapin studios at Ridgefield Park, N. J. We understand that Mr. Brown, publicity director of the Pioneer, will be associated with him.

* * *

The Wilson Theatre, of Brooklyn, owned by J. Strausberger, has been sold to Louis Traub.

* * *

Lawrence McCloskey, collaborator and author of many productions and at one time associated with Lubin, has just finished the titles for Virginia Pearson's "Impossible Catherine."

* * *

Joseph Limerick Kelley is once more assisting in the publicity attendant upon Frank Hall's enterprises. For a time Joseph wandered afield, but he is back again with Hopp Hadley at the Hallmark Picture Corporation. Incidentally Kelley is sewing the seeds of publicity for Wistaria Productions, Inc., following the thrills in the Ann Luther and George Larkin serial with authentic reports of the screen casualties.

New York Rialto and Rivoli, Loew's Metropolitan Circuit and West Coast Book Chaplin Classics

THE Chaplin Classics, the new edition de luxe of the twelve Mutual Chaplin comedies are being booked for pre-release presentation in the largest and finest theatres in the country, according to an announcement from Exhibitors Mutual which will distribute them.

The most notable booking secured so far has been for simultaneous presentation of all twelve of the Chaplin Classics at the Rivoli and Rialto theatres, New York. A contract for the twelve productions, to play day and date at the two Broadway houses, has been signed by Dr. Hugo Reisenfeld, managing director of both theatres. The first release, "The Floorwalker," will be shown at the two houses during the week of September 14.

Three of the series were presented last spring by Dr. Reisenfeld as part of his Chaplin revival—"The Cure," "The Adventurer" and "Easy Street." The rest of the twelve will play the Rialto and Rivoli at six week intervals under the special pre-release plan announced in connection with the issue of the Chaplin Classics.

On the Pacific Coast the first of the big exhibitors to book the series for pre-release was J. Q. Clemmer, who contracted for the twelve productions to play in Clemmer's Theatre, Seattle. In the Pittsburgh territory the pre-release contract has been taken by the Clark & Rowland interests for presentation at their big downtown house, the Savoy. Rubin & Finkelstein have signed for the twelve productions to play day and date in their biggest houses in Minneapolis and St. Paul.

The biggest booking that has been reported to the executive offices of Exhibitors Mutual is from Loew's metropolitan circuit, a total of seventy days to play.

Exhibitors Mutual Makes Changes in Field Force

S. J. ROLLO, director of sales and exchanges of Exhibitors Mutual Distributing Corporation, announces the following changes in the field force:

Fred G. Sliter, branch manager at Pittsburgh, and formerly branch manager in New York City, has been promoted to the position of special field representative covering eastern and central western territory. Mr. Sliter was formerly commissioner of films to Mexico under the Division of Films of the Committee on Public Information. He has been in the Mutual organization for six years, starting at Albany as salesman and later being branch manager of the Albany exchange. C. W. Moore, assistant manager at Pittsburgh, has been appointed acting manager of that exchange vice Mr. Sliter. W. L. Parker, formerly on the sales force of the Cincinnati and Washington exchanges, has been transferred to the executive offices. M. L. Mintz, one of the best known exchange managers in Chicago, has been appointed manager of the Chicago branch, vice S. T. Stephens, general supervisor who has been temporarily in charge of the branch.

John Melsheimer, formerly cashier at the executive offices who moved to New York when the offices were transferred from Chicago, has returned to Chicago as chief clerk of the Chicago exchange.

Mrs. Sidney Drew Acts in Lake George Locale

"A SISTERLY SCHEME," the Paramount-Drew release for August, presents an innovation in vacation-time comedy as its locale is an inland summer resort—Lake George, New York, and not the seashore, which is the usual scene of such screen romances. Mrs. Sidney Drew directed as well as played the leading role of Polly. The V. B. K. Film Corporation produced this latest Drew subject, which was adapted from a story by H. C. Bunner.

The Lake figures prominently in the action of the rescue scenes showing Polly saving Angie and Jimmie when their canoe upsets.

John Cumberland, known for his characterizations in such stage successes as "Up In Mabel's Room" and "Fair and Warmer", appears in this two-reel comedy. Others in the cast are Nell Tracy, Ralph Brainard, Mrs. Mary Chambers, Mrs. Samuel Zucker and Annie Laurie Spence.

Select Pictures Opens an Office in London

SELECT will establish next month a branch in England to be known as Select Pictures, Ltd. This branch will be conducted by Maxwell Milder as president and Miss Edith Kotch as treasurer. Mr. Milder has been for several years manager of the Select branch in Philadelphia and Miss Kotch has been secretary to Lewis J. Selznick, president of the Select Pictures Corporation. They will sail for England September 6 on the Celtic.

Gertrude Astor.
Who capably fills leading roles in Universal attractions.

Heretofore, Miss Kotch, in addition to her duties as secretary to Mr. Selznick, has been manager of the foreign department of Select and has conducted successfully the marketing of the output by cable and by personal negotiations with buyers on this side.

Until permanent offices can be obtained; temporary headquarters will be opened in the Hotel Savoy in London. Several cables have been exchanged with London brokers in the interest of securing a London office, the negotiations were unsuccessful, and it will remain for Mr. Milder and Miss Kotch to obtain a location after they have reached the other side. The first work of the president and treasurer of the London corporation will be confined to a general investigation of conditions in London and England, after which it is probable that several branch offices will be established in the important cities of England, Scotland, Ireland and Wales.

C. A. Logue Is Secretary of A. H. Fischer Features

BY the organization of A. H. Fischer Features, Inc., Charles A. Logue, well known writer of screen material, comes into a new position in the industry. Mr. Logue is an incorporator with B. A. Rolfe and A. H. Fischer of the new company, and besides filling the office of secretary will adapt for picturization the Robert Chambers series of stories secured by the firm as well as write original material. His time and services will be devoted exclusively to the duties of his new affiliation.

Prior to breaking into motion pictures as an author Mr. Logue was a newspaper man and magazine writer. He served on the New York World and the New York Tribune and was a contributor to Munsey's and other magazines.

About two and a half years ago he wrote his first scenario, called "The White Raven." He sold it to Metro, who picturized it with Ethel Barrymore as the star. His list includes "The Lost Battalion" "The House of Hate," "The Hidden Hand," "The Tiger's Trail" and "The Master Mystery." Among the adaptations were Rex Beach's "Laughing Hyde," "The Brand," "Too Fat to Fight" and "My Four Years in Germany."

Mr. Logue is the adaptor of "The Shining Band," by Robert W. Chambers, now being picturized under the title of "The Amazing Lovers" as the first of the Robert W. Chambers series presented by B. A. Rolfe through A. H. Fischer Features, Inc.

Wharton to Start Production.

Theodore Wharton will start production at Ithaca, N. Y., next week on his forthcoming serial for the Pathe program, "The Crooked Dagger," starring Jack Norworth. The studio which he had to build on a rush order will be completed on Saturday.

Frances White, well known in pictures, has been engaged by Mr. Wharton, to play the principal feminine heavy in the serial.

The complete cast for "The Crooked Dagger" is Jack Norworth, star; Janet Adair, lead; Bertram Marburgh, principal heavy; William N. Bailey, second heavy; Frances White, heavy; Phineas Nares, Frank Honda, Walter Morton and Polly Van, characters.

Nell Craig in "Common Property"

In Universal's "Common Property," a production now in the making, the leading woman to support Robert Anderson is Nell Craig. She has not been seen recently in any screen productions. She will be cast as the wife of a Russian.

Billie Rhodes Starts Work on Harold MacGrath Novel

AS a follow-up of her first story, "The Blue Bonnet," to be released forthwith, Billie Rhodes will be the star of Harold MacGrath's novel, "Hearts and Masks." This story was purchased during the week for Miss Rhodes by William Parsons, president of the National Film Corporation, and work of production began in Hollywood.

All Billie Rhodes' productions henceforth will be distributed throughout the world by the W. W. Hodkinson Corporation and the demand in the country and foreign distributor demand in other countries give proof of the popularity of this young star.

"The Blue Bonnet" has been shipped to all Hodkinson offices, and trade showings are being held in each exchange.

Mary Minter Makes Personal Appearance in New England

NEW ENGLAND exhibitors are endeavoring to capitalize the presence of Mary Miles Minter in their vicinity. Several of them in Boston and neighboring communities have introduced her to their patrons and others, throughout New England and have extended invitations for personal appearances which, on acount of the distance, Miss Minter has not yet been able to accept.

Practically all of the exteriors of "Anne of Green Gables," which is to be Miss Minter's first Realart release, are being taken at Dedham, Mass., a short distance out of Boston. Comparatively few big pictures have been made in the Boston neighborhood and exhibitor interest is reported to be unusual.

Gilson Willets Returns from West Coast Trip

GILSON WILLETS, manager of the scenario department of Pathe Exchange, Inc., and author of all of Ruth Roland's Pathe serials, has returned to New York from Los Angeles, where he has been since July 3 preparing the scenario for Miss Roland's serial, "The Adventures of Ruth," and supervising the scenario for the Louis J. Gasnier serial, "The Third Eye," in which Warner Oland and Eileen Percy are co-starred for the Pathe program.

Work on both serials is progressing rapidly, and from present indications "The Adventures of Ruth" and "The Third Eye" will be completed considerably before the dates for which they are scheduled. Miss Roland's company began work on July 7, and already the first four episodes have been finished. The Gasnier company began work on August 4 and has completed the first episode and part of the second.

You will be missing many a laugh if you skip past, and without reading, Rubbernecking in Filmland. Page 1473.

"Counterfeit," with Elsie Ferguson, Has Interior Scenes Completed; Exteriors Will Be Made on Yacht

GEORGE FITZMAURICE, working at the New York studio of the Famous Players-Lasky Corporation, has completed all the interior scenes for Elsie Ferguson's new Paramount-Artcraft picture, "Counterfeit," and is now awaiting settled weather to proceed with the exteriors. These will be taken at Milford, Pa., and at Greenwich, Ct., and some of them will be filmed on board a yacht on Long Island Sound.

"Counterfeiting" is a comedy drama by Ouida Bergere, being based on an original story by Robert Baker. Miss Ferguson, as Virginia Griswold, daughter of an old Southern family returns home from abroad to find her family in dire straits. An old friend of the family places her with the secret service, then working on an international counterfeiting case traced to Newport. She is welcomed by society at Newport where she meets Mrs. John Palmer, who is very extravagant. Virginia becomes suspicious of her. A man named Cortez is giving Mrs. Palmer money on her jewels. Suspecting him, Virginia, by a clever ruse, receives money on her jewels, which is pronounced counterfeit. Cortez is traced to a yacht, which is raided, and he is implicated as leader of the gang. The love element is furnished when Virginia meets Stuart Kent. David Powell plays the part of Stuart Kent. Mr. Powell is Welsh and began his career with Sir Beerbohm Tree, playing in Shakesperean roles for nearly two years and then with Forbes Robertson he toured America.

Offers Excellent Cast.

Helen Montrose, who plays the extravagant Mrs. Palmer, has had experience on the stage in musical comedy. Charles Kent was loaned by the Vitagraph Company for this picture. Without makeup he makes an ideal Southern colonel. In the part of Cortez, the counterfeiter, has been placed Mr. Charles Gerrard. Robert Lee Keeling plays the part of Mr. Palmer, and Ida Waterman that of Mrs. Griswold. Fred Jenkins as Uncle Ben, Mrs. Robertson as Aunt Jemina and Elizabeth Breen as Marinette the maid, complete the cast.

Assisting Director Fitzmaurice is C. Van Arsdale and Arthur Miller is the cameraman.

"When I'm Out Gunning For Grizzlies—"

"I can't waste my time on little brown bears," says Bill Russell in "Six Feet Four," his forthcoming American feature.

Work Is Being Rushed on Universal's Special Letter

WORK is being rushed at Universal City on the new theatre structure which is to be used whenever theatrical scenes are to be filmed. It will be first employed by Allen Holubar in "Ambition," which he is now producing with Dorothy Phillips as the star. The original plans for the building have been altered and the theatre is to be larger and more completely equipped than was first contemplated.

Sixty feet in height, 40 feet in depth, by 75 feet in width are the dimensions of the stage alone. The auditorium will be 100 feet long and capable of seating 1,500 persons, and so constructed that, if desirable, the seats can be removed and the structure transformed into a huge dance hall. The structure will cost $50,000.

Nazimova and Friends Have Theatre Pre-View of "Brat"

WITH a select gathering of studio associates as her guests, Nazimova was hostess, the other night, at a special pre-view of her newest screen production, "The Brat," scheduled for September 1 release by Metro Pictures Corporation. Nazimova selected the Iris Theatre, a short motor ride from Metro studios in Hollywood.

It was Nazimova's first view of "The Brat" in its final form, notwithstanding that the star had assisted daily in the cutting of the picture under the supervision of Maxwell Karger, and its titling by June Mathis, who wrote the scenario. The showing was unique in many respects.

The time of the pre-view was midnight, and those who had gathered in the darkened theatre resembled in all ways those present at the dress rehearsal of a spoken play. Lighting, direction and the work of the entire cast were subjected to the most searching and critical scrutiny.

The Clink of Iron Shoe and the Drum of Hoof on the Plain—With the 8th Cavalry Patrol on the Border.
A desert shot from International News Reel 35, released by Universal. Following the U. S. troops into Mexico.

PICTURES MAKE SHELBYVILLE FAMOUS

Renown Springs from Opening of Picture Theatres, but Churches Feel Resentment

AUGUST 17 was a red letter day in the lives of the motion picture exhibitors of Shelbyville, a prosperous little Hoosier town, about twenty-two miles from Indianapolis. The motion picture theatres were opened and operated for the first time on Sunday.

Contrary to all expectations, and in spite of the numerous complaints that were registered against the opening of the shows on Sunday, no affidavits have been filed against the owners of the theatres or the employes. Unless some unforeseen action takes place soon, it is probable that the Sunday shows will remain permanent.

Clergymen Remain Calm.

The clergymen of the city first announced that they would fight the Sunday opening proposition to a finish, but later calmed down a bit and said they believed it was the duty of the city officials and the county prosecutor to see to it that the laws are enforced. They declared they did not intend to be made the "goats."

As soon as it became known that the shows were to open, blank affidavits were prepared by George Tolen, prosecutor, and were left at the office of Mayor Lee B. Hoop, in case any person desired to file charges against the exhibitors for desecration of the Sabbath. However, no signers showed up and the blanks are still there.

Methodists Adopt Resolution.

The attendance at all the shows were excellent. Special programs were given and admission prices were slightly higher than those charged during the week. Vesper services were held on the courthouse lawn Sunday evening, and after the services nearly every one went to the theatres.

The First Methodist Episcopal church adopted resolutions condemning the opening of the theatres on Sunday and called upon the officers to arest not only the owners of the places for violation of the Sabbath, but also all employes. The resolutions stated that the opening of the theatres is only to capitalize the Sabbath and to seize the exceptional opportunities afforded for gain.

The closing paragraph of the resolution says, "theatres can not, in our judgment, count on the support and patronage of the law-abiding citizens of Shelbyville and Shelby county heretofore given them during the week, so long as the theatres are engaged in the open violation of law on Sunday and the desecration of the Sabbath."

The exhibitors say the best citizens of Shelbyville and the surrounding country have expressed pleasure at being afforded the opportunity of seeing the Sunday shows. One of the Shelbyville theatres, which was opened Sunday, is owned by Frank J. Rembusch.

George Landy Joins Realart Publicity

The publicity staff of Realart Pictures Corporation was augmented this week by the addition of George Landy, who for the past two years had been with Select and in the service of the Government. Prior to taking up motion picture publicity work Mr. Landy was for a period of years employed in the editorial department of several magazines.

The United States Army claimed Mr. Landy for the greater part of 1918. Beginning as a private in the infantry he won his commission as a second lieutenant, remaining an officer only about long enough to become accustomed to receiving salutes.

HAWORTH EXPANDING ITS PRODUCTION

Adds Edith Storey to List of Stars and Will Finally Have Three Companies Making Pictures

THAT Haworth is expanding and will make more and better pictures during the coming year is the statement of William J. Connery, vice-president and treasurer of that company. At least two additional stars will be added to the Haworth list and productions for the coming year will number twenty or more.

"The success of our pictures produced for Robertson-Cole and distributed by Exhibitors Mutual has been so marked," says Mr. Connery, "that it more than warrants increased production. The studios are now being enlarged to accommodate the enlarged staffs.

"The Haworth-Robertson-Cole working agreement has been more than satisfactory. Within the year it has materially aided in bringing Haworth pictures to a foremost position. It has enabled us to give entire time and thought to production."

Mr. Connery is now in New York arranging plans for increasing Haworth's production. He has already closed a contract with one popular actress and is now negotiating with another.

Lauds Unconventional Endings.

"We give the public pictures that are unconventional and produced as nearly perfect as possible," says Mr. Connery. "It will be noted that the majority of our features do not have the so-called essential happy ending. Instead highly dramatic stories with sympathetic endings have been picturized and because they are different and true to life they have been successful.

"Two things are absolutely essential to the success of stories of unusual type; first, the story itself must be dramatic, tense and interesting and it must be true to every human instinct; secondly, there must be a cast which can interpret the roles humanly and therein Hayakawa and his associates have proven themselves adepts.

"There are still a few books and plays that may be selected as unusual stories for the Haworth stars, but we feel that writers with unhackneyed ideas and a willingness to depart from the so-called conventionalities will supply us with the best stories. 'His Debt' and 'The Gray Horizon' are two stories by the latter class of writers. We expect to produce more stories written by L. V Jefferson and Clifford Howard.

"During the coming year Haworth expects to produce more and better pictures. They will be released as Robertson-Cole Superior Pictures.

"In keeping with the policy of expansion, Haworth has placed under contract Edith Storey, and we are now negotiating with another star of reputation. Miss Storey has been rated among the popular screen stars and we feel that exhibitors and public alike will welcome her return to pictures. Every effort will be made to secure the best vehicles for her that the market can provide."

Change Title of Gish Picture.

"Out of Luck" is the new name of the subject formerly known as "Nobody Home," the Famous Players-Lasky production featuring Dorothy Gish and showing this week at the Rivoli.

Who Made the First Moving Picture in America?

THAT is a question you have been long puzzled over. It is answered in next week's issue of Moving Picture World in a manner that will surprise and stimulate—"The first picture show in America—in existence long before the sunbeams flashed from the armor of La Salle and his intrepid troop as they tediously navigated turgid southwestern currents—is still operating in Texas."

Look for this unusual story by our Texas correspondent, Phil Fox, in next week's issue.

O. F. Woody, Film Man of Experience, Joins Realart

ORON F. WOODY, who has been connected with the selling end of many of the foremost producing and distributing companies since the earliest days of the photoplay, has been appointed manager of the Los Angeles branch of Realart Pictures Corporation by Arthur S. Kane, president of the company.

Starting as a sales representative for the O. T. Crawford Film Exchange of St. Louis, for which he covered the large territory between St. Louis and New Orleans. Mr. Woody soon became a branch manager of this same concern. In this capacity he established one of the first exchanges in New Orleans, following his association with Crawford, which lasted over two years. Mr. Woody went to the Northwest and became one of the pioneer travelers for the General Film Company, his district extending from Seattle to Salt Lake City. He later became special representative for the General.

Mr. Woody came to New York to join Triangle as sales representative, handling the various territories controlled by the New York branch, and later becoming sales manager in this territory. He left Triangle to return to the West as sales representative of the Denver branch of Select. When the branch manager was made Pacific representative, Mr. Woody was appointed to take his place, holding the position until he was appointed Los Angeles manager of Realart.

Incipient Blaze in Eastman Plant Quickly Extinguished

A SUCCESSION of deep-toned whistle blasts, at about 10:30, one night recently, caused the citizens of Rochester to stop, look and listen. It was the fire alarm at Kodak Park, and it is so seldom heard that the people of Rochester were puzzled.

The cause was a fire in Building 46, which the Kodak Park Fire Department extinguished in a few moments. Building 46 is a large, six-story concrete structure and is part of the chemical plant.

There are few fires at Kodak Park, because fires there are more than usually dangerous. With so much explosive film, chemicals and what not on hand, it is easy to imagine what a real big fire would do. On a clear night, such as the one referred to, the fire whistle can be heard with remarkable vibrancy for many miles.

TWO WOODS PLAYS FOR GOLDWYN ISSUE

Pauline Frederick Will Star in "Roads of Destiny" and "The Woman in Room 13" Recent Stage Successes

TWO stage successes of last season have been secured by Goldwyn Pictures Corporation. "The Woman in Room 13" and "Roads to Destiny" will be screened, with Pauline Frederick in the star roles. The selection of these plays is a development following the amalgamation of the interests of the Shuberts, Selwyns, and Al Woods with Goldwyn, by which the latter has the first film rights to any of the productions of the three producing houses.

"Roads of Destiny" was written by Channing Pollock. It was suggested by the story of the same name from the pen of O. Henry. Florence Reed was starred in the play. "The Woman in Room 13" was a composite from the imaginations of Percival Wilde, Max Marcin and Samuel Shipman. Like "Roads of Destiny" it was a stage success.

It is expected that Goldwyn will shortly announce more selections from the wide range of material afforded by its recent connection with the Shuberts, Woods and Selwyns. Goldwyn feels that with "The Woman in Room 13" and "Roads of Destiny" it has begun only to unearth themes for photodramas.

Play Seen Only In New York.

"The Woman in Room 13" was presented by Woods first at the Booth Theatre, where it opened in January, 1919, and later at the Republic. This play ran for something over six months before it was withdrawn.

Although "The Woman in Room 13" has received wide publicity, the stage production has not been seen on the road and will reach provincial theatregoers for the first time through the Goldwyn photoplay version.

"Roads of Destiny" is a more recent stage play. It opened at the Republic Theatre about a year ago and remained there for nearly six months. Florence Reed will head a company being formed by Mr. Woods to tour during the coming season.

Alice Brady's Company Returns from Nantucket

ALICE BRADY'S company, which went to Nantucket Island, off the coast of Massachusetts, to film the exteriors for her first Realart production, "Sinners," adapted by Eve Unsell from the stage play by Owen Davis, has returned to New York. While most of the picture has been filmed, active production has not yet been completed. The company is now working at Miss Brady's New York studios on a series of interior scenes. Some exteriors requiring New York atmosphere will follow the studio work. The star herself did not return with the company. She will remain on Nantucket Island until the end of the month. Early in the fall, Miss Brady will start on a tour of the country in her greatest stage success, "Forever After." In addition to this, she will continue her photoplay work by making pictures while on the road for Realart.

Dintenfass Intends to Raise Level of Comedy

STARTING OUT IN LIFE", "Out Of Luck" and "Ballbearing But Hard Running" are announced by Mark M. Dintenfass as the respective titles of the first three of the series of Cuckoo Comedies shortly to be launched by that producer, according to a statement from Mr. Dintenfass. It is further announced that arrangements are being completed with one of the large distributing organizations for the release of this series of monthly two-reelers.

"Clean and wholesome comedy" is reported to be the slogan of an extensive and high class advertising campaign now being instituted by Mr. Dintenfass for the exploitation of the Cuckoo Comedies. "In presenting the new comedies with Bobby Burns, Jobyna Ralston, May Louis, and other comedy artists," says Mr. Dintenfass, "it has been our purpose to produce two-reel features that shall prove 100 per cent. in merit and which shall appeal to both young and adult; moreover, while providing heaps of fun, we are insisting that that fun shall always be clean and wholesome.

"A further object we have kept in view," continued Mr. Dintenfass, "is to make of the Cuckoo Comedies a series that shall come to be recognized as a star portion of the exhibitors program, and thus be lifted out of the ordinary. Two-reel subjects, particularly comedy subjects, have already established themselves as essentials of entertainment offerings, but these hitherto have been 'essential' in the sense that they have been 'fillers.' "

Theodore Roberts
Favorite film player signs again for Paramount-Artcrafts.

Theodore Roberts Renews Famous Players Contract

THEODORE ROBERTS recently celebrated the close of his fifth year in motion pictures and started out under a new contract with Famous Players-Lasky.

"I trust I will be able to sign and carry out many more such contracts," the veteran actor said, "for I have no ambition to go back to the spoken drama—no such ambition whatsoever."

Roberts soon will have rounded out forty years as an actor. He made his debut on the stage May 1, 1880, and later appeared in the Baldwyn Theatre, San Francisco, in support of James O'Neil. So successful was his maiden appearance—the occasion was a monster benefit of some sort—that Tom Maguire, manager of the theatre, offered the youthful Roberts a contract and from that day to this the name of Theodore Roberts has been of increasing import in the profession.

Roberts' latest portrayal is "Wealth" in "Everywoman."

SLIP KEYSTONE A LAUGH AND GET PAID

Cash Prizes Offered for Ideas as Start of Campaign to Revive the Old Stand-by Screen Mirth Provokers

SOME folks may believe there isn't a new idea under the sun, but the Keystone Film Company is hot on the trail of original thoughts to be used in presenting the Keystone comedies in a novel way. The search, which is to be country-wide, started in New York with the publication of a series of advertisements in daily newspapers, offering from $1,000 to $10,000 in cash for ideas to be used for this purpose.

The campaign has already borne fruit. According to report, two of the ideas submitted in reply to the newspaper advertisements were considered so good that plans are already under way to put them into execution.

Keystone's Old and New.

The advertising campaign took a novel form, first page "readers" being carried in the principal papers. The success of this idea was quickly demonstrated by the flood of replies that came in by mail, telegraph, telephone and personal visits.

"The Keystone comedies," said an official of the company, "are admittedly a great collection of pictures. Practically all of the great comedians of the screen today got their start in Keystone comedies. Virtually all of the laugh-producing situations that are now presented so widely originated with Keystone.

Present Stars Featured.

"Millions of dollars were spent to produce these negatives. They were made at times with a reckless disregard of life and limb and it was an unusual day at the Keystone studios when no serious casualties were reported. The salaries of the stars who played together in these pictures today aggregate over $3,000,000 a year and probably never again will such a cast appear in any production—Charlie Chaplin, Mabel Normand, 'Fatty' Arbuckle, Mack Swain. Just think what their names mean today."

In planning the preparations of these comedies for revival, insistence will be placed on clean, wholesome comedy. The aim will be to make them pictures for the whole family.

The prize for ideas are open to exhibitors as well as to the public in general.

Ascher and Lubliner-Trinz Will Circuit "Westerners"

CONTRACTS for circuit bookings of Archer Brothers and Lubliner & Trinz theatres in Chicago have been signed with the W. W. Hodkinson Corporation for "The Westerners." These contracts were taken by Sidney J. Goldman, the Hodkinson Chicago manager, and follow booking in New York of the United Booking Offices by Marx S. Nathan, manager of the metropolitan district.

"The Westerners" will play day and date over the Chicago zone and will be the opening attraction of the new season by both of these circuits. During the past twelve months only one other production has gone through the entire length of these two chains of theatres day and date, and that incidentally, was another Hodkinson release, "Sahara."

Will Produce Greek Photoplays

The Minerva Amusement and Theatre Company, Inc., of Pittsburgh, Pa., will introduce and exploit the moving picture art in Greece and the Near East by filming for the American public details of Grecian classical art, historical, national and natural points of interest in Greece and dramas of Greek origin staged and played by Grecian actors in the costumes of the country.

President P. J. Demas, Louis E. Callis, formerly an army aviation instructor, and a staff of operators and picture experts are now in Athens. The enterprise has the sanction of the United States government and is promised all possible assistance, says a letter from Athens to the Moving Picture World.

"The Bandbox," Seen at the Right, Is Not So Big, But It Contains a Wealth of Mystery and Twisted Affairs.
Doris Kenyon is seen here in typical shots from "The Bandbox," the Deitrich-Beck production of the Louis Joseph Vance story for Hodkinson.

INDICTMENTS SECURED IN THEFT CASES

Two Held for Philadelphia Grand Jury—Deal Involving Export Alleged in New York Case

NEW YORK CITY, Long Island, New York, and Wilkes-Barre, Pa., were reached by the long arm of the film theft committee of the National Association of the Motion Picture Industry last week. Walter S. Casterline, an attorney residing in Wilkes-Barre, and Ray Stiver, alleged associate of Casterline, were the first persons hit. The committee obtained six indictments against Casterline and two against Stiver, grand larceny and fraudulent conversion being charged.

Casterline and Stiver were arrested last spring and the Famous Players-Lasky releases, "Snow White" and "Love Mask"; Triangle's "Little Mena's Romance" and "Love and Justice"; and World's "A Girl's Folly" and "Square Deal," taken from them. The committee's agents took up the trail of these men at a trial in Philadelphia, where testimony was given against Casterline. Both were held for the Grand Jury.

As witnesses before that body appeared Louis Rogers, Rogers Film Corporation, New York; George Schaeffer, World Pictures Corporation, New York; Messrs. Green and Humphries, Triangle, Philadelphia; Mr. Sweigert, Famous Players-Lasky, Philadelphia, and H. Minot Pitman, chairman of the Film Theft Committee—all of whom journeyed to Wilkes-Barre for this purpose.

Alleged Export Deal.

The National Association also acted on information that Louis Sovine, owner of the Douglas Theatre, Lenox avenue and 142d street, New York, was dealing in films alleged to be the property of various film companies. The film theft committee's agents claim they have secured direct evidence of sales to two parties by Sovine, and one lot of film was taken possession of by Investigator Hawkins, it is charged, while being removed from the theatre premises; and a larger lot recovered by Hawkins in Patchogue, Long Island, after a follow-up investigation. The last lot was being held for export to Cuba, the committee says. Through the assistance of Alfred J. Talley, First Assistant District Attorney of New York County, the committee obtained a search warrant for the premises in Patchogue, where the films were located.

Although Patchogue was not in his district, Mr. Talley used his influence on the authorities there to the end that the reels were speedily recovered. The Patchogue exporter made an affidavit, in which he stated he had purchased the films from Sovine. Assistant District Attorney Joab Banton, of New York, issued a subpoena for Sovine, who was examined by Assistant District Attorney Albert Unger. Sovine denied all knowledge of the existence of the reels and that he had ever engaged in their sale. When faced with the exporter, Sovine denied ever having met him.

Indictment Secured.

Mr. Unger immediately supoenaed the operator and cashier of the Douglas Theatre and obtained from the operator a statement on the strength of which the New York Grand Jury indicted Sovine, August 22, on the charge of criminally receiving stolen films. Detective Sergeant McGann of the Twenty-sixth Manhattan Precinct has been officially thanked by the committee for zealous work in this case.

The committee's detectives on a tour of eastern Pennsylvania have gathered in eight hundred reels of films, mainly held for "emergency" shows. Vitagraph's "The Changing Woman" was recovered, but no charges were made because of lack of sufficient legal evidence to support the allegations.

Issue Bench Warrant.

The committee closed a week of activity by securing a bench warrant for the arrest of a man convicted not very long ago of attempted grand larceny of motion picture films, and now out on suspended sentence. The moment this party returns to the city of his residence the police will greet him effusively. The film crooks everywhere seem to have made up their minds that the National Association means business and few missing subjects have been reported by the exchanges since the crusade commenced two months ago.

Producing "The Yellowback"

The second Curwood-Carver Production will be "The Yellowback" and is now in course of production. This Curwood story appeared in the May issue of "Hearsts" and, with the supplement of the screen version, is one of the strongest film dramas Mr. Curwood has even written.

The third production will be "Nomads of the North" which appeared serially in "Red Book" magazine and is now in book form published by Doubleday Page & Co. The human interest for this greatest of animal adventures will be written by Mr. Curwood.

Famous Players Announce First on Fall Program

INAUGURATING its season of 1919-20 under the policy of Selective Booking, the Famous Players-Lasky Corporation will release on August 31 the first two Paramount-Artcraft pictures to be distributed under the new plan. These are Elsie Ferguson in "The Witness for the Defense" and Wallace Reid in "The Valley of the Giants."

"The Witness for the Defense," it is stated by the Famous Players-Lasky Corporation, is one of the most elaborate as well as one of the most dramatic productions in which Miss Ferguson has yet been starred. George Fitzmaurice, the director, and Ouida Bergere wrote the scenario.

"The Valley of the Giants," in which Wallace Reid is starred, is a picturization of Peter B. Kyne's story. Marion Fairfax wrote the scenario and James Cruze directed. The scenes are laid in the great Redwood forest of California.

Editorial Praises "Cry of Weak."

The reform element now engaged in a campaign against vice in Connecticut is urged in an editorial in the Manchester Herald to see "The Cry of the Weak," a Pathe feature, starring Fannie Ward, which this newspaper considers a "great missionary production."

Mary Miles Minter Makes Her Debut Under the Realart Banner in "Anne of Green Gables."
A watery scene, center, and another one left. Francis Marion has made the adaptation for the picture from the four "Anne" books by L. M. Montgomery.

THIRD GOLDWYN BIRTHDAY DRAWS NEAR

"This Is Goldwyn Week" to Become Slogan of Salesmen September 8-14 to Give the New Year a Flying Start

GOLDWYN PICTURES, now a twenty-million-dollar corporation, enter on its third year as a producing and distributing organization week of September 8-14. The anniversary will be celebrated by Samuel Goldwyn and his associates at the Culver City Studios in California; by the executives and their forces at the home office in New York, and by the branch managers and salesmen in the twenty-two exchanges through which Goldwyn Pictures are circulated.

For several weeks past the sales forces have been preparing for the greatest concentrated sales drive they have ever attempted. It will cover a period of six days, during which the Goldwyn gospel, "Don't Book Goldwyn Pictures Until You Have Seen Them," will be the theme of the Goldwynites. It is intended that the first eight Goldwyn Pictures chosen to start the new season shall be brought to the attention of every exhibitor.

Boost Eight Features.

The productions being boosted under the slogan, "This Is a Goldwyn Week," are Rex Beach's "The Girl From Outside;" Tom Moore in "Lord and Lady Algy;" Geraldine Farrar in "The World and Its Woman;" Will Rogers in "Almost a Husband;" Madge Kennedy in "Strictly Confidential;" Rupert Hughes' "The Cup of Fury;" Mabel Normand in "Empty Paradise," and Pauline Frederick in "Bonds of Love."

Scarcely a week of the past season has failed to bring some important improvement in the Goldwyn organization, either in the producing or distributing branches. Samuel Goldwyn has succeeded in winning the co-operation of creative brains as well as the fruitful alliance with the stage producer.

He has placed his concern upon a financial footing that now embraces a capitalization of twenty million. He has also perfected a system of service for the exhibitor that is an advance over anything Goldwyn has attempted.

One of the first moves in carrying out the policy of expansion was the purchase of the Culver City Studios in California, which offer the finest of producing facilities. These studios contain six stages and are accessible to the most varied and desirable exteriors.

Must Still Enlarge.

But for all its spaciousness, the Culver City plan is not sufficient to meet the demands soon to be made on the producing forces. Before long Goldwyn will have studio property in the East equaling in capacity the California plant.

The past twelve months have also developed the organization of the Eminent Authors, an alliance of gifted writers to co-operate with Goldwyn in bringing its most popular works to the screen.

Only a few weeks ago, Mr. Goldwyn closed a far-reaching alliance by bringing the Shuberts, A. H. Woods and the Selwyns into the Goldwyn Corporation, and securing the motion picture rights to the great number of plays controlled by these leaders in the theatrical field.

National advertising on an extensive scale has been launched and the first two plays have been selected for production—"The Woman in Room 13" and "Roads of Destiny," with Pauline Frederick the star.

Goldwyn's latest move in acquiring screen material was in securing the output of the Bray Studios, including the Pictograph (to be known as the Goldwyn-Bray Pictograph) and other single reel subjects that are being planned for release in the near future. J. R. Bray recently perfected processes which will be used for the first time in the films distributed to Goldwyn exhibitors.

It has taken Samuel Goldwyn just two years from the time his first picture was released to arrive at his present position in the industry. When the studios at Fort Lee were found to be inadequate for the producing activities of the company, no time was lost in purchasing the Culver City plant; new exchanges were established until the branches now total twenty-two, and experienced men were installed in these exchanges to assist exhibitors in getting the highest returns from the Goldwyn product.

Pauline Frederick

To be starred in "Roads of Destiny" and "The Woman in Room 13," A. H. Woods' plays just secured by Goldwyn.

LYNCH WILL HANDLE HALLMARKS SOUTH

Frank Hall Arranges Distribution of Productions Made for New Corporation Below Mason-Dixon Line

S. A. LYNCH ENTERPRISES, INC., will handle the distribution of all Hallmark Picture Corporation's features in the South after September 1. The arrangement as completed between Frank G. Hall, president of Hallmark Picture Corporation, and a representative of the Lynch Enterprises, will also include the distribution in Southern territory of pictures previously released through Independent Sales Corporation and Film Clearing House, two of the companies which figured in the recent merger of the Hall interests.

Frank Hall Explains.

Mr. Hall, in making the announcement, said: "Because S. A. Lynch is the largest owner of theatre interests in the South and because of the firmly established chain of Lynch Enterprises' exchanges, I believe that the trade of this territory will be given service, unexcelled by any other distributing organization operating through the Southern territory.

"Lynch Enterprises controls the biggest and largest number of theatres south of the Mason-Dixon line and its prestige as firmly established by years of successful operation in the distributing and booking field, makes it the ideal agent of Hallmark Picture Corporation's product.

Serial Starts the Arrangement.

"The first Hallmark production to be given the Lynch Enterprise will be the Ben Wilson serial, "The Trail of the Octopus." This serial will be followed closely by special features by the Charles Miller and Hobart Henley companies, releasing through Hallmark Picture Corporation.

"In making this arrangement with the Lynch Enterprises I believe Hallmark pictures have been placed in the hands of a most competent and thorough working organization, and I expect from it quality service for the product of Hallmark and the other auxiliaries of the Hall interest that have been merged in the Hallmark Picture Corporation."

The States through which the Lynch Enterprises, Inc., operate are: Florida, Georgia, Alabama, Mississippi, Louisiana, North and South Carolina, Tennessee, Oklahoma, Texas, Kansas, Iowa, Nebraska, Arkansas and Missouri.

Well Appointed Exchange Completed in Dallas

E. H. HULSEY never does things by halves. He has just completed a $50,000 film exchange at 1924-26 Main street, Dallas, for Frst National and Metro, which is the peer of any in the country. The First National and Metro forces moved in during the last week in August.

The exchange is floored with cork tile and provides spacious office room for all departments. Its fixtures are of mahogany, which were specially constructed in St. Louis. The lights are of an alabaster material with fans attached. The ventilation system is as perfect as local and eastern architects can make it. Special offices are provided for LeRoy Bickel, of First National, and C. E. Buchanan, of Metro. The cashiers' and auditors' departments have large offices behind plate glass partitions.

The vault where the films are stored and in which employes have to work occasionally is very different from the usual non-ventilated hot house found in film exchanges. The vault, which is an enormous one, is kept pleasantly cool by a special ventilation system. The entire premises are strictly fire proof throughout.

John E. Ince
Directing Viola Dana in her Metro, "Please Get Married."

ARTCO STARTS THIRD THOMAS FEATURE

Leah Baird and Associate Players Begin Work on "The Capitol" Supervised by A. F. Beck and George Irving

THE third of Leah Baird's new plays for Artco production and Hodkinson release went into production this week at the Biograph studios. This is "The Capitol," a theatrical stage success of its period with Frank Keenan and Amelia Bingham as the stars.

This makes three Augustus Thomas dramas that Miss Baird has had since the launching of the Four-Star pictures under the presentation of Arthur F. Beck and the direction of George Iving. These three are "As a Man Thinks," "The Volcano" and now "The Capitol."

Announcement is made that Mr. Beck, president of Artco and treasurer of Deitrich-Beck, Inc., the latter controlling the Doris Kenyon-Louis Joseph Vance production, "The Bandbox," has the next three Augustus Thomas plays for Miss Baird, "Harvest Moon," "Indian Summer" and "Alabama." The latter picture will be the special concluding the series.

Leah Baird has made an advance in her fortunes as popular screen star by having the advantage of six plays by the foremost of American dramatists. The plays that have been given her are ones that she has long wanted to do for the screen.

When "The Capitol" achieved its run years ago, the three players who stood out were Amelia Bingham, Mary Shaw and Frank Keenan. In the selection of a cast to support Miss Baird, Mr. Beck and Director Irving have assembled players, who qualify nearest to the ability of the originals.

The role created by Frank Keenan on the stage will be played in the picture by Alexander Gaden, leading man for Doris Kenyon in her new Hodkinson release, "The Bandbox." Others prominent in the cast are Robert T. Haines, William B. Davidson, Donald Hugh McBride, Ben Hendricks, Ben Hendricks, Jr., Downing Clark and Brian Darley.

VITAGRAPH WILL SOON INVADE EUROPE

Another Company Makes Announcement of Plans to Film Literary Classics on Actual Locations

ARRANGEMENTS are reported to be quietly under way at the Vitagraph headquarters to send a director, a famous star and some prominent supporting players abroad in the near future. The expedition, it is stated, will make a protracted stay in England and France, for the taking of big films.

It is expected that the company will make trips also to other parts of Europe, gathering scenes of historic places, which will be woven into the productions. Only the best known of the Vitagraph players, tested in the particular types of roles to be portrayed, will make the trip with the star and director, it is understood. The smaller supporting parts, and in fact a few of the important ones, will be filled by screen players who have made a name for themselves in Europe, but who have seldom been seen on the screen in this country.

Public Interested in Europe.

Vitagraph contemplates procuring as a result a series of productions that will work an innovation in the geographical character of productions for the American market. Albert E. Smith, president of Vitagraph, who is engineering the venture, believes that it will greatly influence a turning point which is occurring now within the public mind of this country.

The return of millions of our boys from overseas is causing "the gaze of Americans to turn more and more toward Europe," Mr. Smith is reported to have said in a recent interview, "and a desire is growing steadily stronger for true visions of the old world. The American public has been drawn by historical events of the recent past closer to Europe than ever before. Its interest in the affairs and conditions unfolding across the sea is intensified by political ties that are steadily binding the hemispheres. It is therefore a fulfillment of this interest that will occur in Vitagraph's campaign to bring the old world across the sea to us on this side through the miracle of big films."

No War Pictures.

The Vitagraph report makes a point of the fact that the forthcoming productions will not necessarily be tinged with the melancholy facts of war. They will not be war subjects, but rather films that visualize post-war romance, and films that reclaim the romance of forgotten days that passed before the red blaze struck Europe.

Makes for Atmosphere.

Vitagraph will produce, among other subjects, a number of picturizations of old world masterpieces. These films will have a new quality and significance, impossible of attainment in a foreign subject made on this side of the water.

The stories taken from great novels and plays of Europe for translation to the screen will appear now with the original locales of these subjects—American faces with European backgrounds.

For instance, there will appear in Vitagraph's European subjects such famous places as Piccadilly, the Strand, Pall Mall, Rotten Row, Soho and others forming original settings. Also, there will appear films with famous old castles, cathedrals, and state buildings, all interwoven into stories of the old world. In fact, the plan to produce films on the other side opens up a whole treasure store of subjects.

Great Literary Sources.

Up to this time the American producers have been depending almost wholly upon the literature of America for their subjects. This field would some day become exhausted, and even now, according to some authorities, is greatly restricted. But the literature of England, France and other of the older nations, with its history extending back a thousand years, represents a storehouse of material infinitely greater in scope than exists in America.

It will be recalled that Vitagraph sent a company of motion picture players on a tour of the world in 1912-13, producing nearly a score of pictures in various countries of Europe and other continents.

W. L. Sherrill Resents Reviewing

President William L. Sherrill, of the Frohman Amusement Company, has replied to a letter written to him by W. D. McGuire, executive secretary of the National Board of Review, regarding his resignation from the National Association of the Motion Picture Industry. He declines to acknowledge the necessity of submitting the company's productions to the board, declaring that such action would be incompatible with his policy of opposition to localized or official censorship. He charges the national asociation with having "branched out dangerously toward compulsory censorship."

R. O. Proctor of United Predicts Longer Bookings

RALPH O. PROCTOR, assistant general manager of United Artists Corporation, arrived in New York August 26, after a tour of all of the "Big Four" exchanges.

Mr. Proctor made the complete swing around the circuit and incidentally was the first one of the home office staff to see the Fairbanks' film, "His Majesty, the American," which is the company's first release. This private showing was held for Mr. Proctor at the Fairbanks Studio at Hollywood.

He said that in his opinion, as a result of conferences with many of the leading exhibitors the country over, the long runs booked on "His Majesty, the American" were but a forerunner of what might be expected if exhibitors were assured of the work of the genuine stars of the industry in quality productions, rented on a basis that guarantees to exhibitors their absolute freedom of action.

VITAGRAPH ACQUIRES GREAT AUTHORS

Twelve Noted Writers Will Contribute One Story Each for Release During Coming Year

ALBERT E. SMITH, president of the Vitagraph, announces the acquisition of rights to the products of twelve great authors. Mr. Smith's announcement is important not only because it asserts a proud feat by his company but because it spells the enthronement of a new power in films.

There have been many signs during the past few weeks that great producing companies recognized the new power and were striving against each other to corner the market of genius. Each week one or another company has proclaimed a contract with one or several big authors.

Vitagraph, it is revealed, has been holding back while these competitive claims were cropping forward, and has been reaching for a whole battalion of the greatest names procurable.

Enrolls Twelve Authors.

Now, the statement of what this company has mobilized in the form of writing folk, is made with the same assurance as a manufacturing plant proclaims its installation of a compound engine.

Here are the authors enrolled with Vitagraph, each for one subject: Rex Beach, Robert W. Chambers, Rupert Hughes, Mary Roberts Rhinehart, Irvin S. Cobb, Booth Tarkington, Richard Harding Davis, O. Henry, George Ade, Gouverneur Morris, Amelia Rives and George Randolph Chester.

Chester Gathers Them In.

It is primarily due to the effective efforts of George Randolph Chester, himself included in Mr. Smith's announcement, that the rest were gathered for Vitagraph. Mr. Chester is production editor of Vitagraph. His associations and craft standing as an author gave Vitagraph an inside track in the quest for big authors.

Davis and O. Henry in List.

It will be noted that two of the authors mentioned are those whose mortal life is ended. The literary executors of Richard Harding Davis and O. Henry, contributed vast material for Vitagraph's future films when they entered the products of these men in the list.

Vitagraph's proclamation therefore is a guarantee of high-powered subjects. The company for years has had great players and directors and has employed the best stories that could be procured in open competition. The only channel for further stride lay in the direction of top-rung writing genius.

The promise for the future expressed in the names of Vitagraph's new authors suggests specific things. It bespeaks actual pounds, dimensions and literary colors.

"Vengeance of Durand" Leads.

The report submitted by Mr. Chester to Mr. Smith, which forms the basis of the latter's announcement of authors, is in part as follows:

"Following is the list of popular writers for the Vitagraph's twelve one-a-month big-author feature specials in the season of 1919-20; viz: Rex Beach, Robert W. Chambers, Rupert Hughes, Mary Roberts Rhinehart, Irving S. Cobb, Booth Tarkington, Richard Harding Davis, O. Henry, George Ade, Gouverneur Morris, Amelia Rives, George Randolph Chester.

"At your insistence, I have included my own name and shall try to make the special 'Get-Rich-Quick-Wallingford' picture worthy of the superb stories provided by the eleven other authors.

"Starting with Rex Beach's powerful story, 'The Vengeance of Durand,' which releases on November 10, there is not a weak spot in the 'lineup'."

Well Balanced Portrait of Theda Bara from "Kathleen Mavourneen."
Theda is a bare-footed, unkissed Irish colleen in her latest Fox feature, now playing at the Forty-fourth Street Theatre.

Kay Laurel To Be Starred

Kay Laurel, recently seen in Rex Beach's "The Brand," is to be featured in a newly organized producing company, Sheer & Co., with J. M. Sheer, who was a member of the producing forces of the old Solax Company, heading the executive forces.

Production was started this week at the Reliance Studio, Yonkers, under supervision of Jack O'Brien, who until recently directed the Virginia Pearson pictures. Following the taking of the interior scenes at the Reliance Studios, Miss Laurel and company will go to Texas for exteriors in the vicinity of Fort Worth, where the action of the story is laid.

Universal Men Fete at Coney; Then Placard Town

UNIVERSAL exchangemen of New York City combined a lot of fun with some intensive service to an exhibitor on Sunday night, August 24, at Coney Island. The exhibitor was Billy Brandt, who manages the Airdome at Feltman's, a theatre that rests on the beach and exposes its 2,000 seats to the ocean breezes. He was to run "The Heart of Humanity" all the week.

Mr. Brandt had a stunt that had to be executed in the wee hours of the morning. Rather than trust it to a commercial agent, he and General Sales Manager Zierler decided that the best thing that could be done would be for everybody to pitch in and help.

A dozen of the sales force were asked to aid and everybody was glad to do it. The crowd went out in the afternoon, paraded the beaches and swam, and in the evening dined and danced. Then they lined up their fleet of automobiles and set out to cover the town with billboard announcements. Business, social pursuits and everything else were shut down for the week, because everybody was going to Brandt's Airdome to see "The Heart of Humanity."

The job was finished 3:30 a. m.

Among the Big U men in the party were George Uffner, Fred E. Baer, Leo Fox, Leo Abrams, Dave Sohmer, S. Abrams, Lou Levy, Joe Friedman, Dave Brill, Louis I. Kutinsky and Harry Furst.

Mary Murrillo Added to Talmadge Staff.

Mary Murrillo, who returned from England two weeks ago from a visit to her parents in London, has been engaged by Joseph M. Schenck to join the Norma Talmadge staff. Miss Murrillo is responsible for several adaptations and continuities of Talmadge stores, having to her credit the scenarios of "The Forbidden City," "Heart of Wetona," "The Safety Curtain," "Her Only Way," "The Secret of the Storm Country," and the next Norma Talmadge release, which is to be "By Right of Conquest."

Kiddeman & Thomas Build Liberty.

Kiddeman & Thomas have constructed a new Liberty Theatre at Orange, Texas. They have consolidated the Strand and American theatres and closed these shows.

RUBBERNECKING IN FILMLAND

"Everywoman" Occupies Stage with Everybody Playing "Duty" and Taking Day to See

By Giebler

The Rubbernecker.

FILMLAND has been entertaining the Navy this week. Charlie Chaplin went down to San Diego in one of Brother Syd's airplanes, welcomed the Fleet and escorted them up the coast. And as soon as the boats were tied up at the harbor the studios put out the "welcome" door mat and invited the Navy to look them over—and they did, from Secretary Daniels down to the gobs.

And although these sailors have been to foreign parts and seen many strange and wondrous sights, we feel that we showed them a few things they have never seen before.

Time Wasn't Fleeting.

On Sunday we staged one of the biggest rodeos ever pulled off at Exposition Park for the entertainment of the fleet.

There were riding and roping, and stage-coach hold-ups and races, and bronco busting and steer bull-dogging, and cowboys and cowgirls. All the wild riders of Filmland were there, and all doing their darndest to show the sailors a good time.

Practically every big star of the colony was on hand, and anybody and everybody who could ride a horse, shoot a gun, or bust a bronco, took active part in the rodeo.

Seventeen big events were pulled off, and $1,000 was awarded as prizes for the best performances.

Resting the Gob Eye.

In addition to this, fistic bouts were staged, with Doug Fairbanks, Charlie Chaplin, Kid McCoy, Jim Jeffries, Charles Ray and Fatty Arbuckle as referees, and our own Charlie Murray as announcer.

All the big stars, and most of the little ones bought boxes and graced the occasion with their presence, and any time a Gob got tired of looking at the hair and dust raising stunts down in the arena, he could turn his head and rest his eyes on absolutely the most colossal and stupendous aggregation of beauty, talent, salary and make-up ever assembled under the roof of a grand stand.

Leonhardt the Lion Hearted.

The rodeo was staged under the auspices of the Affiliated Motion Picture Interests and everybody helped.

Harry Leonhardt, of the California Theatre, was one of the fast moving spirits behind everything. I'll bet Leonhardt can do more hard work of this kind and get more said about it in the papers, and less said about his own part, than any other man in the colony.

Harry was not only one of the powers behind the rodeo, but he suggested the carnival and street dancing, and doped out and put over the plan of having all the theatres in Los Angeles and surrounding towns donate half of their seating capacity to the sailors.

Girls were stationed in Pershing Square with tickets to all theatres and all a sailor had to do was to name his show and he had his free transportation and was on his way.

Of course we made a few films along with it all. We have to keep the old movie mills grinding, no matter what happens.

Some Girls for "Everywoman"!

One of the big studio events of the week was "Everywoman," which George Melford is staging with pomp, circumstance, and an all-star cast and all-star atmosphere at the Lasky plant.

Talk about atmosphere! I never saw such a bunch of extras. Each and every one was a forceful example of how to be useful as well as ornamental at the same time. Melford used from fifty to seventy-five girls in each big picture of the story, and a different lot each time.

Adam Hull Shirk says the casting department combed every booking office in town, and anything even remotely resembling a lemon was rejected, and I believe him, even if he is a press agent.

Tully the Puffing Press Agent.

Tully Marshall declares that they used nothing but blondes for the night shots, and brunettes in the daylight stuff. (Tully is playing the part of Puff, the press agent in the film. It's strange how quickly some players will become the characters they represent.)

If atmosphere adds an "air" to a play, which it undoubtedly does, "Everywoman" is going to have a regular wind storm of air to it.

The costumes were just as noticeable, that is, some of them were, and ranged from the 2.75 per cent. outfits of the diving girls, to sedate feminine "soup and fish," with a number of mermaids clothed in glittering tails, and a few neat but not gaudy civilian make-ups for good measure.

Violet Heming is playing Everywoman. This is Miss Heming's first picture work on the coast, and her first time as

Even the Press Agent Found It His Duty to Be on Hand When George Melford Was Shooting "Everywoman"

Violet Heming, above, is "Everywoman." At the left is a little bit of the "atmosphere" which everybody liked. Right, is Bebe Daniels as "Vice." Center, Irving Cummings as "Passion," right in the midst of a flock of damsels, just part of those used in this Paramount-Artcraft production.

Everywoman, and they are certainly giving her a scrumptious debut.

Everything in "Everywoman."

The list of characters in "Everywoman," which sounds like a page from Bunyan's Pilgrim's Progress, is the same as was used on the regular stage. There is Wealth, Age, Modesty, Passion, Vice, Stuff, Bluff, Puff, and a lot more of allegorical folk.

I don't know why they didn't add some familiar movie characters to the list when they adapted it to the films. There is Hokum, Close-up, Lens Cootie, and a lot more that would have given it fine local color.

The cast includes the pick of the Lasky lot. Mildred Reardon is playing Conscience, and if all our consciences were as clear as Mildred's complexion, and as bright as her hair, what a happy world it would be! Talk about having a troubled conscience—Mildred is not the kind of Conscience Hamlet meant when he said, "Thus conscience does make cowards of us all."

Truth Gets Worst of It.

Edythe Chapman is Truth. Poor Truth, getting the worst of it as usual. There may be scenes in "Everywoman" where Truth gets to wear the shining raiment she deserves, but when I saw her she was in a costume that may be best described as a perfect fright.

Her gown was made from a gunny sack, and she was barefooted and her hair was straggling down all over her face.

Mr. Melford was making a scene with Truth and Everywoman when I got out to the studio. Truth was trying to get Everywoman to come along with her and get better acquainted, but of course Everywoman wouldn't do it, and she couldn't be blamed very much.

Truth is a good girl, but so out of date and so old-fashioned, and she gets you into so much trouble if you get real chummy with her.

If He Only Could See Bebe!

Bebe Daniels is Vice, and if the poetic bird who said "Vice is a creature of so horrible a mien" would go out to Lasky's and take just one look at Bebe, he'd rewrite that piece.

"Everywoman" is going to be one of those regular "knock 'em dead" affairs. Melford staged a big scene that made me rub my eyes to see if some one hadn't rubbed a lamp or conjured the whole thing up out of a brass bottle.

Wealth was giving a banquet. The characters were seated around a circular table, and there was a pool in the centre big enough and deep enough for the diving girls to dip in, and cut glass, wine—all the trimmings that Wealth would use to attract everywoman, or any woman, for that matter.

Theodore Roberts as Wealth was getting away with it in an open-faced suit and a manner that made him look like a composite of all the plutes in the country. Everywoman was at his side, playing with rubber balloons—bubbles of wealth.

Wanda Was "Beauty" and—Oh Well—

At the table were all the other allegorical people: Clara Horton as Youth, with her golden hair hanging down her back; Raymond Hatton as Flattery, and giving a good imitation of the Blarney Stone come to life; Robert Brower as Age, with a make-up that made him look as a "lean and slippered pantaloon" would look bedecked in modern dress; Wanda Hawley as Beauty, and looking—well, the casting director knew his business, that's all.

Irving Cummings was Passion. Pash was some boy, believe me, he was. Tully Marshall was Puff, the press agent; Noah Beery, Bluff, the theatrical manager; Jay Dwiggins, Stuff; Margaret Loomis, Modesty; and on one side of the circular table, were girls with baskets of real rose leaves which they scattered over the heads of the assembled company.

The music started—regular heart-lifting, feet-jiggling music.

Youth and Love and Wealth.

Everywoman tossed her bubbles here and there—one of them fell into the fountain. Wealth looked on in amused tolerance; Modesty sat in demure silence. Stuff laughed till his fat sides shook. Youth looked on with dancing eyes—here was life, music, charm—she was entranced with it all.

Bluff assumed the wise and portentous air that bluff always wears. Fred Huntley as Dissipation took Paul's advice about wine. Monte Blue as Love sighed as all lovers sigh, softly, but vastly, like a furnace.

"Play it faster," said Melford to the orchestra.

They played it faster, and—oh, well, it was just one of the many big scenes. I could rave on and on, and then not tell you half of it.

The Passion-and-Vice Jazz.

I watched Melford make a close-up scene between Passion and Vice. Passion was trying to win Vice, and it looked as though Pash was going to put it over, but after he had looked his love, whispered his adoration, hissed his passion, kissed Vice's hand, and bent over as though he was going to bite her ear, she turned her head, took a long puff from her cigarette, and winked at the camera.

I stuck around the set pretty much the whole afternoon. I was in no hurry, and it was hot outside. Of course it is not any too cool under a glass stage, but, as I said before, the atmosphere was very good. I really enjoyed that atmosphere. I think everybody around the studio did.

A Duty to Stick Around.

Adam Hull Shirk found it necessary to be out on the set a great deal. Of course since Adam is the publicity head, it was in the line of duty stuff for him, and he's a bear for duty. George Melford should create a new character in "Everywoman" and call it Duty, and cast Adam in the part. He'd be a riot.

Everywoman had lots of visitors: Kenneth McGaffey, the subtle subtitle writer; Bryant Washburn, Donald Crisp, Riddle, of the publicity office, and—oh, well, I can't put the name of everybody on the Lasky lot in this story. Everybody took a look at "Everywoman," and everyone was greatly please.

"He Pressed His Suit on the Balcony"

According to Pat Dowling at the Christie Studios and Sam Spedon, M. P. W. Cartoonist

As the Author of the 'Script Would Have It—

—And As the Property Man Fixed It

Chicago News Letter

by Jas. S. McQuade

Chicago Operators After Conference Declare Against Any General Strike

DURING the week of August 17 bitter strife was waged in Chicago between the Producing Managers' Association and the Actors' Equity Association, with the result that every dramatic theatre in the city at the time of writing is closed, with the single exception of the Olympic, where Fiske O'Hara and his company are showing, this being an independent concern. This coup was brought about by the strike of the musicians and stage mechanics, who walked out in sympathy with the actors.

For some time it was feared that Chicago moving picture theatres might be involved, through the sympathy of moving picture operators and the members of the janitors' union with the stage mechanics and musicians of dramatic theatres. But this has been happily averted.

Unions Say They Are Satisfied.

Friday afternoon, August 22, a joint meeting was held by representatives of the Allied Amusement Association and officials of Chicago Local 110, I. A. T. S. E., and the Theatre Janitors' Union to discuss whether or not the operators and janitors should engage in a sympathetic strike. Dr. Sam Atkinson and Max Ascher, of Ascher Brothers, represented the Association, the operators being represented by Thomas F. Reynolds, president; Tom Maloy, business agent; Hal Johnstone, secretary; and Frank Brown, while C. P. Shea, president, and Steve Kelleher, business agent, represented the janitors' union.

President Shay Clears Atmosphere.

After considerable discussion, a statement was signed by representatives of both unions to the effect that, as they had a satisfactory agreement with the Allied Amusement Association of Chicago, they felt that they could not at this time disappoint the patrons of moving picture theatres by closing the houses.

Great credit is due Dr. Atkinson and Mr. Ascher for this happy solution of a very serious problem, as there was a grave possibility of every picture theatre in Chicago being closed Friday night, August 22, and of their being closed until the strike of the Actors' Equity Association ends.

To Maintain Amicable Relations.

Saturday morning, August 23, Dr. Atkinson received a telegram from President Shay, international president of the operators' union, New York, assuring him that moving picture operators throughout the country would not be disturbed and that the present amicable relations between exhibitors and operators would be maintained.

After writing the foregoing, it developed that while there will be no strike of the operators in picture theatres, they will take rigorous exception to the handling of pictures produced by any member of the Managers' Protective Association. Thomas F. Reynolds, president of Chicago Local, said with reference to this ruling:

"We don't know just how many film producers are allied with the managers, but New York is checking up on this and we already have issued orders barring the operators working on four films whose owners are members.

"Unless contrary advices reach me from New York, there is no danger of a movie operators' strike. I do not know whether any Chicago movie houses will try to exhibit the barred films.

"If they do, we are ordered not to handle them, and it seems reasonable to suppose the owners will use substitute pictures."

Ben W. Beadell, of Select Chicago Office, Is Well Known Film Figure

EVERYBODY in the trade, in Chicago, knows Ben W. Beadell, the able and popular salesmanager of Select's Chicago office, and he is equally as well known by exhibitors throughout the central Middle West. He joined the Select forces in 1917, when he was appointed assistant manager by Fred C. Aiken, and after filling the position very capably for a year and a half, was made salesmanager, his duties requiring a close familiarity with exhibitors and business conditions in Chicago and in the wide territory tributary.

Been in Film Business Ten Years.

Mr. Beadell entered the film business in 1909, when he was appointed Western representative for Thomas A. Edison, Inc., with headquarters in Chicago, and held the position for four years and a half. His duties required him to keep in close touch with the General Film Company's offices in Illinois, Indiana, Wisconsin, Iowa and Missouri, as well as in Chicago, and in all of this territory he was active in promoting the Edison film product.

Ben W. Beadell.

In the fall of 1914, Edison's Chicago office was closed and Mr. Beadell then became the representative of the Essanay Film Manufacturing Company, in the same field. For three and a half years he had charge of all the Essanay specials and handled "The Little Girl Next Door," so successfully that all previous booking records in Chicago were broken.

Mr. Beadell next joined the forces of the Allen Film Corporation, which was formed by Mr. Aiken to handle Selig's big production, "The Garden of Allah." Mr. Aiken was general manager of this organization, with general offices in the City Hall Square Building.

Mr. Beadell was Chicago representative and his success was so remarkable that it is remembered to this day. He booked the picture in every Chicago house which could afford to pay the rental price and in many others where the owners considered they couldn't; but which came out with flying colors. In five weeks' time, the number of theatres booked for "The Garden of Allah" by Mr. Beadell beat all previous records for any former picture in the same territory.

Interested in Film Making.

From 1910-12, while with the Edison organization, and with its sanction, Mr. Beadell became financially interested in the National Waterproof Film Company, the founder and president of which was W. A. Daniels, a remarkable man of fine ability. When Mr. Daniels died in the fall of 1914, Mr. Beadell was one of the beneficiaries of his will and still controls all rights to the waterproof process of the company referred to. The opening of the Great War stopped all work at the plant, owing to the lack of certain chemical products from Russia, which were essential to a continuation of the process.

Mr. Beadell was born in Chicago thirty-six years ago and received his education in the public schools, graduat-

ing with honors from high school. He is married and is the father of a fine boy.

Trade Showing of Stage Women's War Relief Films Is Success

THREE of the Stage Women's War Relief series of two-reel features were given a trade showing at the Universal projection room, in the Consumers Building, August 21, and were viewed with attention and great favor by a gathering that taxed the seating and standing capacity.

The pictures were: "Tom's Little Star," the story by Mrs. Otis Skinner; "An Honorable Cad," the story by Frederick A. Kummer; and, "Winning His Wife," the story by Katherine Kavanagh. In "Tom's Little Star," Constance Binney is supported by Otis Skinner, Henry Miller, Blanche Bates, Daniel Frohman and other stage favorites; in "An Honorable Cad," Julia Dean and Shelley Hull play the leading roles; and in "Winning His Wife," Cyril Maude and Violet Heming appear in the leading parts.

The writer had the pleasure of seeing the last named picture and can commend it unqualifiedly as being the best two-reel feature he has ever seen. There is a grace and charm and finish in the acting—and an appeal so convincing, that the spoken word becomes unnecessary. I understand that the other pictures mentioned were, if that were possible, still more enjoyable.

For the information of exhibitors it may be well to state that the Stage Women's War Relief series of twelve two-reel pictures was made to assist the Red Cross to provide comforts for American soldiers. This relief organization is comprised of prominent American actresses, who, while the war was still raging, subscribed thousands of dollars for the comfort of the boys at the front. When the war ended, the efforts of these noble women were directed to wounded and returning soldiers, and the net proceeds of their returns from these twelve two-reel features will be devoted to that cause.

There is nothing about war in any of these twelve pictures; indeed, the stories are as remote as can be from that most harassing subject. The very cream of American stage talent appears in them, and the stories are by the very best authors. Beginning about September 15, the first of the series of twelve will be released and thereafter at the rate of one per month.

Lubliner & Trinz have already booked the series for all their houses and the Ascher Bros. have done likewise. Others who have arranged immediate bookings are Andrew Karzas, of the Woodlawn; A. H. Gundling, Bryn Mawr; Frank Schaefer, the Crystal; George Hopkinson, the Hamlin; William E. Heaney, the Crawford theatres; Mr. Whittemore, the Regent; Mr. Newell, the Howard; J. Cooper, the Twentieth Century; Mr. Wells, the Vista and New Park; Mr. Zahler, the Karlow; J. Lynch, the Tiffen; and others.

William K. Howard, special representative of Universal from New York, arranged for the showing of the pictures and Dr. Sam Atkinson has been busy on bookings.

I would strongly advise every exhibitor to book each picture of this series, if at all possible. It means a boost to pictures as the great satisfying popular amusement.

Keppler, Once "Devil Dog," Now Salesman for Triangle

CHAS. N. KEPPLER was appointed salesman for the north side district in Chicago and in Wisconsin territory by J. E. Willis, manager of Chicago's Triangle office, last week.

Few film salesmen can refer to a record like that of Mr. Keppler. He spent three years in France with the Marine Corps and engaged in some of the hard fought battles in which the "Devil Dogs" won fame.

At Soissons, Mr. Keppler was seriously wounded and lay for thirty-six hours before he was found by the bearers. He was decorated by Marshal Petain with the Croix de Guerre for his valor in that battle and received decorations for other daring exploits.

Don't think that Mr. Keppler told the writer this. He did not; but Mr. Willis gave the particulars, and even he could not have gained the information had the hero Keppler known that it might appear in print.

So, you exhibitors on whom Mr. Keppler calls, don't forget to pay him all honor; as I understand, he is a most modest hero, but a good salesman. Mr. Keppler, before he went to war, had experience as a salesman with several exchanges, and was doing well.

What would one not give to have Mr. Keppler's record!

Drink Hearty!

Have another! These are views from "Dangerous Waters," featuring Bill Desmond, a Robertson-Cole attraction distributed by Exhibitors Mutual.

Frank B. Rogers Is Now Division Manager of Pathe

FRANK B. ROGERS, the successful and popular manager of Pathe's Chicago office, was snowed under last week by the congratulations of a host of friends in the business, on his return from New York, where he was summoned by President Brunet to receive the appointment of division manager of the Middle West, the promotion having the hearty approval of Fred C. Quimby, director of Pathe exchanges.

Mr. Rogers will have the supervision of distribution in all the territory covered by the branch offices in Chicago, Indianapolis, Detroit, Milwaukee, Minneapolis, Des Moines and Omaha, which covers about fifteen states. He entered upon the duties of his new position Monday, August 25, but will remain in the city two or three weeks, during which time he will install the new Chicago manager, Ed Eschmann, who comes from the World Film Corporation. Mr. Eschmann, for some time past, has managed the Minneapolis and Cleveland offices for that organization, and comes direct from the Minneapolis office.

Mr. Rogers' advancement in the film business has been rapid. In February, 1917, he received his initiation as special representative for Essanay's sales department, in the handling of Max Linder's comedies in Illinois and parts of Michigan and Iowa. Next he became assistant manager of the Standard Film Corporation's Chicago office, of which he soon became manager. In April, 1918, he became assistant manager of the Chicago office of Pathe Exchange, Inc., and soon succeeded Ralph O. Proctor as manager, Mr. Proctor having been promoted to division manager of the Middle West, the position to which Mr. Rogers has just been advanced.

Mr. Rogers has an enviable record for just dealing in his contact with exhibitors. He is known to be both firm and fair. He has been always ready to listen to grievances and to adjust them equitably, overlooking neither the rights of his organization nor of the exhibitor.

The Chicago trade and the writer wish Mr. Rogers great success in his new field, and commend him heartily to those in the larger circle whose interests henceforth will be the object of his care.

In Chicago Picture Theatres.

Wallace Reid, in "The Valley of the Giants," drew large crowds to Orchestra Hall all through the week of Monday, August 18. Alvina Peterson, soprano, and her sister, Gladys Peterson, mezzo soprano, were applauded daily for their duet singing. Billie Burke, in "The Misleading Widow," another Famous Players-Lasky picture, will be the attraction for the current week. Rudolph Mangold, celebrated violinist, is announced as soloist.

D. W. Griffith's "The Mother and the Law" showed to full houses at the Randolph Theatre during its opening week's run. It will be continued until Saturday, August 30, when it will be followed

by "Hearts of the World" for an indefinite run.

The opening attraction at the Playhouse Labor Day, September 1, will be Elsie Ferguson, in "The Witness for the Defense," a Famous Players-Lasky feature. Elsie Ferguson is a big favorite on Michigan avenue among the patrons who frequent picture theatres on that great highway.

Frank Keenan's "The World Aflame," released through Pathe Film Exchange, Inc., opened its first Chicago run at the Bandbox, Sunday, August 24.

Praise for Dr. Sam Atkinson.

Gabriel L. Hess, chairman of the censorship committee of the National Association, in his annual report for the current year, pays Dr. Sam Atkinson the following, well-deserved tribute for his activities against the passage of the Buck censorship bill:

"Dr. Sam Atkinson was delegated to organize the field campaign and forcibly presented his arguments throughout the state and inaugurated a number of innovations which met with instant success. Under his direction tens of thousands of special pamphlets were printed and placed in the hands of legislators and other prominent public officials, where they would do the most good."

Dr. Atkinson is at present a successful city salesman for Universal. He still retains his interest in the Evanston theatre formerly managed by him.

M. J. Mintz Succeeds Max Levey.

M. J. Mintz, formerly manager of the Unity Photoplay Company's Chicago office, has been appointed manager of Mutual's Chicago office to succeed Max Levey, resigned. Mr. Mintz took charge of his new position Monday, August 25

F. J. Flaherty Off on Short Tour.

Frank J. Flaherty, western division manager for Film Clearing House, Inc., left for a ten-day tour in his district Tuesday, August 19. He will visit Kansas City, Denver and St. Louis.

THE ALLENS GET "SAHARA" FOR CANADA

Dominion Rights for J. Parker Read, Jr.—Louise Glaum Features Are Secured from W. W. Hodkinson Corporation

THE Canadian rights to J. Parker Read, Jr.'s, Louise Glaum production, "Sahara," have been sold by the W. W. Hodkinson Corporation to Jule and J. J. Allen, who own and operate under their own names more than forthy theatres in the Dominion.

As indicating the Allen brothers' belief in "Sahara," there comes news from Toronto that it will be their opening attraction for the season from their extreme eastern showplace out to Winnipeg in the far West. For the first time also a Dominion-wide billboard campaign in behalf of an individual production is being made in advance of the Canadian release.

R. E. Pritchard, who recently left Motion Picture News to join the Allen interests, has taken as his first work the preparation of the "Sahara" campaign for the Dominion and will there parallel the campaign made on this production in the "States."

America's first run theatres continued their booking of "Sahara" during the past week, notable among the theatres signing for immediately play dates being William Sievers' New Grand Central Theatre, St. Louis, to be followed with dates over the Koplar Circuit and the Spyros Skouras circuits in St. Louis; Liberty Theatre, Spokane; Goldberg Brothers' first run and circuit of theatres in Omaha; the Sequoia Theatre, Sacramento, and a dozen other first run outlets.

Over a summer season, dating from a June release, "Sahara" has been booked by and played in the important first runs throughout the country. According to the Hodkinson organization "Sahara," despite its widespread sale, has barely "scratched the surface" of the available bookings in the United States.

Priscilla Dean Renews Contract with Universal

PRISCILLA DEAN, the young star who has become widely known within the last year, has signed a long term contract with the Universal company, under which banner she has been starred for some time. Miss Dean, since her illness last spring, has not been named in Universal productions and will no longer be featured in the Special Attraction brands, according to Carl Laemmle, Universal's president. Miss Dean will have the unusual distinction of having two directors, and all of her new production will be released as Universal-Jewels or "super-productions."

So rapid has been the growth of popularity for this actress that she is now known as one of the most captivating screen stars. Not satisfied with being a beauty she claims that much of her success is due to the fact that she comes of Irish parentage and that she played as a child with Joseph Jefferson in "Rip Van Winkle" and with Ben Greet in Shakespearean repertoire. Like many screen stars of today, her screen career began with a comedy company.

Mix Bulldogs Buffalo in Latest Fox Western Picture

COWBOYS who witnessed the hair-raising exhibition of skill and nerve when Mix tackled a full-grown infuriated bull bison and single-handed "bull-dogged" him almost as easily as a boy would throw a wabbly puppy, declare that in this work Tom Mix takes a chance with death in which he has nothing better than an even break. Never before in the history of that great sport, "bull-dogging," has a cowboy attempted this stunt, although steers have frequently been bulldogged and hog-tied.

In the picture he is making for William Fox—a western story written especially for the star and containing many personal touches suggested by the star himself—Mix has the dangerous task of rescuing his leading woman from an attack by an enraged buffalo bull which cuts away from the stampeding herd and rushes at the helpless girl.

Mix Tackles Buffalo.

Mounted upon his fleet pony, Mix dashes after the maddened buffalo, approaches him alongside, swerves and leaps—makes a flying tackle to the buffalo's head and horns. With a swift jerk and an herculean twist, the buffalo's head is turned and forced down. As one short horn sticks in the turf, the animal is somersaulted to his back, going completely over, and is dazed by the shock. He has been conquered.

Priscilla Dean Takes an Airy View of Things at All Times.
She celebrated her new contract with Universal by taking a ride with Lt. Ormer Locklear, who is featured in "The Winged Trail."

Candidates for New Jersey Legislature Asked to Make Stand on Sunday Showing

NEW JERSEY'S aspirants for the Legislature and gubernatorial honors are being quizzed regarding their stand on the Sunday opening question by advocates of the open Sabbath. Plans are being rapidly pushed by the organized moving picture men of the state to secure the passage of a liberal Sunday law in the next Legislature.

All the Democratic candidates for governor have come out openly for Sunday shows. James R. Nugent and Frank M. McDermit, of Newark, are for Sunday shows, while Senator Edwards, also a candidate, voted affirmatively at Trenton last year. On the Republican side Thomas L. Raymond, former Mayor of Newark, is known to be liberal on this issue.

Many of the Legislature candidates particularly those in the three important counties of Essex, which includes Newark; Hudson, including Jersey City; and Mercer, in which is located Trenton, have expressed themselves publicly in favor of Sunday motion picture shows. The measure providing for Sunday shows was passed in the Assembly last winter but was stopped in the Senate. Sunday advocates are decidedly confident of getting the measure passed this session of the Legislature.

Jack Allen, Animal Filmer, Again Signed by Universal

MAJOR JACK ALLEN, Spanish-American war veteran and producer of the famous wild animal "hunt" pictures, has signed his second contract to produce another series of these pictures for Universal. His first three productions, "Trailing the Leopards," "Bear Trapping," and "Lion Trapping," have received a good reception from the general public. The pictures are educational and entertaining.

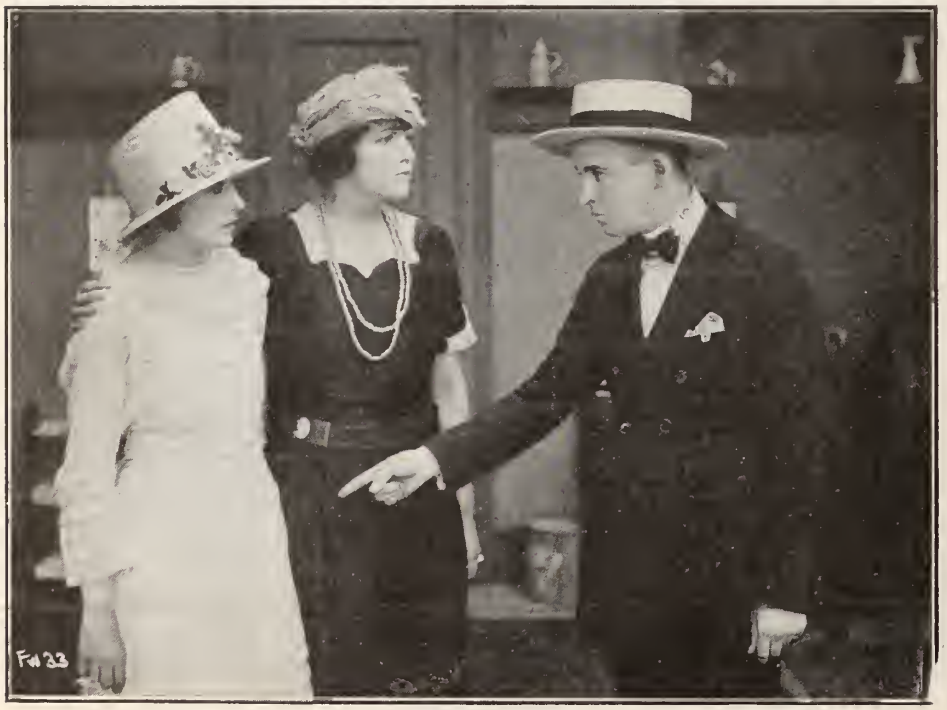
Although only one-reel pictures, they are produced at a great expense. Major Allen will take a number of the wild animals from the Universal City Zoo, and after locating in places similar to the native haunts of the animals, will start photographing. He has been assigned two cameramen and a number of assistants. To obtain the exact realism desired much time will be required for the production of this series. Work on the new series has been started.

Several Fine Openings Are Waiting Upon Camera Skill

FROM Pell Mitchell, of the Fox News Pictorial staff, comes the cry that he is still in search of a few more live-wire camera men to complete the photographic staff of the new growing organization.

Mr. Mitchell, who is the most recent addition to the force under Herbert E. Hancock, head of the Fox News, advises us that the recent full-page ad carried by Fox Film Corporation brought many returns, and that within the past two weeks many expert photographers have joined the Fox staff and been stationed at various points.

There are still several fine openings for good men, who are wide-awake and looking for real good money and the right kind of a job, in an organization which is working with the precision of clockwork. If you know of anyone who has overlooked this opportunity, steer him around to see Mr. Mitchell about this chance.



"That's the Way I Feel About This Second-Marriage Proposition,"
Says the chap at the right to June Elvidge and Valli Valli in the World Film production, "His Father's Wife," and he evidently has very decided views.

Novel Christie Stunt in London

On Peace Day in London, a successful advertising stunt was put over by the Gaumont Film Hire Service in the exploitation of Christie Comedies. An aeroplane flying over the tremendous crowds in the city of London dropped thousands of circulars advertising the comedies which are being handled for Great Britain and several British possessions by the Gaumont Company through its London office.

Realistic Explosion Scene "Shot" for "Fatal Fortune"

ONE of the spectacular features in the new S. L. K. Serial featuring Helen Holmes in "The Fatal Fortune" is a tremendous explosion. To get the desired effect Director Donald Mackenzie left a gang of men working all week building a bridge to span a canyon over which "The Invisible Face" makes his escape closely followed by Helen Holmes in an automobile.

With the preliminary details finished Mackenzie picked out a location. On came the automobile with "The Invisible Face" and as it safely cleared the bridge the hired gunmen set off the fuse and an explosion followed. The bridge was blown to pieces and the concussion threw Mackenzie several feet from where he stood. Outside of a few lacerations on his hands he was not seriously hurt.

Picking himself up he was much concerned about the cameraman, but found he was unhurt and had kept on turning the crank. Mr. Mackenzie is jubilant because the result of the scene turned out beyond his expectations.

Pioneer Holds Convention of Affiliated Exchanges

THE first conference of the managers of the Pioneer chain of co-operative exchanges has just been held in New York. Among those present were Herman Rifkin, of the Eastern Feature Film Company of Boston; Earl Simmons, of the Simlec Exchange of Pittsburgh; I. Cobe, of the Pioneer Buffalo Office; Ben Amsterdam and L. Korson, of the Masterpieces Attractions of Philadelphia, and Floyd Brockell, of the Greater Stars Productions of Chicago.

The sessions were presided over by M. H. Hoffman, general manager of the Pioneer, and matters pertaining to the operation of the exchanges handling the Pioneer Attractions were thoroughly discussed. Reports from exchanges throughout the country confirm the optimistic outlook for Pioneer attractions which was freely voiced at the meetings.

Shooting Thrills for Serial

Burton King, with a company of fifty players headed by Anne Luther and George Larkin, co-stars of Wistaria's serial, "The Lurking Peril," have gone to Stroudsburg, Pa., and Delaware Water Gap, where he will shoot scenes for the serial.

Following the work here, Mr. King will take his company to the Adirondacks for several exteriors. Mr. King is now working on the fifth episode of the serial, the interiors for the first four having been completed at the Mirror Studios, Glendale, L. I.

News of Los Angeles and Vicinity

By A. H. GIEBLER

The Graumans Pay Million for Another Theatre Site

D. J. AND SYD GRAUMAN, proprietors of the Grauman Theatre, concluded a deal last week whereby they became possessors of a site for a new theatre building which includes the property now occupied by the First Methodist Church, with 154 feet frontage on Sixth street and 120 on Hill; the J. J. Haggarty lot, with 60 feet of frontage on Hill; and a lot owned by the L. A. Investment Co., also with 60 feet front on Hill, both lots with a depth of 154 feet. One million dollars is the sum involved in the transaction.

The new theatre, which will be known as Grauman's Metropolitan Theatre, will be constructed of reinforced concrete, and will be fireproof throughout; it will have a seating capacity of 4,200, and will cost approximately a million and a half dollars. Syd Grauman says that nothing will be left undone to make it the most magnificent showhouse in the world.

The razing of the buildings now on the property will begin within the next thirty days, and it is hoped to begin the construction of the theatre building within sixty days. Eight months is the time set in which to complete the Grauman Metropolitan.

Pickford Repertoire Week at Kinema.

The management of the Kinema Theatre has decided to give a Mary Pickford repertoire week beginning with August 25, showing a different picture each day, the seven pictures to be selected by vote of the patrons of the house. A list including practically all of the Pickford releases during the past five years has been compiled from which the seven will be selected by the Kinema patrons.

Filmland Aids Striking Actors.

Two hundred screen and stage actors attended a meeting held at the Hollywood Hotel on the night of August 18, to discuss the actors' strike now in force in eastern cities. It was decided at the meeting that if the interests of the players are to be protected, it must be combined with practical business bargaining ability.

Bert Lytell made an interesting speech, drawing comparison between the screen and the stage player's salary. Frank Keenan said that the actor is as much a producer as the miner or bricklayer, his mission being the production of art, and that he considered it an honor to be affiliated with those who toiled with their hands, and urged that artists show the business ability of workmen when off the stage. Mr. Keenan placed a check for $1,000 before George Fawcett, the chairman of the meeting, and pledged $50 weekly as long as the strike lasted. Additional donations were subscribed by other players, which brought the sum to $4,500, which was sent to New York the next day.

William Courtleigh spoke of "maintenance of the respect of the profession and adequate salary," as being one of the issues of the present controversy; and the subject of a discourse by Milton Sills was the growth of the Actors' Association and the fight over joining the A. F. of L.

A resolution was adopted pledging support to the striking actors, but it was also pointed out that the motion picture industry is not involved in the dispute, and the support given by studio folk is intended to prevent a sympathetic strike in the picture field.

Brentwood Purchases Mena Plant.

The Brentwood Film Corporation has purchased outright the studio of the Mena Film Corp., which has been used for some months for the making of Brentwood pictures.

The property includes three and a half acres of ground fronting on Fountain avenue, and running from Berendo to Catalina street in Hollywood, and a number of buildings and equipment, for which a sum approximating $45,000 was paid.

The Mena plant was originally intended for the production of biblical stories that were to be filmed partly in Hollywood and partly in Palestine, but on account of the war the plans were postponed.

The Brentwood Corporation will enlarge the studio and increase the facilities and equipment as conditions and requirements arise.

Bulls Eye President Arrives.

Milton L. Cohen, president of the Bulls Eye Film Corporation, arrived in Los Angeles from the East last week, and was met at the Santa Fe station by a delegation from the Bulls Eye studio.

To Exploit Japanese Players.

A new film company was organized just last week with Lorimer Johnson as president; Crane Wilbur, vice-president; Edward Coxen, second vice-president; and Judge Lewis R. Works as secretary and treasurer, to produce photoplays dealing with Japanese subjects, in which two Japanese players Sojin Kamiyama and Uraaji Yamahawa will be featured. Director Johnson will film two plays in Los Angeles and San Francisco, and will then take his company to Japan for other productions.

Admiral Rodman a Movie Fan.

Admiral Hugh Rodman, commander of the Pacific Fleet, was a guest of Thomas H. Ince at the Ince studio in

Reproduction of Ancient Egyptian Custom.

This group shows an ancient idea which might be revived. It is called "Fore" or "Dontcha Look" and is seen in "The Misleading Widow," Billie Burke's coming Artcraft.

Culver City last Thursday. The Admiral declares he is a regular movie fan and that during the fourteen months he spent in the North Sea moving pictures were the chief diversion on the battleships, and he became so well acquainted with the movie stars that he feels as if he knows each one personally.

Bale of Cotton for Mary.

Mary Pickford has just received the first bale of cotton to be shipped by water to the Pacific Coast, which was sent to her by Garland S. Brickley, head of the Houston Chamber of Commerce. The cotton will be sold and the proceeds devoted to charity.

The Cathrine Curtis Corporation.

Announcement was made this week that the Cathrine Curtis Corporation, a film producing organization with a woman as its president, has been launched and will begin the production of photoplays within a few weeks. The company will have its headquarters in Los Angeles, and a New York office at 120 Broadway.

Miss Curtis, who played the leading feminine role in Harold Bell Wright's picture, "The Shepherd of the Hills," is president of the company; George M. Taylor, vice-president; Dorman T. Connet, secretary and treasurer. On the board of directors are Arthur F. Spalding, Malcolm McLellan, and Robert Simpson, of the New York Stock Exchange, and the New York Cotton Exchange; Geo. M. Taylor, E. R. Pirtle and Albert L. Judson, capitalists; Geo. J. Whalen, president of the United Cigar Stores Co.; Reese Llewellyn, president of the Llewellyn Iron Works, and Wm. D. Loucks, attorney.

The first Cathrine Curtis feature will be filmed at the Brunton studio.

Studio Shots

KING W. VIDOR has started his fourth production for Brentwood, with a cast including Florence Vidor, Zasu Pitts, Lillian Leighton, Charles Meredith, Roscoe Karns and Billy De Vaull.

Kathleen O'Connor, leading lady for the Jim Corbett serial, will star in "The Strange Case of Cavendish" for Universal.

Lloyd Ingraham has returned to the Ince studio to direct Douglas MacLean and Doris May in "Mary's Ankle."

Bob Kortman, former bad man of the Bill Hart company, plays with Fay Tincher in the Christie Special, "Dangerous Nan McGrew."

House Peters arrived last week to play the leading role in "Love, Honor and Obey," from a story by Monte Katterjohn, to be filmed at the Garson studio.

Lillian Ducey, title writer at Universal, has signed up with Allan Dwan.

Betty Blythe, former Los Angeles girl, has been brought back home to take part in a new Rex Beach production.

Frank Currier has been loaned by Metro to Famous Players-Lasky to play an important part in "It Pays to Advertise" with Bryant Washburn.

Montgomery and Rock, Vitagraph comedy producers, are at Balboa Beach this week making a picture.

Announcement comes from the Goldwyn studio that Jack Pickford, newest Goldwyn star, is on his way west to star in future Goldwyn productions.

Priscilla Dean has signed a new contract with Universal and will star in "The Virgin of Stamboul," a new story by H. H. Van Loan.

Gladys Brockwell has begun work on a new play for Fox entitled, "The Devil's Riddle."

Harry Hammond Beall, who for the past eighteen months has been director of publicity at Universal City, will terminate his connection with that organization next month.

The Geraldine Farrar company has gone to the desert near Oxnard to make scenes for the current Farrar-Goldwyn production. The company, one hundred strong, will remain a week or more.

Blanche Sweet is getting her wardrobe ready to begin production on "Cressy," a Bret Harte story, soon to be filmed at the Jesse D. Hampton studio.

J. Warren Kerrigan's third picture under the Brunton management, a play with an Irish atmosphere, was completed last week.

"Ambition," written by J. Allen Holubar, is the next big production scheduled for Dorothy Phillips.

Mrs. Mary Roberts Rinehart, in company with two of her sons, has arrived in Los Angeles to supervise the making of her first film for Eminent Authors from her recent story, "The Amazing Interlude."

Mary Pickford was guest of honor at a naval tea on board the dreadnaught Texas before the fleet left for northern ports.

Charles French is playing an important part in the Nazimova production, "The Hermit Doctor of Gaya."

Dorothy Phillips will attend a ball given by the Allied War Veterans for the entertainment of the officers of the U. S. S. Georgia next Saturday evening.

Henry King has signed a contract to direct special features for Jesse D. Hampton.

Elliott Dexter, who has been on the sick list for the past two months, is getting ready to work as star in Famous Players-Lasky productions.

The Tom Mix company has returned from Oklahoma and will make the remainder of the scenes of "The Feud" in Hollywood.

Dustin Farnum is the newest star reported to have been acquired by Louis Gasnier.

Gavin Young, formerly of Brunton, is now casting director at the Jesse D. Hampton studio.

Douglas Fairbanks and Charlie Chaplin have made arrangements to take lessons in flying with the Syd Chaplin Aircraft Corporation.

"Unhand Those Tartlets, Villain!"
Says Pauline Frederick to Willard Louis in an off-moment at the Goldwyn studios.

The finishing touches are being put to Louise Glaum's new picture by J. Parker Reid, Jr.

Raymond Wells has formed a new producing company and is looking about for a studio site.

Thomas Meighan is on his way back to the West Coast from Pennsylvania, where he has been visiting his mother, who has been seriously ill.

Franklyn Farnum is appearing in two-reel Westerns now being filmed at the Selig studio.

William Desmond and his wife, Mary McIvor, went to Catalina Island last week-end via the Syd Chaplin airplane route.

Ora Carew, Forrest Stanley and Charles Clary are playing the leading roles in "Betty Reforms."

Tom Mix's next production will be made from the Mark Twain story, "A Connecticut Yankee at King Arthur's Court."

"Mr. Don Juan" is the name of the new Lew Cody picture now in preparation at the Gasnier studio.

Peggy Hyland has returned from San Francisco, where she and her company went to film the final scenes for "The Web of Chance."

Rhea Mitchell is supporting King Baggot as leading lady in the new serial being produced at the Burston studio.

Wesley Ruggles is expected shortly in Los Angeles to make Selznick pictures with Owen Moore as star.

The cast for the new Rupert Hughes production, "The Cup of Fury," includes Helen Chadwick, Rockcliffe Fellowes, Kate Lester, Florence Deshon, Sydney Ainsworth and Clarissa Selwynne.

Albert Ray and Elinor Fair have begun on a new picture for Fox, called "A Little Prayer for Rain."

The National Serial Company, headed by Ann Little and Jack Hoxie, returned this week from a long location trip to Bear Valley.

The Brunton nine won a game of 7 to 6 from the Metro team last Sunday, the first of a series of seven games to be played by the Photoplayers' League.

Basil King, "eminent author," has arrived on the West Coast to attend to the filming of his story, "The Street Called Straight."

William Parsons, head of the National Film Corporation, returned this week from New York.

Will Rogers is supported in his new Goldwyn production by Irene Rich, Lydia Yeamans Titus, Victor Potel, Rowland Lee and Lillian Langdon.

Wallace Reid and his family have gone away on a vacation.

Eddie Baker was stricken with pneumonia while at Balboa Beach last week with the Gale Henry company.

Brabin Adapted "Mavourneen"

APROPOS of Theda Bara's latest vehicle, "Kathleen Mavourneen," at the Forty-fourth Street Theatre in New York, William Fox feels it incumbent on him to disclose the name of the adaptor.

Charles J. Brabin, whose name appears on the introductory titles of the film version of this tale of Irish folk life as the director of the production, also adapted the story to the silent drama. The original idea of producing "Kathleen Mavourneen" was conceived with the reading of Julia Crawford's poem of the same name. With the decision to picturize it came the second thought of Tom Moore's famous Irish poem; and thirdly came the reminder of Bion Boucicault's stage success of that name.

Sell History in "Lost Battalion"

Re-enacted by Survivors of "Go-to-Hell" Battalion of Argonne Fame, MacManus Film Distributed by W. H. Production Offers Showmen Stable Opportunities

By William J. Reilly

IMAGINE the immense selling force today behind a picture showing the battle of Bunker Hill re-enacted by the men who survived the leaden fray.

Could you not sell to your public a picture enacted by gallant Phil Sheridan himself, showing him in action along the roads down which he spurred when he shouted, with a flash of his sabre for emphasis, "Turn boys, turn; we're going back!"

Selling American History.

"The Battle of Bunker Hill" would be good today. And "Sheridan's Ride" would be good. So would any chapter of American military history re-enacted by the men who came out of the battle alive.

That is what gives the exhibitor such a flying start with "The Lost Battalion," the McManus film, distributed by W. H. Productions, depicting the stand of the Lost Battalion in the Argonne. The survivors of Whittlesey's battalion are in it, from Whittlesey himself down to "Cher Ami," the little carrier pigeon, which he sent back from "The Pocket" with a message to American headquarters.

The charge of the Light Brigade still lives in Tennyson's poem of that name, but the stand of the Lost Battalion during the American offensive in the Argonne will live more indelibly.

For only the imagination can call up from the printed page the flash of the cavalry sabres in the charge, see the cannon which "volleyed and thundered" wheel into action against the "noble six hundred."

Screen Surpasses Written Word.

But the screen tells the story of the Lost Battalion in action instead of words, faithful in every possible detail. In it appears the original "surrender" note written by the German commander opposing Whittlesey, in which he asked the American troops to display the white flag. The shell hole in which Whittlesey and four of his command were sitting when the note was brought is reproduced, even down to the rocks in the sides of the hole. These two instances merely show the extent to which faithfulness has been incorporated into the picture.

This sincerity is one of the big factors to be used by the exhibitor in acquainting his public with the merits of the picture. It is this factor which led the Secretary of State, the Chief of Staff, the Secretary of War, the President of Columbia University, the Governor of Massachusetts and scores of other prominent officials to congratulate Edward A. MacManus on his production.

Indorsement Nation-Wide.

Governor Calvin Coolidge, of Massachusetts, said in a telegram to Mr. MacManus: "As long as the celluloid film which bears the record of the Lost Battalion lasts—which I hope will be forever—it should serve as proof to the rising generation that Americans are ready to die for their country."

This indorsement by prominent men all over the country should give the exhibitor the cue to get the big men of his community busy backing the picture. Mayors all over the United States have already indorsed "The Lost Battalion," and it is quite likely that the chief executive of your town can be persuaded to get in line also, if he has not already done so.

The indorsement by Nicholas Murray Butler, president of Columbia University, is typical of the attitude taken toward the picture by educational heads. There is no denying the educational value of the production and it will be no difficult matter to get the public and high schools, colleges and universities interested in supporting it.

"Cher Ami" Is Dead! Long Live "Cher Ami"

A LITTLE carrier pigeon died the other day. It was "Cher Ami" ("Dear Friend"), veteran of the A. E. F., wearing two wound stripes and the Distinguished Service Cross, awarded it by General Pershing.

"Cher Ami" was the carrier released by Major Whittlesey with a message from "The Pocket" in which he with his Lost Battalion was ringed around by the German lines.

On the flight back to the American headquarters, "Cher Ami" was overtaken by a burst of Boche shrapnel and lost a leg and an eye. It was from the effects of these wound that the little pigeon died the other day.

"Cher Ami" is dead. But the gallant service of its flight over the torn woods of Argonne will be remembered, for it has been perpetuated in "The Lost Battalion," the film made by Edward A. MacManus, and now being handled by W. H. Productions.

"Cher Ami" appears in "The Lost Battalion" picture—a faithful touch from the records of the stand made by Whittlesey and his men in one of the most heroic incidents of the war.

"Cher Ami" is one of the many survivors seen in the photoplay.

It is this faithfulness to detail, this sincerity of tone, which makes "The Lost Battalion" a picture that will be a great American picture as long as the screen itself lasts.

Complete Military Cycle.

There is entertainment in the picture to back up the educational side. It shows the 77th Division in its complete military cycle, taking it out of the heart of Manhattan, through Camp Upton, overseas, through its part in the Argonne drive, and back to America. The last shots in the film are some excellent ones from the 77th's parade up Fifth avenue.

There is besides, a love story woven through this martial account which sustains human interest, for it is typical of what happened in thousands of families throughout the country. Aside from lending an interesting body to the story, it adds a universal touch.

Not a Local Division.

Although the 77th Division was originally a Manhattan product, the replacements which went through it on the other side made it a nation-wide instead of a local unit. The exhibitor, therefore, undoubtedly will find that he has some boys from the 77th in his own town who could be used to advantage in exploiting the picture.

Forty-two distinct nationalities were represented in the division, and here again the exhibitor has a big selling factor. Every nationality is proud of the part it played in the war, and it will have a chance to see itself in action in the picture. Get them all interested. Two Chinamen were in the Lost Battalion, and their parts in the picture are played with an unusual note of sincerity.

"The Lost Battalion" beat the box office record made by "Mickey" in Hartford, Conn., and it accomplished this without any exploitation or preliminary advertising. The exhibitor who attacks the exploitation side of the picture from all angles should be rewarded by unusual results.

St. Paul Theatre Plays Up Circus Idea for "Hoop-La"

THE Alhambra Theatre, St. Paul, Minn., played up the circus idea in connection with the showing of "Hoop-La," a Robertson-Cole feature, starring Billie Rhodes and distributed by Exhibitors Mutual. "Hoop-La" is a circus story and the Alhambra played it under "the big top."

The lobby was arranged so as to represent the entrance to the tent; a large canvas was stretched from the rear out over the ticket booth. Striped canvas covered the walls and the ticket booth. Attractive signs conveying good selling ideas were placed on either side of the entrance. Banners and pennants were hung about the interior and the program tables were decorated to represent refreshment stands. The ushers were dressed as candy butchers.

An especially large number of children were attracted by the circus atmosphere, the management reports. At all showings the house played to capacity and the audiences were well pleased.

Rothapfel in Philadelphia.

Samuel B. Rothapfel has arrived in Philadelphia to direct the Chestnut Street Opera House, where he will assume the entire charge.

FEW NEW YORK FILM EXPERTS, IT SEEMS

State Conference of Mayors Finds Difficulty in Assembling Committee to Steer Legislation

W. P. CAPES, secretary of the New York State Conference of Mayors, with headquarters in Albany, is finding it a hard proposition to secure a list of persons who, while they will be representative, yet still will not be fanatical in their ideas, to serve on the committee which will endeavor to steer motion picture legislation at the legislative session which will open in January. Up to the present time, Mr. Capes has not sent any list to Mayor Walter Stone, of Syracuse, who will have the final naming of the committee of nine. In conversation with a representative of the Moving Picture World lately, Mr. Capes said that, although he had had perhaps twenty-five or thirty names submitted to him, some were of persons whom he did not think desirable, and for that reason he was waiting in the hopes that other names might come to him before he submitted a list to Mayor Stone.

Few Churches Represented.

So far as the churches are concerned, Mr. Capes has had but two names submitted to him. The labor end has also been taken care of by the submission of names, as well as the women's clubs and educational lines. Mr. Capes said also that, so far as the moving picture industry itself was concerned, the four or five names sent on to him in the way of possibilities for members of the committee appeared to be representative ones, and no doubt they would be acceptable. Mr. Capes is not desirous of having any clergyman on the committee who is more less allied with the industry, this fact becoming known when the suggestion was made that the Rev. W. H. Jackson might be a valuable member.

The way things now look it will be at least a month before the make-up of the committee will be announced. In the meantime Mr. Capes will endeavor to secure a few more names, from which he will select nine which, with his recommendations as coming from one who has been actively associated with moving picture legislation, should make up the committee.

Ouida Bergere (Mrs. Geo. Fitzmaurice)
Writer of Paramount-Artcraft stories, latest of which is "A Society Exile."

Theda Bara Is Winsome Colleen in "Mavourneen"

KATHLEEN MAVOURNEEN" is the title of the third Fox super-production with Theda Bara as the star which is being presented by William Fox in line with his elaborate policy for 1919-1920. It is showing at the Forty-fourth Street Theatre, New York, in conjunction with "Evangeline."

This play was written for the screen and directed by Charles J. Brabia. It was inspired by the famous poem by Mrs. Julia Crawford. It is a production, the strength of which lies in its simplicity and powerful love element.

With the Irish question among the big issues of the day, the film will have a box office value, but the home rule question in no way enters into this love drama of the Emerald Isle, which is purely a love story.

Miss Bara, in the title role, is seen as a colleen who is surrounded by poverty, but possesses a wealth of charm and beauty. She loves a youth who is rich in character, poor in pocket. A wealthy squire in turn looks with fondness on Kathleen. Her parents, beset on all sides by misfortune, find the supreme blow in threats of eviction.

Supporting Miss Bara are Marc MacDermott, Edward O'Connor, Jennie Dickerson, Marcia Harris, Henry Hallam, Harry Gripp and Morgan Thorpe. Some unusual camera work was done on the production by George Lane, and the costumes worn by Miss Bara were designed by Miss Kirah Markham, of the Fox wardrobe forces.

Flying A Celebrates

THE American Film Company's Santa Barbara family gave a jolly barbecue the week of August 17 in honor of R. R. Nehle, General Manager of the company, who made a flying trip to the coast and is now ready to fly back to headquarters again.

Mr. Nehls' young son, Milton, who accompanied his father to the coast, was a privileged guest at the celebration.

Two Large Houses Shelve Films for "Man's Desire"

EXHIBITORS MUTUAL reports two cases where exhibitors shelved pictures already contracted for to show the Robertson-Cole feature, "Man's Desire," starring Lewis S. Stone.

The Standard Theatre, Cleveland's big first run house, which has pay or play contracts with other companies, played the film all last week. When this theatre puts on any outside feature it means laying on the shelf and paying for another production.

Another booking for last week was John H. Kunskey's Washington Theatre, Detroit. Mr. Kunskey is losing his lease on the Washington Theatre, September, to a producing company, and he had thirty-five pictures under contract which he would have to play off or shelve during the month of August. Naturally, he had room for only four pictures.

"Over the Fence" May Be Out, but "Over the Garden Wall" Is the Pass to the Land of Adventure and Romance.
Bessie Love is seen going over the top into the romance country in her Vitagraph, "Over the Garden Wall."

Max Milder, on Eve of Sailing, Is Honored by Film Associates

MAX MILDER, the popular manager of the Select Film Corporation, in Philadelphia, was given a testimonial dinner at the Bellevue-Stratford, Monday night, August 25, by the local film managers and prominent exhibitors, who came from nearly every part of the state to bid him Godspeed preparatory to his leaving September 6 for his new position as Select representative in Europe.

The banquet was attended by over 300 men who welcomed the opportunity to express their hope for Mr. Milder's continued success in his new position. For the first time in many years the dinner was the means of bringing together men who had been competitors in almost every branch of the motion picture business. Fred G. Nixon Nirdlinger, who controls a chain of theatres, and Jules E. Mastbaum, president of the Stanley Company of America, sat side by side, like regular chums of old, discussing the big job which Lewis J. Selznick had conferred upon their mutual friend, "Smiling" Max.

Home Talent Entertains.

A lavish display of flowers decorated the tables which had been cleverly arranged in the roseroom, while the orchestra and vocal artists under the direction of Abe L. Einstein, entertained the guests. Previous to Jules Mastbaum, the toastmaster, introducing the speakers of the evening the diners were entertained by some home talent. Frank Hill, manager of the Lyric of Reading, sang "Maggie," followed by John Cook, general manager of Carr and Shad Enterprises, who sang the "Stein" song, while everybody joined in the chorus. John Clark, manager of the Paramount and Artcraft, sang "The End of a Perfect Day" and Edward J. O'Keffe, Atlantic City exhibitor, who operates the City Square and the Cort theatres, sang a lively Irish melody.

Stanley Mastbaum Remembered.

Addresses were made by Jules E. Mastbaum, Lewis J. Selznick and his son David; Mr. Nirdlinger; General Manager Sam Morris, of the Selznick home office; Frank W. Buhler, General Manager of the Stanley Company of America, and Harry Schwalbe. Ex-Deputy Attorney General Joseph L. Kahn, of Pennsylvania, in the midst of his praise for Mr. Milder offered a silent toast to the late director and president of the Stanley Company, Stanley V. Mastbaum, to which everybody responded and stood up and drank in silence.

Other speakers were Morris Wolf, John J. McGuirk, S. Kane, Alexander R. Boyd, Harry Napp, chairman of the State Board of Censors; Randolph Bartlett, of Select, George Denhow, manager of the Fox, who greatly aided in the success of the affair; John Henessy, and W. Bethel, who will be the new manager of the Select branch.

Milder Gets a Watch.

At the conclusion of the dinner Mr. Milder was presented with a platinum watch, set with a monogram of diamonds, as a token of esteem from his many friends. Mr. Selznick afterward outlined the expansion policy of the association which bears his name and stated that Mr. Milder will establish European headquarters in England, Scotland, France, Holland, Switzeralnd, Germany and Austria.

Here's Who Were There.

The banquet was arranged and planned by popular subscription and was a success in every way. Those present were Geo. Ames, Abe Altman, B. Amsterdam, F. V. Armato, L. Bache, D. Barrist, L. D. Beggs, L. Berman, H. Bonte, L. Bernstein, Morris Boney, W. Butler, Al Brown, G. W. Bennethum, S. Blum, S. Blatt, S. E. Sleyer, Alex R. Boyd, W. Bethell, Marcus Benn, Frank W. Buhler, James Brennan, Carr and Shad, John D. Clark, A. Korson and David Korson, Pat Castor, G. Dembow, Jack Delmar, Herman Deick, John S. Evans, A. L. Einstein, J. Emanuel, Earl Forte, Jack Fisher, Al Fisher, C. H. Goodwin, C. S. Goodwin, John Gill, G. Gourley, Lewis Goldstein.

Tom Goldenberg, E. J. Goldman, H. Given, Jack Greenberg, William Greenberg, J. Golder, O. Ginns, A. M. Greenfield, J. E. Hennessy, Carl Hess, G. Hamilton, William Herchenreider, W. G. Humphreys, C. Floyd Hopkins, W. S. Hunt, B. Heney, H. Hostler, J. L. Kuhn, Harry Napp, A. Kane, George Klien, J. L. Lipschutz, Robert J. Lynch, J. Luberoff, H. Lewis, Jay Mastbaum, Allen May, Sam E. Morris, A. A. Milliman.

Doc S. Morris, C. J. Mortao, Edgar Moss, George Morris, L. P. Martin, J. P. McLaughlin, F. W. McCellan, H. R. Nugent, Fred G. Nixon Nirdlinger, O. Neufeld, E. J. O'Keefe, W. R. Priest, Lew Pizor, A. Pollock; A. Plough, M. Rogasner, H. Rodner, G. Rosenbilt, A. Rosenstein, Jack Rosenthal, Abe Sablosky, Columbus Stamper, M. Steifel, Joseph Snellenburg, J. H. Simpson, Lewis J. Selznick, David Selznick, D. Starkman, Ben J. Shindler, George Schwartz, L. Shubert, Harry Schwalbe, Dr. S. Steinberg, Charles Segall, Lew Sablosky, Joe Singer, W. Smith, David Sablosky, J. M. Solomon, Jr., Morris Wolf, G. Walter, J. C. Walsh, and Charles McClintock.

August 24 Attractions at New York Theatres

RIALTO—"Heartsease."
Goldwyn Picture.
Starring Tom Moore.
RIVOLI—"Out of Luck."
Paramount Feature.
Starring Dorothy Gish.
STRAND—"A Burglar by Proxy."
First National Attraction.
Featuring Jack Pickford.
BROADWAY—"The Grim Game."
Paramount-Artcraft.
Featuring Houdini.
FOX'S ACADEMY OF MUSIC—
"The 13th Chair."
Pathe-All Star Cast.
"Nugget Nell."
Paramount-Dorothy Gish.
"The World Aflame."
Pathe-Frank Keenan.
"Her Purchase Price."
Robertson-Cole-Bessie Barriscale.
Double features dividing week.

Y. M. C. A. Is Sending Many Films to Siberia

ACCORDING to figures compiled by G. S. Phelps, in charge of Y. M. C. A. activities in Siberia, the Y has expended $53,534.11 for motion picture machines and accessories for use among soldiers and civilians in Siberia in the period from January 1, 1919 to June 30, 1919.

The Siberians are motion picture hungry and to meet this demand the Y has been sending in thousands of feet a week, the total for six months reaching 700,000 feet.

Norman Kerry
In "Soldiers of Fortune," first Allen Dwan production for Mayflower. To be released by Realart.

Edith Hallor
A charming addition to the World Film forces. Smiles as she looks ahead into future under World banner.

"Breath of the Gods," "The Beach Comber" and "Lasca" Planned for Universal's Winter Release

ACCORDING to the sponsors of "The Breath of the Gods," "Lasca" and "The Beach Comber" the three Universal productions are expected to be features of unusual merit.

The three productions will be for early winter release. "The Breath of the Gods" is in the first series of twelve for the fall season and the other two will be in the second series.

The Japanese production, the first large production of its kind to be made at Universal City, will feature Tsuru Aoki, the dainty Japanese star, and every detail will be carried out in obtaining true atmosphere for the production. In the screen version of the novel, which was written by Sydney McCall, scenes in the Japanese capitol, Tokio, are to be reproduced. Corley Z. Ito, a Japanese mural painter, will direct the more detailed scenes. Several acres of Universal City are to be turned over to Director Rollin Sturgeon for the production.

The novel has been widely read. The story is that of the sacrifice of a Japanese girl who has been educated in America and who returns to the land of her birth at the time that war is declared. Her love for a foreigner puts her in a serious predicament from which her only escape without disgrace is self-sacrifice.

A Tale of the Sea.

"The Beach Combers," an altogether different type of picture, is to feature Elmo Lincoln, the star of the serial, "Elmo the Mighty." The scenes in the production, however, are to be laid in a foreign country. The story was written by J. G. Hawks and tells of the adventures of a ship captain who finds that his craft is being used to smuggle arms to a foreign country. The smuggler who poses as his friend double crosses him, but in order to save the wife and child of the man he allows himself to be arrested for the crime of smuggling.

Texas Locale Featured.

"Lasca" is the screen adaptation of a story written by Percy Heath from the poem of the same name by Frank Duprez. Frank Mayo, who starred in "A Little Brother of the Rich," "The Brute Breaker" and other Universal attractions will be featured in "Lasca." The scenes are laid in Texas near the Rio Grande, and plans are now being made to obtain some exceptional photography and scenes relative to the Texas country.

This is the first production Norman Dawn has directed for Universal. Edith Roberts has been chosen to support Mayo. Others who have prominent roles in the cast are: Arthur Jasmine, Veola Harty, and Lloyd Whitlock.

Special Song by Joseph Stern Will Help Showing of Briggs-Paramount Comedies of Boyhood Life

ALTHOUGH the alliance between motion pictures and music thus far has been seen only in the manner in which each helped the other in theatrical entertainment, motion pictures are likely to have a tremendous influence on popular music, in the opinion of Joseph W. Stern, Jr., song writer and music publisher. Mr. Stein is co-author of "When a Feller Needs a Friend," a musical intepretation of the Paramount-Briggs Comedies, which has been placed at the disposal of exhibitors to assist them in exploiting the comedies.

"Up to this time," said Mr. Stern, this week, "song writers have been hampered by a scarcity of themes for their numbers. They have written chiefly in the moon-tune-croon-June vein, or of Mother, or have rent the air with jazz. The Paramount-Briggs Comedies, however, which inspired me to write 'When a Feller Needs a Friend,' opens up a new field in song writing just as they have in motion picture comedies. They are so intensely human, so remarkable in their ability to quicken delightful memories, that they furnish much sounder themes for music than are generally found in popular stuff.

"We are so enthusiastic over the melody and lyrics of this song that we have engaged a large number of special singers, who will assist Famous Players exhibitors in the exhibition of the comedies by singing this song at their theatres. We have singers all over the country, and they have been placed at the disposal of Famous Players branch managers, so that when an exhibitor wishes to have the song sung at his theatre, all he has to do is ask the nearest branch office to assign a singer to him.

"In addition, a special 250-foot motion picture illustrating the song, and synchronized to the melody, has been produced and also may be had by exhibitors."

Prints of the special song-picture to be run in advance of Paramount-Briggs engagements have been sent to all the Famous Players exchanges. These prints, it is announced, are absolutely free to exhibitors showing the Briggs pictures, and may be had for the asking. The services of the Stern singers also are free.

First Run Houses Booking Robertson-Cole Pictures

IN a statement issued by Robertson-Cole it is set forth that "contracts secured by Exhibitors Mutual during the past few months presage the showing of Robertson-Cole pictures in the majority of first class houses during the coming year." An official of the Robertson-Cole organization says: "Statistics received from Exhibitors Mutual will serve to bear out that statement.

"In Rochester nineteen theatres out of twenty-six are booking Robertson-Cole pictures through Exhibitors Mutual. Forty-four of the fifty-nine theatres in Buffalo are showing our productions, and in Erie eleven out of a possible sixteen are likewise booking through Exhibitors Mutual. In Cleveland twenty-five new accounts, including eight first run houses, have been opened in four weeks."

Beauty, Thy Name Is Geraldine.

Three splendid pictures of Geraldine Farrar as she appears in "The World and Its Woman," her next Goldwyn feature...

Chekoslovakia Wants Films

Chekoslovakia likes American motion picture films, according to a report just received by the Department of Commerce from its trade commissioner at Prague. "American motion picture films are extremely popular in the republic," he reported, "but there has been only a limited supply in the country since 1914, when local dealers bought a small quantity from the Oroni Film Company, in Vienna. Theatre owners are eager to get some new American films, but so far have not succeeded, owing to transportation difficulties.

"From trustworthy sources I have learned that there are in Chekoslovakia about 350 motion picture theatres, of which Bohemia, Moravia and Silesia have 295 and Slovakia 55. In Prague, the capital city of the Chekoslovak Republic, there are 40 theatres, and in Brno (Brunn), the principal city of Moravia, 11. The seating capacity ranges from 150 to 1,000."

With Opening of "Checkers" in Central Theatre, New York, Fox Puts Third Picture on Broadway

FOLLOWING the leasing of the Forty-Fourth Street Theatre by William Fox came the opening, on August 24, of the Central Theatre, on Longacre Square, New York, with the spectacular Fox production of "Checkers," based on the celebrated racing melodrama from the pen of Henry M. Blossom, Jr., a play which enjoyed remarkable success throughout the country for years and is conceded to be one of the greatest racing dramas written.

The film is billed for an indefinite run. It is shown with an orchestra accompaniment of selections listed in the music cues published for use with the production. An all-star cast is headed by Thomas J. Carrigan as Checkers, and Jean Acker as Pert Barlow.

When "Checkers" was assigned by Mr. Fox to Richard Stanton, the director, he was given carte blanche. The result was that the resources of the Fox organization were concentrated on the picture for more than three months, and the cost is said to have reached $320,000.

An entire New Jersey railroad was chartered for a day to make the scenes showing the wreck of the train on which the dark horse, Remorse, is being transported to the race track; and the race track scenes which formed the climax of the stage play were photographed at Belmont Park, where thousands of people were in attendance.

This special production is shown ahead of scheduled release date.

Universal Makes Eighteen-Episode Serial of Randall Parish's "Strange Case of Cavendish"

THE Strange Case of Cavendish" is one of the most absorbing stories written by Randall Parish, well known author of "The Devil's Own," "When Wilderness Was King" and "My Lady of the North." It has been adapted for the screen by William Pigott for Universal, and scenarized by Karl Coolidge.

Frederick Cavendish, a millionaire society man, as the story goes, has disinherited his profligate nephew, John Cavendish, for his intimacy with the notorious Celeste La Rue. Stella Donovan, a live wire Irish newspaper reporter, in attempting to rescue Frederick Cavendish from a fire, finds that he has been murdered.

Through a series of eighteen episodes this tale of love and intrigue runs, when the dramatic disclosure of the identity of the "lion man" clears up the baffling mystery.

Kathleen O'Connor, former leading woman in the James J. Corbett serial, "The Midnight Man," is star, and Jack Perrin, the young western star, is leading man. Miss O'Connor appears as the newspaper woman, while Perrin plays the role of James Westcott. Barney Sherry portrays the part of Frederick Cavendish, the millionaire, and the part of Patrick Enright, the lawyer, is played by Henry Barrows, an experienced character actor.

As Celeste La Rue, the actress, Gertrude Astor has an opportunity for displaying her dramatic powers.

The production is being staged under the direction of Jack Wells.

Actual Screening Done on Three New-Policy Metros

ACTUAL photographic work on the first three of Metro's "fewer, bigger and better" productions has been completed at the Screen Classics, Inc., studios in Hollywood. These three elaborate specials are "Lombardi, Ltd.," "Fair and Warmer" and "Please Get Married."

The pictures were in every instance personally supervised by Maxwell Karger, Director General of Screen Classics, Inc., who consulted daily with the three directors respectively, Jack Conway, Henry Otto and John E. Ince. He also provided each of them with a special technical expert. For this work M. P. Staulcup was the special technician with the Bert Lytell company; J. K. Holden with the May Allison company, and Amos Myers with the Viola Dana players.

From first "shot" to final dissolve, the making of the three big productions, carried on simultaneously, occupied seven weeks. The film will, of course, have to be cut and assembled and the pictures titled before they are complete.

This exacting work will require from three weeks to a month more. It will all be done under the supervision of Mr. Karger, aided by June Mathis, A. P. Younger, Finis Fox and A. S. LeVino.

Yvonne Delva, from France, Is "Thirteenth Chair" Star

YVONNE DELVA, who comes from France, has one of the featured roles in "The Thirteenth Chair," produced by the Acme Pictures Corporation and distributed by Pathe. Leonce Perret, noted French director, adapted the play for the screen and also directed the production.

Miss Delve is absolutely new to American motion picture lovers. In her native France, she has the reputation of being one of the most talented, as well as most beautiful personages on the stage or in the cinema. Working under the direction of Perret, who is himself a noted figure in French cinema circles, Miss Delva readily acclaimed herself to American studio methods.

Co-starring with Mlle. Delva in the Pathe special feature is Creighton Hale, one of the popular young male players appearing before the camera.

Tom Carrigan, Jean Acker, and Tammany Young, the Racy Principals of the Fox Racing Special, "Checkers."

Break Open Crystal's Safe and Get Away with $1,700

BURGLARS broke into the office of the Crystal Theatre, a motion picture house operated by Gustave G. Schmidt, at 119 and 121 North Illinois street, Indianapolis, shortly after midnight, Sunday, August 10, ripped open a large steel safe and escaped with the contents, amounting to approximately $1,700, of which $500 was in Liberty bonds. The office is situated on the second floor of the theatre building.

The robbery was committed while the colored porter was cleaning out the theatre. The robbers gained entrance to the office by using a pass key to unlock a door leading to a stairway at the rear. The doors leading to the office were then pried open and the safe was moved from the front of the building to a small room in the rear.

With the use of an electric drill and two or three large crowbars, the robbers ripped off the entire front of the safe and then "jimmeyed" the door to the cash box, where the money and bonds were kept. The crowbars and a suitcase, in which some of the tools were carried, were found in the office.

Jossey Returns to New York.

J. C. Jossey, special representative of the Arrow Film Corporation, has returned to New York after an extended trip throughout the country lasting eight weeks. Jossey visited St. Louis, Kansas City, Des Moines, Omaha, Chicago, Minneapolis, Cincinnati, Cleveland and Detroit on the trip and reports a very satisfactory business.

Jossey is making arrangements to start on another trip the first of next week. On this trip he will go direct to Chicago and then on to California where he will spend several weeks. The Arrow has taken on a new series of two reel comedies, as well as several new features during the past week and Jossey will handle these features on his trip.

Pathe Announces Fall Pogram.

For the opening of the fall season, which promises to be the brightest in its history, Pathe has selected as its feature offering Leonce Perret's screen version of the great stage play, "The Thirteenth Chair," by Bayard Veiller, which as a legitimate production has played in practically every big city in the United States.

Others will be "The Virtuous Model," starring Dolores Cassinelli; "The False Code," a Frank Keenan attraction; "The Twin Pawns," starring Mae Murray, and "Impossible Catherine," second of the Virginia Pearson series.

Much Is Expected from New Universal City Publicist

A NEW "chief scribe" has been appointed to be in charge of publicity at Universal City. Tarkington Baker, Universal's general manager, announces the appointment of Charles Hertzman as Western publicity director.

For the past four years Mr. Hertzman has been press agent and theatre manager for Comstock & Gest. He will take up his new duties September 1.

Much is to be expected of Mr. Hertzman as his experience has given him a wide knowledge of the publicity game. He has been press agent for Cohan & Harris, Henrietta Crossman, Gaby Deslys, the Dolly Sisters and Harry Fox, besides managing a number of theatrical productions.

He is not new to the motion picture game, having at one time controlled the state rights to the production "Neptune's Daughter" and several other pictures. At the time Mr. Hertzmann first entered the publicity field he was connected with the Mefort Eagle Stock Company. of Louisville.

Elaborate Publicity Aids Made for "La Belle Russe"

UNUSUAL efforts have been made by the publicity and advertising departments of Fox Film in the exploitation of the Theda Bara production "La Belle Russe" screen version of the play written by David Belasco. As remarkable as the production itself is claimed to be the graphic press sheet prepared for the exhibitor.

An assortment of cuts and mats depicting the exciting moments of the play is one of the attractive features of the sheet. Among these are two of the most unusual stills ever made, showing the remarkable double exposure photography which marks this photoplay. Other cuts are of equal interest—one of these being a single-column containing five widely differing Theda Bara heads.

A riot of color emphasizes the attractiveness of the business-getting lithographs. These include one twenty-four sheet stand, one six-sheet, two three-sheets and two one-sheets.

Dwan Dedicates Picture to the Civil Engineer

BOOKS and plays have been dedicated, but seldom a photoplay. Allan Dwan has done the unusual by dedicating "Soldiers of Fortune," his first production as independent director, to civil engineers. The picture was made by Mr. Dwan for the Mayflower Photoplay Corporation and will be released by Realart Pictures Corporation. The picture is based on the story written by Richard Harding Davis and dramatized by Augustus Thomas. Mr. Dwan explains the dedication by citing the fact that the story is based on the activities of engineering pioneers who blaze the way for civilization.

Mr. Dwan is authority for the statement that the Davis novel has been closely followed and that his endeavor has been not only to make the photoplay interesting from a story standpoint, but to emphasize strongly the big spectacular features.

Public Will Decide Fox Laughter Producing Contest

THE laugh-producing contest which is under way at the Fox Studios in Hollywood is causing more interest among the contestants than anything attempted. Each of the companies engaged in making Sunshine Comedies under the general supervision of Hampton Del Ruth, organizer of the famous "Beauty Brigade," is striving to make the greatest laugh creator.

The directors of these companies under Hampton Del Ruth are Jack Blystone, Frank Griffin, Eddie Cline, May St. Clair, Vin Moore and Roy Del Ruth. All are past-masters in provoking hilarity. Mr. Del Ruth will be the referee of the contest, but he candidly admits that up to date he is perplexed. He is in favor of "passing the buck" to the exhibitor—the contest to be decided by the demands of the public.

It required weeks of labor to select Del Ruth's "Sunshine Beauty Brigade," but according to him they are well worth it.

Anita Stewart Is the Queen in "Her Kingdom of Dreams," Her Next Louis B. Mayer Production for First National.
Her kingdom is at times a flowery one, as seen in the center view, and at times a workaday place, as at the right

"THE THIRTEENTH CHAIR" MYSTERY

Screen Version of Bayard Veiller's Celebrated Play Produced by Pathe and Directed by Leonce Perret Is Succession of Creepy Experiences and Mental Shocks

By Edward Weitzel

BAYARD VEILLER is a playwright of a practical turn of mind. In plotting his drama, "The Thirteenth Chair," he built it so that it would appeal to all classes of amusement seekers. Clairvoyance is not universally accepted as a unassailable demonstration of the supernatural and skeptics there are who believe that the real reason everyone is instructed to sit in a circle at a seance and hold hands is to prevent any of the company from putting his hand into his neighbor's pocket. Such a sordid suspicion may not be conducive to the best results in summoning the ghostly visitants from the spirit world, but, on the other hand, strict adherence to the hold fast rule does away with the embarrassing possibility of any honest doubter being obliged to borrow cab fare or walk home.

I have enlarged upon the skeptical spectator who may attend a showing of "The Thirteenth Chair" that I might assure him that belief or disbelief in the excursions into the occult which take place on the screen will in no way effect his enjoyment of the mystery that is unraveled before him. The manifestations are all there as advertised and seeing is believing—for many worthy persons. The one absorbing problem of the play is who killed Stephen Lee, and every man, woman and child who views the picture will find his attention occupied solely in trying to find the answer. Such being the case, it is in order to admit that Bayard Veiller is a master workman at his trade of playwright. He has undertaken to prove but one thing in his play. And one thing is enough—if he succeed in proving it. This he has done; and the thing he has proved is that neither you nor I nor any one else is clever enough to discover who it was that drove the knife between the shoulder blades of Stephen Lee until Master Veiller himself gives us the information.

Melodrama Is Always Popular.

It will not be necessary to remind most of the amusement going public that in its original form "The Thirteenth Chair" was one of the sensational hits of the stage and ran for months on Broadway. Its success in New York and all over the United States was strong confirmation of the deep and abiding love for good melodrama which dwells in the heart of every normal being. When Pathe secured the screen rights of the play, the preparation of the scenario and its direction was intrusted to Leonce Perret. The choice has turned out an excellent one. The photodrama version of "The Thirteenth Chair" has all the creepy experiences and mental shocks of the original, and the director has added a number of eerie bits that were possible only on the shadow stage.

Lee's Two Unfortunate Victims.

The development of the screen version of "The Thirteenth Chair" differs from that of the stage play. Stephen Lee, the unscrupulous financier whose murder is the motive of the plot, is introduced at the opening of the story, and his despicable character is exposed through his attempts to blackmail two unfortunate women who have been foolish enough to believe in his protestations of love for them. The wife of Philip Mason has been induced by Lee to turn her husband's money over to him, and when she is told that it has been lost in speculation Lee's victim commits suicide.

Helen Trent, the other woman, is not so easily managed. She had been foolish enough to write Lee a number of indiscreet letters before her marriage to Braddish Trent, but when the blackmailer tries to extort money from her as the price of his silence, Mrs. Trent goes to her brother, Willy Grosby, and confesses the whole affair. Willy's backbone is in the right place and he will not listen to any suggestion of a compromise. He tells his sister that he will call upon Lee at his country home and force him to return the letters. Helen O'Neil, a young girl who was a classmate of Mrs. Trent's at a French convent, and who has been living at the Grosby home for the past two years, is taken into the confidence of the brother and sister, and Willy asks her to go with him to interview Lee.

The Murder of Lee.

A woman's intuition tells Helen that she will probably accomplish more with Lee if she sees him alone. Willy objects to this, but finally consents and Helen enters the house. She does not return at the end of the time stipulated and Willy goes in search of her. He finds Helen in a half dazed condition, clutching the letters in her hand, her eyes staring at the dead body of Lee, which lies face downward on the floor with a knife between the shoulders. The girl cannot explain the murder. After persuading Lee to give up the letters the blackmailer had assaulted her, and was killed in some mysterious manner while Helen was struggling with him.

Willy, who is in love with Helen, believes her innocent and is anxious to aid the police in clearing up the mystery. Edward Wales, a close friend of the Grosbys, hits upon a plan to solve the matter. He suggests that they secure the services of Madame La Grange, a clairvoyant, and hold a seance. The affair takes place on Friday, the 13th, at the Grosby home. When Madame La Grange arrives and sees Helen, she recognizes her as her own daughter, and is more concerned than ever in helping to discover the murderer of Lee.

The Seance at Grosby's.

The seance takes place. The Grosbys and their guests enter one of the drawing rooms and seat themselves around a table. Madame La Grange takes the thirteenth chair. The lights are turned down and things begin to happen, as the clairvoyant starts to call upon Lee to reveal the name of his murderer. Mysterious manifestations impress even the doubters in the circle, and as Madame La Grange calls upon Lee for the last time a sharp cry of pain from one of

Hands of Thirteen Clasped in the Dark—A Shriek—Lights—the Murder Disclosed.
Which is the beginning of the twisted mystery of "The 13th Chair," Pathe's picturization of the stage success.

the guests answers her. The lights are switched on and Edward Wales is found beside his chair, dead, a knife wound in his back.

A Uniformly Excellent Cast.

Inspector Donahue is sent for and no one is permitted to leave the house. The weapon with which Wales was killed cannot be found after a thorough search. The manner in which the mystery is cleared up and the culprit forced to confess to having committed both murders leaves no chance for the spectator to experience any slacking up of his interest in the mystery of "The Thirteenth Chair."

The acting in "The Thirteenth Chair" is uniformly excellent. Yvonne Delva as Helen O'Neil and Creighton Hale as Willy Grosby are the two featured players of the cast and vindicate the distinction given their names. Marie Shotwell as Madame La Grange is equal to every demand of the character, and Christine Mayo as Mrs. Philip Mason, Suzanne Colbert as Helen Trent, George Deneubourg as Edward Wales, Marc McDermott and Walter Law are important members of the cast.

"S. R. O." SIGN THREATENED BY LAW

Minnesota Fire Marshal Favors Bill Which Would Limit Sale of Tickets to Seating Capacity

"STANDING Room Only" signs may become a memory in moving picture theatres of Minnesota, unless exhibitors and film men of the state take immediate action to forestall proposed legislation aimed at the industry.

Theatre ticket sales may be limited strictly to the number of seats available by a bill proposed for introduction in the special session of the Legislature in September, provided the bars are let down for the introduction of any and all kinds of bills. But the Film Board of Trade and exhibitors of the Twin Cities at least are planning to exert their utmost efforts to see that the bars are not let down.

Film Men Object.

That moving picture men will put up a fight on any attempt to curtail their business was made evident when news of what was on foot came to the attention of the Minneapolis Film Board of Trade. Plans were at once prepared to combat this menace.

The special session of the Legislature was called primarily for the purpose of considering measures to eliminate the forest fire menace in the northern part of the state, to take up high cost of living problems, to consider returned soldier needs and the suffrage amendments.

But since the governor issued the call a score of bills of a different nature have been framed, including the one which would be a blow to the film industry. Many of these, it is believed, will be barred from introduction.

Fire Marshal Active.

George H. Nettleton, state fire marshal, who is in favor of the bill limiting ticket sales, claimed that there was an imperative need for more effective laws or ordinances to prevent the crowding of theatre aisles and foyers and to keep easels and other possible obstacles out of theatre entrances and automobiles from parking in front of theatres.

The state fire marshal's attitude is significant in view of the fact that recently one of his deputies returned from a tour of the state, during which he closed five small town theatres for alleged violation of the state fire ordinances. These theatres were shut down, according to the fire marshal, because the exits were not clear or the booths were not up to the standard fixed by the regulations.

Want No More Regulations.

Minnesota exhibitors are not objecting to the desire of the state fire marshal to enforce present regulations, but they are most strenuously protesting against new legislation that would prevent them from making legitimate profit whenever they had an opportunity to play a picture of big drawing power.

"If movie fans of Minnesota are willing to pay for standing room after a house has been sold out, it is their privilege," is the argument of the exhibitors. It is pointed out that in many instances where the S. R. O. sign is called into play the patrons who pay for admission to the theatre do so in the expectation that others will soon get up and leave them a seat.

Lounge Lizards, Sofa Snakes, Parlor Py thons and Couch Cooties.
All seen in "Dabbling in Society," a Sunshine Comedy released by Fox.

Illinois and Indiana Tell of Events Here and There

CHARLES SNYDER, manager of the Lincoln Theatre, Fulton, Ill., has made several improvements in the house. He has installed two Power's 6B Cameragraphs.

A. C. Girard will open the Woodbine Theatre at Carthage, in September. M. C. Freeman of the United Theatre Equipment Company has supplied the house with all accessories, including a Power's 6B Cameragraph.

R. Sipe, manager of the Starette Theatre, Newcastle, Ind., has bought from L. R. Abbott two 6B Power's Cameragraphs. The house is being remodeled throughout.

The Meridien Amusement Company will open the Victory Theatre at Kokomo, Ind., about October 1 under the direction of Frank Heller, of the company. Two 6B Power's will be used with Hallberg generators. The theatre will seat 1,500. It is the fifth house in the Meridien chain, which includes two houses at Anderson, one at Danville, two at Richmond. L. R. Abbot supplies the Victory with equipment.

"Soldiers of Fortune" Almost Ready for Release

REALART PICTURES has received word from Allan Dwan that his latest production, "Soldiers of Fortune," is almost ready to leave his Hollywood studios. Active production has been completed and the film now is being edited under the personal supervision of Mr. Dwan. "Soldiers of Fortune" is the first of eight photoplay productions which Mr. Dwan is making for the Mayflower Photoplay Corporation, and which are to be distributed by the Realart Pictures Corporation. They will be known as Alan Dwan Productions.

"Soldiers of Fortune" was one of the most popular novels of its time and still is a "best seller."

The stage version has been popular since it had its premiere on March 17, 1902. Though it is seventeen years old, it is produced regularly by representative stock companies.

ROBERTSON-COLE ANNOUNCEMENT

Standard Pictures, Specials, Scenic and Johnson's Cannibal Films Will Constitute Output Released Through Exhibitors Mutual During Coming Season

THE announcement of Robertson-Cole, covering the ensuing year with the release of fifty-two features, twelve specials, comedies, scenics and new Martin Johnson pictures, shows a broadening of scope, increase in number and raising of the standard of productions by that organization for distribution by Exhibitors Mutual.

The fifty-two features will be released as Robertson-Cole Superior Pictures. They will be produced by Brentwood, Haworth, Jesse D. Hampton, B. B. Features, Inc., and Beatriz Michelena Pictures. Southern California Producing Company will furnish a one-reel comedy each week and Martin Johnson's new series will be pictures of unexplored parts of the South Pacific, which he is now taking. Haworth will be one of the producers of the twelve specials, completing the year's releases.

The five Robertson-Cole stars, Sessue Hayakawa, Bessie Barriscale, H. B. Warner, William Desmond and Beatriz Michelena will appear in new series of pictures. In addition, three new stars have been engaged. Edith Storey will be the first of these to start work on a series of eight pictures.

Edith Storey an Added Star.

After rising to great popularity, Miss Storey apparently deserted the screen. Nothing has been heard of her for two years, and the announcement of her return to the screen is gratifying.

During those two years, Miss Storey, without acclaim and publicity, has been engaged in serving Uncle Sam, entertaining his soldiers.

She volunteered early in 1917 and served throughout the war in various camps. Miss Storey will start work at the Haworth studios in September.

In summarizing the policy for the coming year, an official of the Robertson-Cole organization declared: "The one and only policy of Robertson-Cole is to secure the best pictures, pictures that will make money for the exhibitor and satisfy public demand. With this in view, Robertson-Cole will release only Superior Pictures.

Plans "Superior Pictures."

"The first of the new Superior Pictures will be released in October, continuing throughout the year at the rate of one each week. Sessue Hayakawa will be starred in a series of eight of them, produced by Haworth; B. B. Features will make eight pictures with Bessie Barriscale; George E. Middleton will direct Beatriz Michelena in two more pretentious productions this year, and Jesse D. Hampton will present H. B. Warner in six pictures, and William Desmond in two. Haworth will also produce eight Edith Storey offerings.

"Brentwood will furnish three additional productions directed by King W. Vidor. Four of the twelve specials will be produced by Haworth. Contracts for the other eight are being arranged and will be concluded within a few weeks.

"Fifty-two Strand Comedies, each measuring up to refined standards and a series of scenics photographed in all parts of the world will serve to round out programs for theatres.

"Martin Johnson is now visiting unexplored islands of the South Pacific, taking a new series of pictures which will be included among the year's releases. These pictures will be entirely different from 'Cannibals of the South Seas.' They will show only the very unusual and unheard of conditions as discovered by Johnson on his trip.

Some of the Authors.

"Some of the best authors in this country are now writing for companies producing for Robertson-Cole. Among these writers whose works are now being produced by Haworth, B. B. Features and Jesse D. Hampton are Bret Harte, E. Phillips Oppenheim, Arthur Stringer and P. G. Wodehouse. Plays and novels, in addition to stories written especially for the various stars, will supply the material for production.

"H. B. Warner will be cast in at least one Bret Harte story. The first of the E. Phillips Oppenheim works to be released will be a picturization of 'The Illustrious Prince' with Sessue Hayakawa in the name role. William Desmond will appear in a screen adaptation of one of P. G. Wodehouse's plays and Arthur Stringer's 'The House of Intrigue' is scheduled for early fall release.

"King Vidor, who has established his reputation, will continue to write and direct for Brentwood. Earle Snell, M. B. Havey, George Elwood Jenks, F. McGrew Willis and Fred Myton will continue to write stories for Robertson-Cole productions.

Mentioning the Directors.

"William Worthington, who has had success directing Sessue Hayawaka, and Howard Hickman, who has been directing Bessie Barriscale, will continue in their present capacities. George E. Middleton will direct the two Beatriz Michelena productions, and Park Frame will handle H. B. Warner.

"The standard of Robertson-Cole productions has been gradually raised until now the various producing organizations are required to meet the rigid Superior Picture standard before their pictures are accepted for distribution. During the past year only four productions met with that standard.

"There will be no lowering of the quality established by Robertson-Cole under any circumstances. All pictures during the coming year will measure up to the classification required.

Briefly Looking Backward.

"It was in January last that Robertson-Cole's first contribution appeared

Four Robertson-Cole Stars Who Will Lend Their Art to the New Production for the Coming Year.
From left to right: Beatriz Michelena, Edith Storey, Bessie Barrriscale, and Sessue Hayakawa whose features will head those going out under the Robertson-Cole banner. Distributed by Exhibitors Mutual.

on the domestic film market. It was Martin Johnson's 'Cannibals of the South Seas.' Several years of success in the exporting trade lies back of the Robertson-Cole movement in the United States—experience that has resulted in that organization becoming one of the staunchest business firms in the country.

"During the past eight months, Robertson-Cole has placed before the public through its distributing agents, Exhibitors Mutual, about forty features, including some of the best productions of the period.

"One month after the release of 'Cannibals of the South Seas,' Robertson-Cole productions were scarcely to be found in any first run houses. The opening of the fiscal year finds it firmly entrenched in a host of foremost first run houses in every section of the country. The Hayakawa features alone are said to be playing in approximately five thousand theatres throughout the country.

"The H. B. Warner features have reported bookings, a close second in number to the Hayakawa pictures. Bessie Barriscale is more popular than ever and William Desmond and Beatriz Michelena pictures are meeting with success at every turn.

"Concerning the Brentwood productions, 'The Turn in the Road,' 'Better Times' and 'The Other Half'—their reputations speak for them. Exhibitors throughout the country have capitalized on their merit."

"EYES OF YOUTH" READY IN OCTOBER

Clara Kimball Young's First Equity Feature Nearing Completion at Harry R. Garson's Studio on West Coast

IT is said that franchise for territorial rights for Equity Pictures Corporation are being closed very rapidly. Just now President H. K. Sonborn is on the West Coast conferring with Harry Garson, of the Garson Studios. In the Middle West Joseph I. Schnitzer, of the Equity, is meeting the prospective franchise men and expects that all territory will soon be disposed of.

Within two weeks the first Clara Kimball Young production will be completed and "Eyes of Youth" will therefore be released in October. This is said to be the first of ten productions a year which Equity will handle. The executives of this company emphasize that they are not dealing in program pictures.

"Nothing but the best productions fully worthy of the real 'special' class will be distributed or produced by Equity Pictures Corporation," declared Mr. Schnitzer. "Miss Young will produce four of these. There will be four by another well known star, and two super-specials."

Harry Garson is declared to be unusually active since moving into the new Garson Studios on the West Coast and declares that "Eyes of Youth" starring Clara Kimball Young will far surpass her past productions.

Start "Love, Honor and Obey."

Mr. Garson has signed House Peters for a long term contract and he will have the leading role in Monte M. Katterjohn's "Love, Honor and Obey." In support of Mr. Peters in this production will appear Mary Alden, Ruth Sinclair, Sam Sothern, Mildred Riordan, and Edward M. Kimball.

"Love, Honor and Obey" will be directed by Alfred E. Green, under the supervision of Harry Garson. Dave Kesson will handle the camera.

Gareth Hughes has been placed under a three years contract by Mr. Garson for juvenile leading roles, and Marah Ellis Ryan has contracted to write five special plays for Clara Kimball Young.

It is declared that the schedule of ten big pictures a year will be no great task for Equity Pictures Corporation as it is well fortified with material, players and distributing arrangements through its franchise holders.

Merrill Theatre, Milwaukee, Cleverly Heralds "The Brat"

AT the end of a long lobby, over the entrance to the theatre proper, the proprietor of the Merrill Theatre, Milwaukee, placed a display for advance advertising of Nazimova in "The Brat" consisting of a five-foot oil painting of the star, and an electric sign printing out the name of Nazimova and of the production, all against a black curtain. According to H. L. Conway, manager of the Milwaukee Metro Exchange, the idea and its execution is the talk of the town, not only among exhibitors, but also among the patrons of theatres.

The portrait, a full length of Nazimova in the character of "The Brat," is a cut-out from a poster done over in oils to lend it extra lustre. A spotlight is thrown on the entire sign. The words "Nazimova in 'The Brat'" are an electric display. The words "Start Sunday, August 31st" are white cardboard cut-outs, thrown in sharp relief against the black background by the white beam from the spotlight.

A special trailer film making much the same announcement was thrown on the screen. The figure on the film was the same as that on the poster, with the words: "The Merrill announces Nazimova in 'The Brat,' the triumph of her screen career, for showing starting August 31."

These two advertising stunts, it is understood, were worked out through collaboration of the proprietor of the Merrill and the Metro exchange manager.

Sol Lesser Announces Additions to His Staff

IN pursuance of his policy of surrounding himself with capable men, in order to bring the Mack Sennett Bathing Girl shows up to a musical comedy standard, Sol Lesser has engaged Mr. Scheck, who will produce the road shows.

Already Mr. Scheck in conjunction with the B. S. Moss staff has arranged a special finale called "The Aeroplane Girl," and has staged two Bathing Girl shows, one for Ohio, and the other to open within a few days in Buffalo.

Mr. Scheck has had a number of years' experience and has staged dance numbers for such successes as "Watch Your Step" and "Girl of My Heart."

Mr. Lesser also announces the acquisition of Howard Herrick, formerly with the Division of Films, who will act in the capacity of advance man for "Yankee Doodle in Berlin" and the Bathing Beauties, commencing with the showing scheduled for the Montauk Theatre in Brooklyn.

The Big "Underworld" Set and One of the Crown Scenes for Doug Fairbanks' 'First United Artists.

These views illustrate the extent to which Doug has gone to make "His Majesty, the American," his biggest production yet.

An Extended Run in an Unusual Film "House"

THE queerest motion picture theatre, showing to the queerest shadow-stage "fans," was heard from the other day. Robert McQuarrie writes from Manila, P. I., to J. Warren Kerrigan. Mr. McQuarrie's business is apparently copra-trading in the Sulu Sea and thereabouts, and in addition he runs a floating motion picture theatre with Polynesians, Chinese, Malays and Philippine Islanders as "fans."

The trader, in his letter, congratulates Mr. Kerrigan upon a picture made by the star years ago, one of his first Western features, which Mr. McQuarrie has been running in his theatre for three years. This "theatre" is a converted yacht, with a picture screen rigged when needed on the forward tackle, the projection machine on the cabin roof and seats all over the vessel, from deck to rigging.

Roman Catholic Church Is First Religious Body to Pass on Films Thought Suitable for Adherents

THE Catholic Photoplay Pre-Review Service intended, its promoters claim, to serve more than seventeen million persons in this country, is after many weeks of preparation established and working.

According to a statement issued from its offices, the Catholic Photoplay Pre-Review Service will co-operate with most of the leading Roman Catholic publications in this country—insuring a wide circulation amongst the sect.

Circulate National Bulletin.

Its promoters claim to be men with a well-grounded knowledge of the photoplay industry, having a wide experience in the advertising and propaganda field and in earnest sympathy with the policy of making and exhibiting only clean pictures. Charles J. Meegan, formerly connected with George Kleine, is for the present in charge. Mr. Meegan recently left the service of the Knights of Columbus War Work where, for more than a year, he was in close touch with the Roman Catholic press and all the newspapers of the country. Discussing the Catholic Photoplay Pre-Review Service, Mr. Meegan said:

"Our service will be at the disposal of every Roman Catholic congregation, society or organization in the country. We purpose being the connecting link between more than seventeen million Catholics and the photoplay makers, distributors and exhibitors.

"When certain details have been completed this service, in connection with pictures of especial interest to juveniles, will be extended to reach pupils in most of the Catholic parochial schools.

"Our machinery has been set up to also cover Europe and South America, especially in countries where Roman Catholics predominate, and within a few weeks we will be in close touch and cooperating with Roman Catholics throughout the world—or at least wherever motion pictures are shown."

Airplane Will Scatter Advertising Matter Over Greater New York Advertising Artcraft Week

MEMBERS of the various branch exchange organizations of the Famous Players-Lasky Corporation are vieing with each other in devising exploitation stunts to be used in connection with National Paramount-Artcraft Week, which opens August 31. Among the leaders in this respect is the New York exchange, of which Arthur G. Whyte is manager.

The Curtiss airplane people will fly a machine from their field at Garden City each day of Paramount-Artcraft Week, dropping advertising reading, "An Invitation From the Skies." Some of these throw-aways are passes to various theatres participating in the week.

On the lower planes of the machine the names "Paramount" and "Artcraft" will appear in big letters easily discernible at the low altitude at which the machine will be flown. Trailers are being made, announcing when the plane will fly over each theatre. These trailers will be supplied to the theatres at cost. Definite arrangements have been made for a star to fly on the opening day, and it is possible that a different female star will fly on each day.

The exchange has also had several thousand toy balloons printed, reading, "National Paramount-Artcraft Week August 31—September 6." These balloons are sold to exhibitors at actual cost, and can be released from the top of the theatre or some other high building. They are designed to carry a certain number of passes. In New York they are to be released from the top of the Times Square Building and also the tower at Luna Park, Coney Island. Arrangements are also being made to use them at numerous hotels and restaurants giving cabaret entertainments.

Another novelty is a door-knob card that has been designed for use on the doors of banks and public buildings, which will be closed from Saturday noon, August 30, to Tuesday, September 2. This is an especially striking and effective innovation.

Stock Company for Universal

Under the supervision of Harry Levey, manager, the Universal educational and industrial departments have started the organization of a permanent producing stock company, which will serve in the production of subsequent releases of that department. This is the first company of its type ever organized, and will include several well known stars of the film world.

The first feature, probably, in which the new company will be started is the one Mr. Levey is supervising for the City of New Orleans, during the convention of the Associated Advertising Clubs of the World, September 21 to 25. This production, if statements from officials of the southern city are carried out, will be one of the most pretentious films produced. It is planned to exploit it on a broader plan than has been placed in effect for any other feature.

Says Taylor Holmes: "A Loaf of Bread, a Jug of Wine and Thou Beside Me at the Porthole."

Taylor, at the left, is taking aboard provisions for a reel or so of comedy in his latest Triangle, "Three Black Eyes."

Kathlyn Williams
With her curls appears with Marguerite Clark in his next Artcraft, "A Girl Named Mary."

Ex-Salvation Army Lass Acts in "If I Were King"

THE cast selected to support William Farnum in his Fox picture, "If I Were King," the celebrated stage success by Justin Huntley McCarthy, will include Miss Eddie Hodges, a charming young southern girl recently returned from France, where she served for sixteen months as a Salvation Army lassie.

Prior to going to France in the Salvation Army, Miss Hodges was instrumental in the sale of $100,000 worth of Liberty Bonds in Chicago. It was through this work that a Salvation Army officer induced her to enlist in that body and go to France to cheer the soldiers.

Miss Hodges will play a minor role in the new Farnum production, work on which was started this week at the William Fox studios in Fort Lee. Besides being the youngest American war worker in France, she was the first American woman to enter Germany and cross the Rhine since 1914.

ASCHERS BUILD MINNEAPOLIS THEATRE

Million Dollar Office Structure Will Contain Show Place Uniquely Designed and Lighted

BUILDING operations just started are to transform a familiar site in Minneapolis, the T. B. Walker homestead and gallery for the Walker art collection, into a shrine for the world's newest art.

The $1,500,000 office structure planned for the Eighth and Hennepin corner is to house one of the finest theatres for cinema in the middle west ,according to announcement by Archie Walker, son of T. B. Walker. The cost of the theatre, exclusive of its furnishings, he said, will reach $500,000.

Excavation Commenced.

The work of excavating for the combined office and theatre building was under way this week and it is planned to have the theatre ready for occupancy next spring.

Ascher Brothers, of Chicago, are the lessees. Fred T. Mitchell, representing the lessees, and J. E. O. Pridmore, Chicago architect, were in Minneapolis the week of August 17 conferring with Mr. Walker.

The building will be erected by the Industrial Investment Company, in which the Walkers have a half interest. Contracts for the theatre and the main structure have not been awarded yet, pending the working out of some details in the plans, but excavation is already under way.

Will Be Beauty Spot.

Ascher's Minneapolis theatre will be the city's beauty spot in architecture, according to the claims of Mr. Pridmore. It will follow the Spanish classic type, and will have a seating capacity for 3,500 persons.

The building itself, which will be twelve stories high, is to be of a warm tone of Minnesota granite, with a smooth polish, except at the theatre entrance. Here elaborately carved granite will indicate the theatre section.

Has Fine Lighting System.

In the foyer, ramps of very slow rise are substituted for stairs, in effect almost eliminating a climb. The auditorium is to cover a space of 150 feet deep by 100 feet wide, in the clear. The stage, with wide opening, will have a depth of 40 feet and be provided with stage settings for both the screen and spoken drama.

A new decorative lighting system, just perfected by Mr. Pridmore is to be used for the first time here. It is designed for the auditorium, and assures softer degrees and better distribution than has heretofore been accomplished. The process owes itself to a new material recently invented, which, according to Mr. Pridmore, will revolutionize theatre lighting.

Rumored Exchanges May Build Their Own Theatres

WHEN Jim Clemmer, John Stille, et al, started the Northwest Exhibitors' Circuit, they started something, if recent developments mean anything at all. Exchange men who have submitted pictures—and prices—for the approval of the circuit and have had them turned down, are throwing a lot of hints about starting theatres of their own to exploit their products and let the circuits go hang.

Gus A. Mezger, former district manager for Universal, has had his name linked with such exchange controlled theatres, but other dopesters have it that he is going with Realart after a few weeks' vacation in southern California.

Herman Brown, to whom Ted Johnson sold in Boise, Idaho, has made it known that he is in the market for more theatres, and his name was immediately connected with those that were going to be exchange controlled.

Auto Trucks Used in Strike

The Los Angeles Select Exchange has overcome the electric railway strike by automobile transportation. The territory surrounding Los Angeles is generally served by means of a very extensive interurban trolley system, which the strike tied up.

Automobile trucks carrying film leave Los Angeles on the regular train schedules, making daily deliveries to all key centers on the trolley system. Exhibitors in the surrounding territory cooperate by sending to these centers for their film and returning it when they are through. Not a single showing has been missed because of the strike.

$5,000,000 Represented in Seven Theatre Projects

THE magnificent sum of $5,000,000 in round figures is the total represented by the accompanying list covering seven theatre projects for the present week. It will be noted that the highest is for a $2,000,000 theatre and hotel building, and the lowest, $200,000, for a theatre only. Instead of showing a decrease, this is a decided increase, as previous lists have included houses as low as $100,000.

Atlanta.—Contract has been awarded for the erection of a fireproof moving picture theatre 90 by 280 feet, with a seating capacity of 3,000 to cost $350,000.

Davenport, Iowa.—H. C. Kahl will erect ten story brick and concrete theatre and office building at Third and Ripley streets, to cost $800,000.

Baltimore.—Plans are being prepared for the erection of one story motion picture theatre with balcony, 174 by 106 feet, to cost $400,000.

Cumberland, Md.—Harry Crandall, of Washington, will erect moving picture theatre to cost $200,000.

Omaha.—Ames Realty Company will erect moving picture theatre, department and store building, to cost $200,000.

Cleveland.—Dan R. Hanna will erect eight story theatre, store and office building, to cost $1,000,000.

Milwaukee.—Saxe Amusement Enterprises are interested in project to erect theatre and hotel building, to cost $2,000,000.

Thomas Meighan
Has signed year's contract for leads in Paramount-Artcrafts. Now featured in "The Miracle Man" at the Cohan Theatre, New York.

Keplar of St. Louis Makes Precedent with Booking

AN interesting deal has been consummated and arranged by Harry Keplar, head of the Greater Amusement Company of St. Louis, and the Goldwyn Film Company. Mr. Keplar with the greatest amount of money ever paid for first runs in the city closed the deal with Goldwyn to play their pictures at six of his largest theatres first run and day and date.

Heretofore the city of St. Louis has practically had but one first run account. Now there are six that will play the same pictures day and date. During the past in St. Louis exhibitors believed that any picture that played first run downtown was enough to hurt them at their local and suburban theatres. There never was any rush on the part of the exhibitors to clamor for the second run on any picture, with the possible exception of "Mickey" or "The Red Lantern."

When Mr. Keplar figured what he should do in regard to the first run propositions for the Pershing, Kings, Lindell, Shenandoah, Grand Florissant and Juaniata theatres, he decided that the only way to place his theatres before the eyes of the public of St. Louis was with an extensive campaign of advertising accentuating the fact that his six largest theatres will be devoted exclusively to the showing of nothing but first run pictures. The film magnate decided that the prestige this would give his theatres would more than make up the great increase in rentals he has paid.

Al Ligori Joins Crest Pictures.

Al Ligori, who has just completed photographing Irene Castle's photoplay, "The Firing Line," by Robert Chambers, has been engaged by Paul Scardon, director for the Crest Pictures Corporation.

A Conception of Screen as Handmaid of Church Expressed by Clergymen

THAT the ministers who attended the Methodist Centenary at Columbus have a new conception of the screen and its possibilities is the very pronounced conviction of one of them. Admittedly, he was indifferent to the screen before making the pilgrimage, but today he says that he is a movie fan, convinced that the moving picture is the most powerful weapon for the crusade of the church. Not only did the centenary place the stamp of approval upon the screen, but it was a thrilling lesson to him and to his brethren of the wonders and the scope of the greatest educator in the world.

The Rev. Arthur P. Simmons says his views are not the exception, but rather the rule, with ministers who beheld the spectacle that he did. His story, told from the pulpit, is interesting, to say the least. It is only another instance proving that the movies are fast coming into their own.

What Giant Screen Accomplished.

"If the giant moving picture screen at the centenary of the Methodist Church had been erected merely as an advertisement for the moving picture men of America, as men in other lines of work might erect a billboard proclaiming the qualities of their wares, I think that it would have been a most profitable and effective piece of advertising. Knowing, however, that this screen was erected by those in charge of the centenary, and not as an advertisement, it served to advertise the value of the moving picture as no other means could have done. I, a preacher of the gospel, was won by this unintentional advertising, and even today, with the centenary a matter of history, I doubt if the moving picture men of America realize the far-reaching results of the huge screen and its effect upon the thousands of churchmen who journeyed to Columbus."

Such is the story of the Rev. Mr. Simmons, of London, addressing his congregation on "What I Saw at the Methodist Centenary." Vividly and in detail he told the people of his church the things he saw at Columbus, the knowledge gained by him and the impressions the great event made upon him. He described the wonder that filled him when he first saw the huge white screen—only he did not know it was a screen then—and the greater wonder that swept over him when he stood hundreds of yards away and saw this screen alive with action, showing splendid moving pictures.

Pictures Were Revelation.

"Time was when it was unusual for a minister to discuss things of the show world, particularly from the pulpit," said Mr. Simmons. The general conception of the screen and the motion picture is that it is a part and parcel of the show business. Perhaps it is, but to us at Columbus it revealed how the show business—the screen and moving pictures—can be made to serve other purposes. Not that I would take away from the show business these adjuncts; no, I would blend the two businesses, that of the show world and that of the church.

"The screen can serve the church; the church can use the screen. Perhaps, with the aid of the screen it can reach more people than it has been able to reach in the past. Perhaps, it can reach people whom it could not reach before. Perhaps, it can impress the need and the good of the church upon people who were indifferent before. Who knows? Not knowing, can you doubt these things? When I went to Columbus, thinking to combine a vacation with this religious pilgrimage. I knew little of the screen and its accomplishments. I return to you a movie fan; and I know that thousands of other ministers are preaching a new doctrine about the screen today.

Indifference Becomes Enthusiasm.

"It's an old story for a minister to discourse on the evils of the screen from the pulpits. The minister who had not warned his people against salaciousness and crime thereon was sadly out of date. Knowing little about the silent art, perhaps many were led to form a poor opinion of the movies, which were thought of, as were once stage plays, bad for the young folk to see. Few ministers could remain blind to the nightly attendance at the movies of their people. Some enlightened themselves and have followed and encouraged their upward trend. Others persisted in their opposition and still others were indifferent. I was among the latter.

"I went to Columbus and today am no longer indifferent to the opportunities of the screen. I predict the day will come when the movies will invade this church, as every other church in the land. Sunday-schools will meet to hear the stories of the Bible illustrated on the screen. The lessons will be brought home to the young and old alike in a manner that will never be forgotten. The story of Christ will be shown in pictures to you, and you will remember to your dying day some of the things which you should remember, but, alas, forget all too soon. Oh, that I could take you all to Columbus, there to see what I saw; to be swayed as no orator ever swayed men and women. Then you, too, would realize the part that the pictures are destined to play in the future of the church."

Describes Effect of Screen.

The Rev. Mr. Simmons then sought to describe the immensity of the screen by saying that it towered high above all the surrounding landscape and that within a few hundred feet the characters upon the great screen looked like those in the old child's tale of "Jack and the Bean Stalk." He said that even the Giant whom Jack killed must have been a dwarf compared with the people on the screen if one could actually measure them. He said that his modest little church could be placed in front of the screen, or behind it, and it would be completely hidden from the view of those on the opposite side, bell tower, spire and all. SKEFFINGTON.

Flanagan with Famous Players.

Frederick P. Flanagan has been added to the sales force of the educational department of the Famous Players-Lasky Corporation, under the general management of Nathan H. Friend.

EIGHT COMPANIES TURN OUT GOLDWYNS

Culver City Studios Being Enlarged, Improved and Overhauled to Make Room for Increased Production

WITHIN twenty days eight companies will be making pictures at the Culver City studios of the Goldwyn Pictures Corporation. Six directors are busy, T. Hayes Hunter having already commenced. Wallace Worsley starts immediately and Rupert Julian begins September 1.

The added production makes the plant a very busy place, and to properly accommodate the staff it was necessary to make considerable enlargements. A new $25,000 stage is nearing completion. It will allow eight companies to work at once.

Several buildings are underway, the largest being a concrete power house for the new motor-generator set. An electric store room, tool house, and motor room are being built, while a furniture shop is being erected.

Extensive alterations are being made at many points, the largest being the new suite of offices for the production manager, Mason N. Litson. Ray Moore and Harry Connolley, of the location department will occupy one of the rooms. Another will be used by A. A. Rose, stage manager.

Business Manager J. J. Cohn will occupy the office vacated by Mr. Litson, while Auditor H. E. Edington will have for his private office the space vacated by Mr. Cohen. The second floor of the wardrobe building is being fitted with lockers and chairs for six hundred extras.

At the rear a new headquarters for the costume designing department is being arranged. Sophie Wachner, lately arrived from New York, will head this work.

The laboratory will be enlarged to make space for a negative room and a film library. A diffusing room goes into a portion of the property room, and a part will be partitioned for the safe keeping of valuable properties.

Additional floor space is being cleared in the carpenter shop, a portion to be used for property making. Space is also being made for a complete plumbing shop and mechanical store room, while the purchasing office, with L. H. Buell as its agent, gets a large office addition.

In fact, the entire plant is being enlarged and altered to take care of the work necessitated by the many companies that will be making Goldwyn Pictures in the near future. In addition, exterior settings are being built, lawns laid, and gardens put in, together with various lesser improvements.

Our Mistake, Mr. Crandall

In an interview with Harry Crandall of Washington, which was published in last weeks' issue, he was inadvertently quoted as saying: "I have never had a first run picture in any of my theatres." What should have been said was that Mr. Crandall had never felt obliged to show a first run of any special make or star in any of his houses through fear of competition or that he believed they were indispensably necessary to the successful conduct of his theatres. The fact is, Mr. Crandall has four first run houses in Washington and shows the best of all makes.

S. R. Clarke Returns to Rochester; Tells of How Italian Soldiers Liked Films He Showed

AFTER serving for more than a year as director-general of the Community Motion Picture Bureau in Italy, Sidney R. Clarke is back in this country and is making a sojourn with friends in Rochester. Mr. Clarke is a former secretary of the Rochester Chamber of Commerce and for a time before entering the picture field was vice-president of a Philadelphia bank.

American Actors Liked.

During the time that he was in Italy Mr. Clarke directed the work of an organization that gave more than 27,000 motion picture shows to several million soldiers, American and Italian. This work took him to every part of Italy, into the trenches, the rest camps, to the hospitals and more than once under fire of the enemy. For this last service, in which he carried recreation to men who had been under the strain of shell fire for several days, Mr. Clarke was presented with a machine gun taken by the Italians from the Austrians. This gun Mr. Clarke has presented to the city of Rochester for preservation in the Municipal Museum.

The Italian soldiers easily fell victims to the charms of "Little Mary," says Mr. Clarke, and found much amusement in the antics of Charlie Chaplin and the athletic stunts of Douglas Fairbanks. They were particularly interested in the animated cartoons and Bud Fisher's "Mutt and Jeff" films were always hailed with great delight.

Used in Hospitals.

All films shown were American made, the captions being translated into Italian before they left this country. No difficulty was too great to prevent the pictures being taken to the men. Sometimes a projection machine was loaded onto a camion and taken up to a rest camp, just back of the lines, where a screen was hastily rigged out between two trees and the audience gathered in the darkness beyond. Again it was taken into a hospital where seriously wounded men were strapped on their backs in bed. Here the screen was stretched on the ceiling, the only part of the room within the range of vision of the patients, and the silent actors did more than a little to relieve the deadly monotony of long days and nights of suffering.

Italians Were Friendly.

Mr. Clarke found the Italian people extremely cordial toward Americans and made many warm friends. He wears a signet ring and a beautiful old "repeating" watch, given to him by some of these friends in token of esteem. Mr. Clarke says the Community Motion Picture Bureau is desirous of having him continue in his present line of work, but so far he has made no definite plans for the future.

William Desmond, H. B. Warner, Martin Johnson, and King W. Vidor, Who Will Play Big Parts in New Robertson-Cole Plans.
Two stars, the producer of the "Cannibal" pictures and the director of the Brentwood productions, as seen from left to right.

Milton E. Hoffman
Made general manager of studios, British Famous Players-Lasky.

"Where Bonds Are Loosed" Features Realistic Storm

WORLD PICTURES announces a change in schedule of September releases. On September 22 "Where Bonds Are Loosed," which was adapted from the novel of that name by L. Grant Watson, will be released in place of "The Oakdale Affair" as previously announced.

"Where Bonds Are Loosed" is a five reel picture directed by David G. Fischer. Besides directing the picture Mr. Fischer plays a leading role opposite the star, Dixie Lee.

Arthur Behrens is also playing a leading part, He has appeared in the screen productions of Famous Players and Goldwyn, his last being "Sadie Love" with Mae Marsh.

"Where Bonds Are Loosed" is unique in having enlisted the assistance of the Aviation Section of the United States Army. The picture requiring a tropical background was produced on the island of Dry Tortugas off Florida.

An Aeroplane Hurricane.

The big scene of the picture called for a hurricane, and Director Fischer appealed to Major Evans, commander of the Aviation Field at Miami, for the loan of twelve aeroplanes. Major Evans complied and the machines made the trip from Miami to the Dry Tortugas, where they met the company which had been assembled by Director Fischer.

The hurricane effect was created in a novel manner. The twelve planes were spiked firmly to the ground and the engines started. The twelve giant propellers created a terrific current of air which threw up the sand in mountains and gave an effect remarkable for its verisimilitude. The native village which Director Fischer had constructed after much effort and study was properly destroyed in a few minutes.

Getting Ready for "Tess."

Finis Fox, of the Screen Classics, Inc., scenario staff, has completed an adaptation of "Tess of the D'Urberville, preparatory to production of that work to be distributed by Metro. Alice Lake will play Tess.

LASKY ANNOUNCES WEST COAST CHANGES

M. E. Hoffman to Manage London Studio—Charles Eyton and Fred Kley Will Become New Managers

ACCORDING to an announcement just made by Jesse L. Lasky, Famous Players-Lasky Corporation, an advancement all along the line in the managerial departments of the Famous Players-Lasky western studio organization will be effected when, approximately October 1, Milton E. Hoffman leaves for London to assume the position of general manager of the studios of the Famous Players-Lasky British Producers, Ltd. Mr. Hoffman is now general manager at the Lasky studio in Hollywood, California.

Al Kaufman, who is in charge of all arrangements in connection with the building of the London studio, will return to America at this time. "It is extremely likely," said Mr. Lasky, "that Mr. Kaufman will make frequent trips between the two continents."

Charles Eyton
Will be general manager of both Lasky and Morosco studios.

At the same time Charles Eyton, now manager of the Morosco, will become general manager of both the Lasky and Morosco studios, and also Western representative of the studio activities of the corporation.

Mr. Hoffman's present position will be occupied by Fred Kley, as studio manager of the Lasky plant, while Frank E. Garbutt is to assume the studio management at the Morosco studio.

Eyton Is Experienced.

Charles Eyton is one of the most experienced theatrical and motion picture men. Twenty-four years of theatrical experience, which includes, latterly, practically six years of experience in motion picture work, have fortified him with a knowledge and understanding of this phase of activity which probably few men in America possess. It was in 1913 that with Frank E. Garbutt he organized the Oliver Morosco Photoplay Company, becoming general manager of the Morosco and Bosworth companies, occupying what is now known as the Morosco studio. A few years later, they became affiliated with the Famous Players-Lasky Corporation and Mr. Eyton retained the position of general manager of the Morosco studio.

Milton E. Hoffman went to the Jesse L. Lasky Feature Play Company on the 1st of April, 1916, as studio manager, but when the two companies were amalgamated and it became the Famous Players-Lasky Corporation, he became studio general manager.

Kley An Old Hand.

Fred Kley joined Cecil B. De Mille January 6, 1913, going to California to open the Jesse L. Lasky Feature Play Company's studio. Mr. Kley was business manager, but was forced to assume practically all the details, such as casting the players, keeping the books, handling the money, running the office and so on. When the two companies were amalgamated and it became the Famous Players-Lasky Corporation, Mr. Hoffman was sent out to the Coast as general manager and Mr. Kley was promoted to the position of production manager.

Frank E. Garbutt, son of Frank A. Garbutt, who is a vice-president of the Famous Players-Lasky Corporation, has technical knowledge gained through practical experience as a cameraman and in other capacities.

Stones Shower on Actors

An explosion staged for a scene in "Miss Crusoe," a World Picture, on Shell Island, off Portchester, N. Y., resulted in damage to the homes of cottagers and narrow escapes for the movie players and a crowd of spectators. Stones which had been left in piles near the scenes of the explosion were thrown high in the ar.

Virginia Hammond, star of the picture; Frank Crane, the director, and Edward Horn, the cameraman, barely escaped injury when they were struck by a shower of falling stones.

Fred Kley
Becomes general manager of Lasky Hollywood studio.

Empey Cited as Author

As indicative of the recognition which Guy Empey has won as an author, it is interesting to note that in a forthcoming collection entitled, "Short Stories of the New America," which is in process of publication by the Henry Holt Company, there is included "The Coward," by Guy Empey.

Guy Empey is now concentrating his abundant energies on productions for the screen, and his most recent photodrama is "The Undercurrent" which is being distributed by Select Pictures Corporation.

Select Audience Sees Trade Showing of Nazimova's Film

FLORIDA exhibitors met August 24 in the Auditorium Theatre, Lakeland, Fla., to witness a trade showing of Nazimova's latest production and to discuss booking plans for the coming season. Among the guests of Mr. and Mrs. George Hoffman, owner of the Auditorium, were Mr. and Mrs. Williamson, Grand Theatre, Winterhaven; Mr. Woodbeck, Casino, Kissimmee; Mr. and Mrs. Pitman, Royal, Tarpon Springs; Mr. and Mrs. Clarence Rawlings, Royal, Clearwater.

Mr. and Mrs. Koons, Virginian, Sarasota; Mr. and Mrs. Griffin, Rex, St. Petersburg; D. B. Sutton, Wallace, Bradentown; A. Kirkhuff, Palm, Palmetto; John Cole, Majestic, Ft. Meade; F. A. Harris, Grand, Winterhaven; D. V. Marcus, Orpheum, Bartow; J. W. McDonald, Royal, Wauchula; H. C. Goldstein, Plaza, Puntagorda; R. A. Ragland, Abbot, Plant City; M. H. Eppstein, Royal, Tarpon Springs; Herbert Lebelle, Spanish Casino, Tampa; F. M. Catron, Bonita, Tampa; L. P. Davis, Star, Arcadia, and B. B. Garner, Casino, Lakeland.

Hatch Absorbs Quaker Company.

The Hatch Film Enterprises of Philadelphia has absorbed the Quaker City Feature Film Company and will conduct the combined exchanges under the name of the Hatch Film Corporation. The deal was consummated recently. R. A. Bucher has been placed in charge.

"KISMET" TO BE MADE FOR WORLD FILMS

Waldorf Corporation Will Screen Spectacular Play That Was Great Stage Success With Otis Skinner

CONTRACTS have been entered into between World Pictures and the Waldorf Film Corporation whereby the former will have the distribution rights to a series of picture productions to be made by the Waldorf company. The initial production of this series will be a picturization of Edward Knoblach's "Kismet," which is well remembered in the United States for the fame it brought to Otis Skinner, who starred in this oriental drama under the management of Charles Frohman in association with Klaw & Erlanger and Harrison Grey Fiske.

Although Otis Skinner had become a famous star, it was his masterly interpretation of the "beggar" in Kismet that gave him his greatest eclat. He played an entire season at the Knickerbocker Theatre, New York, four months in Chicago, three months in Boston, three months in Philadelphia and was seen in the principal cities of the United States.

If there is another play in the entire catalogue that could be productively put in pictures none but possibly Barrie's "Peter Pan" could equal it. Time and again producing companies have set their eyes on "Kismet" hoping that arrangements could be made for the picture rights. Efforts without number have been made to secure the picture rights but without avail.

David G. Fischer Will Direct.

David C. Fischer, who will direct the making of the play into a picture, has for a long time been trying to secure what others had failed to obtain. His persistence was rewarded even though an excessive price had to be met. Now he has the play in his possession and is making preparations to put it in screen form.

It will require the services of a hundred actors, not counting the mobs that will have to be trained through rehearsals covering several weeks, to give the proper background for the picture. Mr. Fischer is in a position to do this unusual work as his backers have set no money limit on the cost of production.

Eight cameramen have been engaged and modern equipment in studio facilities is now being purchased. The entire fall will be devoted to the building of a city in Florida that will correspond in all details to that portion of the city of Bagdad in Arabia that is concerned in Mr. Knoblauch's wonderful tale that owes its inspiration to the immortal "Arabian Nights."

It is estimated that $100,000 will be the sum of expenses in building this city, ground for which will be provided by one of the stockholders who recently purchased an estate in Florida that has twenty-eight miles of coast line and extends back into the interior forty miles. On this tract of land the city will be built.

Go to Bagdad for Details.

Two men were dispatched to Europe especially to buy draperies, costumes and properties for the proper establishment of scenic atmosphere. They also journeyed to Bagdad to make drawings and take pictures of the scenes described in the play so that they can be accurately reproduced in Florida.

Purchasing agents are already in Florida buying building material, and an employment agency has been instituted on the ground to secure workmen and day laborers. A laboratory equipment has been secured and will be taken to the scene of operation so that no time will be lost in the development of negatives and making of prints. It is expected to finish the picture this winter.

McGrail Plays Opposite Elaine Hammerstein.

Walter McGrail has been engaged to play opposite Elaine Hammerstein in "The Country Cousin," her first Selznick production, which is being made under the direction of Alan Crosland.

Swallowing Your Resentment Often Leads to Trouble, as Constance Talmadge and the Doctor Find in "A Temperamental Wife."
The resentment was against just one man whom Constance is vowing to "get" in the view at the right.
Scenes from her first picture for First National, an Emerson-Loos production.

Men Active at Northwest Meeting Give Opinions on Showmanship

THE Northwest Convention has been over and done with for several weeks, but there were so many interesting exhibitors in Seattle who voiced as many interesting ideas about showmanship that I felt I must tell readers of the Moving Picture World about them; and this is my first opportunity.

Taking them alphabetically, first there was J. S. Christy, of the Strand, Tacoma, who doesn't like to be talked about or to be quoted in the trade journals, because of a ten-year-old grudge against a correspondent of one of them, so that I am not in a position to say much about him.

Then there is good natured Lew Cullens, tall, thin, sandy-haired, manager of the Casino, the Dalles, Oregon. Mr. Cullens was for twenty-five years a clown in a circus, and he liked it; would like to give up the Casino and go back to the road; but has a pretty wife who prefers the Dalles to the big top. Besides, the Casino is a paying business, and has been for the last twelve years. There were found only two other men at the convention who had managed the same house for as long as twelve years. Mr. Cullens believes in getting as big pictures as you can afford to buy and then charging top prices for them.

His takes his patrons into his confidence and tells them he'd go broke if he charged less, and they are willing to pay. There's no better proof of their willingness to pay, he says, than that during the twelve years that he has been operating the Casino there have come to town twenty-seven would-be competitors—and they have all left. One big amusement company has sent as many as sixteen managers down to the Dalles to choke him out, but they haven't done it. Mr. Cullens didn't disclose, in his chats with the World correspondent, just what made his patrons stick; but I formed a conclusion of my own. It is that his personality is what holds them.

Town Mayor Is Exhibitor.

From Grangeville, Idaho, came T. E. Edmundson, manager of the Lyric Theatre, bank owner, mayor, and whatever else is worth while in Grangeville. Mr. Edmundson gave some very interesting advice about how to avoid Sunday closing fights in local communities. When he was going to open his theatre he called a meeting of the ministers of the town. He told them that he wasn't setting up in opposition to them and he hoped they wouldn't set up in opposition to him. He proposed to keep his house closed on Sunday until 2.30 in the afternoon and not to open in the evening until 8.30, when evening services would be over. He also promised to run on his screen announcements of the sermon texts. The ministers told him they were quite willing to support such a Christian theatre manager, and they do. They come to his shows and he goes to at least one of their churches. All is harmony in the little town of Grangeville.

Has Other Interests Also.

But Grangeville is not the only town where Mr. Edmundson is the whole works. He controls all the theatres in Idaho and Lewis Counties. He started in the picture game in '98, when the longest film was fifty feet in length and he had to buy outright what film he used. His projection machine was a Lubin Cinograph, and his theatre was any old unused store building or hall that he could find in each town, for he traveled through the country with his whole show in the bed of his buggy.

It's out of order to mention Mack Scofield next, but he belongs here, for he's a pupil of Edmundson. His first experience in the show business was as manager of one of Edmundson's theatres four year ago. He now has his own theatre in Vollmer, Idaho.

Where Tourists Help.

I had heard of W. M. Haight's wonderful theatre at Livingston, Montana, befor I met him, and so, of course, I wanted to know all about it. Livingston is at one of the entrances to Yellowstone Park, and Haight's Orpheum, therefore has a bigger patronage than the size of the town would indicate. Moreover the tourists are more discriminating than the ordinary small-town person; so Haight has recently remodeled and redecorated and refurnished his theatre, until it is admired and marveled at by every stranger who enters it. He spent $35,000 on the interior alone. Motion picture salesmen declare it is one of the most beautiful in the state, and—well I won't tell any more about it, because Mr. Haight has promised me a full description and pictures of it for the World.

Wherever you saw Mr. Haight during the Convention, there you also saw G. H. Howard, manager of the Auditorium and Arcade theatres, at Big Timber, Montana. The Auditorium is a combination house, but the Arcade shows a straight picture program.

And Now the Boy Wonder.

Charlie Hettum, manager of the Majestic Theatre at Kalama, Washington, is known on Seattle's film row as the Boy Exhibitor. Film men insist that he is the fastest boy in the world in putting over a picture, but they are not so sure about his ability to drive an automobile. It took him all day to get to Seattle for the convention. He says he got lost.

Henry Krech, manager of the Cozy Theatre, Spirit Lake, Idaho, is also a merchant, and he applies modern merchandising methods to running his picture house. Needless to say, it is a success.

H. T. Moore, of the magnificent Rialto and the Colonial of Tacoma, was in Seattle for the important events, but everybody knows about him and his houses, so there is no use telling them again.

Tillamook, Where the Cheese Is Made.

From Tillamook, where prize Oregon cheese is made, came L. E. Partridge, who gained fame for himself and his town by his eloquent support of Tillamook for the 1920 convention. The text of his speech was announced on a big placard placed on the platform the last day of convention. It carried the words, "Tillamook, 1920, Cheese, Trees, and the Ocean Breeze."

With Mr. and Mrs. Partridge came J. Merrel Smith and his wife. Mr. Smith is not an exhibitor, but he is a picture fan, and being a fan with him amounts to something. He raises fine, thoroughbred cattle, and he has started the practice of prefixing to the family name of these bovine aristocrats the names of

Tom Moore Goes to a Fancy Dress Ball in "Lord and Lady Algy" with That Last Highball Agitating His Brain Like a Bolshevik.
The Goldwyn picturization of this successful play introduces some good racing stuff which the stage could not attempt.

motion picture stars. Two young heifers come trotting for their hay when Mr. Smith sings out "Ma-ry Pickford" and "Pear-rul White," and two young bulls come cavoting and pawing the ground when he commands, "William Farnum!" and "Tom Mix!" The motion picture colony on Smith's stock farm will grow as the months roll by.

A Believer in Good Projection.

J. M. Phebus, who operates a theatre in Concrete, Washington, and one in Hamilton, told us the story of a wild bear hunt, but his ideas on motion picture projection would probably be of more direct interest to the trade. He believes that expert projection is the most important thing about running a theatre. He says that people come to a motion picture house to see the pictures, not the theatre, and if the pictures are good and are shown to their very best advantage, people will like the show, whether it's in a plain, little house in a country town or in a palatial theatre in the city, so long as the house is properly ventilated and not too hot or too cold. He says that his patrons have come back from a visit to the city and have told him that they like his pictures best, because they looked more like real people and real scenes. Mr. Phebus, needless to say, started in the picture business as an operator. That was in Concrete, a little over five years ago.

George Reizner, of Raymond and South Bend, Washington, was at the convention, wearing his biggest sparklers and looking as jovial as ever, if not a little more so. No wonder, when he's building one of the finest small-town theatres in the entire Northwest.

Own Theatre Circuit.

C. A. Swanson and C. E. McKee, who recently formed the Star Amusement Company and took over the other two theatres in Everett, which, with their own Star and Orpheum, gave them the control of the town, were both in Seattle for the big show; then there was C. C. Spencer, of the Grand, Wallace, Idaho, and Henry Turner, of the Missoula Amusement Company, Missoula, Montana, each of whom was elected to serve on the executive committee of the Board of Trade Associate Membership from their respective states.

There were a lot of others, of course, but they were either too big or too small to be particularly interesting.

ANDERSON.

Truart Pictures Inaugurates Profit Sharing Plan; Will Specialize in Polite Comedies

A NEW idea in organization of a motion picture producing company is Truart Pictures, Inc., which is to make a series of two reel polite comedies starring Minta Durfee (Mrs. Roscoe Arbuckle). So far as is known, this is the first truly co-operative motion picture company—a company in which all of the leading players as well as the director general, Charles H. France, will share in the profits.

Osso Conceived Plan.

Bory Osso, vice president and general manager, who is also the associate American representative of the French Society of Authors and Composers, conceived the new picture profit sharing idea.

The star of Truart Pictures, Miss Minta Durfee, was a leading figure in Mack Sennett productions until about two years ago when she retired temporarily from the screen. Her several pictures with the inimitable Roscoe Arbuckle, her husband, have proven her aptitude for slapstick comedy.

Billy Quirk, former Vitagraph comedy star, will return to the screen after several seasons in vaudeville to play the leading male roles in these productions. Agnes Nielsen will be seen in the same type of character parts that she created for Arbuckle-Keystone comedies under the Triangle banner. Mary Anderson is the ingenue, and Alvin Knechtel will operate the camera.

"Tommy" Gray, known for his humorous writings, has been engaged to write the scenarios. Although each picture will be a complete comedy in itself, it is planned to have each successive story deal with the same characters so that a screen intimacy with the fans may be established.

Cleveland Lifts Cudgels Against Taxable Music

THE practice common to some producers of incorporating taxable musical numbers in their productions is strongly condemned by the Cleveland Exhibitors' Association. The executive committee of the association, in a formal statement issued by Sam Bullock, executive secretary, says that the practice makes "it almost obligatory upon the exhibitor to submit to what we consider illegal extortion at the hands of certain publishers." The committee declares that exhibitors are thus compelled to advertise the musical numbers through the medium of the screen and to pay a so-called royalty tax.

The committee also condemns certain publishers who, it is alleged, supply managers and pianists with free samples of taxable music without informing them the music is taxable, and term the practice a "palpable trick to catch the unwary and lead them to break the law."

The entire membership is pledged to use as little as possible of taxable music. The association calls on all exhibitors' organizations to take a similar stand and be ready to join with the Cleveland exhibitors when they start their heralded battle against the concerns in question. The call to arms is signed by the executive committee, composed of Chairman H. H. Lustig, vice-president C. W. Masterman, M. Horowitz, D. L. Schuman, W. J. Slimm, W. H. Horsey, Max Schlachtel, G. W. Heinbuch and Joseph Grossman.

Rubbernecking Travelogues. No. 1. By Giebler.

SAMUEL GOLDWYN, author hunter, arrives in Los Angeles with two members of his celebrated collection. Center, Mr. Goldwn; to the right but one, Rex Beach, one of the hunter's early catches; the "one" is Geraldine Farrar. Mr. Goldwyn hunts opera singers as well as pen slingers. To the left, looking over the Goldwyn shoulder is Rupert Hughes, a recent capture. Helping to obscure Mr. Hughes is Mabel Normand. After Mr. Hughes has made a few movies, if they are as good as his books, he will step right out in front, like Mr. Beach, who ain't afraid of nuthin'. The rest of the bunch are just members of the trade and daily press and do not count.

Dorothy Phillips

in two strongly contrasting roles in "The Right to Happiness." Directed by Allen Holubar for Universal.

G60438A

HALLMARK MERGES HALL'S INTERESTS

New Organization Combines Independent Sales, Film Clearing House and Other Frank Hall Corporations

A NEW organization (the result of the merger of the Frank Hall enterprises, embracing Film Clearing House, Independent Sales Corporation, Film Finance Corporation, Rothapfel Picture Corporation, Hobart Henley Productions, Inc., and Charles Miller Productions, Inc.), known as the Hallmark Pictures Corporation, has been formed with the following directors: Col. Jacob Ruppert, Col. Howard S. Borden, Frederick E. Grant, Ashbel P. Fitch and Frank G. Hall.

The companies included in the consolidation, effected recently by Frank G. Hall, were all operators in the producing and distributing field. The merger brings them under the one head and the resulting efficiency with which the operations of the new company will be carried out is pointed to as of benefit of the exhibitor, who is promised better and more efficient service; better pictures and assistance from an exploitation department created to place the Hallmark productions before the public.

Hall's Interests All Combined.

Mr. Hall's interests now come under one head, and production, distribution and exploitation will work hand-and-hand with the expected result that the various units will increase in efficiency and quality of production.

September 1 will mark the first release of the Hallmark Pictures Corporation, and each week thereafter there will be released a Hallmark production. "The Trail of the Octopus," a serial released in fifteen episodes with Ben Wilson and Neva Gerber starred, will be the first release.

In the special feature line, Mr. Hall announces that there will be twelve a year. Two big productions by the Hobart Henley and Charles Miller companies are now in readiness. Mr. Henley has recently completed a six-reel special and Director Miller has three productions ready. Both Henley and Miller are now busy on other productions.

The work of producing and distribution by the old regime under the Hall enterprises will experience no delay because of the reorganization. The exchange system will go on uninterrupted.

Showman Magaro Declines to Have Fear of Rivalry

RESPONDING to requests that certain feature pictures be booked for return engagements, Peter Magaro, owner of the Regent Theatre, Harrisburg, Pa., laid the foundation for a capacity business during the week of August 18, in spite of the fact that the Victoria Theatre, with Mary Pickford in "Daddy Long Legs" for an attraction, also did a capacity business. It was quite a unique week in Harrisburg motion picture annals.

The preceding week Magaro had staged a "Mary Pickford Week." Every picture displayed that week had played in his theatre before. He carried on a carefully designed publicity campaign, announcing that "Mary Pickford Week" would be celebrated at the Regent and that each picture to be shown had been seen there before.

It proved to be one of the biggest weeks in the history of the playhouse and full advantage was taken of the fact. Slides, telling of coming attractions, posters and newspaper display advertising brought about so much good publicity that when the rival house opened with Mary Pickford the following week the Regent Theatre was also packed to the doors.

The Regent's program for the week showed Robert Warwick in "Secret Service" and the Maurice Tourneur production, "The White Heather." Mr. Magaro, who has been in the theatre business for sixteen years, is convinced that a theatre should not "lay down" simply because of strong opposition. He says it should make the theatregoers attend both theatres, and that this can be accomplisned by prudent advertising.

Entransomed

Doug Fairbanks in an elevating moment from "His Majesty the American," United Artists' first.

Metropolitan Daily Will Feature Minter Photograph

THAT it pays to advertise in photoplay trade papers is conclusively proven in the case of Realart Pictures Corporation, according to the publicity department of that company. The insert of Mary Miles Minter, which appeared in the trade journals of August 16 and August 30, included a reproduction of a portrait of the little Realart star as its most outstanding feature. The many requests that have come from exhibitors from all over the country for this picture prove beyond doubt to Realart officials that the trade papers have a very wide circulation, that they are well read and that the subscribers have vital interest in what is gong on in photoplay circles.

In order to satisfy the demands for this picture of Mary Miles Minter, which have flowed into the home office and the twenty branches, Realart is having 1,000,000 extra copies printed. The largest part of these—600,000—will be circulated by the New York World, one of the leading metropolitan dailies, with its issue of Sunday, September 14. The portrait will be reproduced in full colors, just as it appeared in the trade papers. The Sunday World will announce its intention to publish the picture on all its subway and elevated billboards in New York, on its fleet of automobile trucks and wagons, on all its newsstands, through its circulation department and in the advertising columns of the paper daily until September 14.

Find One Dead Expression in This Group and You Win a Prize.

This remarkable scene, with each individual pose a study, is taken from "The Miracle Man," George Loane Tucker's production for Artcraft.

Lemuel L. Stewart
Goes to S. A. Lynch Enterprises as publicity-advertising manager.

L. L. Stewart Goes to Lynch Enterprises from Triangle

LEMUEL L. STEWART, for the past fifteen months advertising and publicity director for Triangle, has resigned that position to take up a similar post with the S. A. Lynch Enterprises in Atlanta, Ga.

A keen student of the game of advertising, Mr. Stewart, ever since he was an undergraduate at the University of Pennsylvania where he specialized in advertising and journalistic course has been working hard on the idea of advertising as a means of sales plus satisfaction.

While he regrets leaving Triangle, Mr. Stewart is enthusiastic over the prospects of putting his theories for the promotion of pictures to work for the Lynch Enterprises.

Mr. Stewart's experience in the advertising business has been an excellent one. He was for seven years advertising manager of the Precision Thermometer & Instrument Company, a Philadelphia manufacturing corporation of which he is a director. In 1917 he went to the Crew Levick Company, Philadelphia as assistant advertising manager and editor of "The Diamond", their monthly house organ.

Mrs. Sally Lambert MacReath takes Mr. Stewart's position at the Triangle office as advertising manager.

Before leaving Triangle, Mr. Stewart was presented with a handsome silver cigarette case by his associates in the company as a souvenir of their best wishes.

American Film Company Representatives Meet to Study Fall Productions at Chicago Office

ON August 16 and 17 fifteen representatives of the American Film Company, Inc,, comprising the majority of those belonging to the central field, assembled at the home office in Chicago for a get-together meeting. The main object of the conference was to study the company's important fall productions and to discuss the new sales plans and office policies that are being put into operation.

First in everybody's thoughts was "Six Feet Four," the six-reel special made from Jackson Gregory's popular novel of the same title. After six months in the making, it is to come to the screen in September. The picture was run four times during the two days of the conference, and evoked tremendous enthusiasm.

The accompanying photograph shows those present at the conference, except for W. C. Huey, Boston representative, who was absent from headquarters when the "look pleasant" signal was given.

Mr. Stimson, manager of the film rental department, is now in the East, supervising the preliminary showings of the film.

Goldwyn Watches Papers to Get Line on Popular Films

GOLDWYN has instituted an elaborate tabulation system showing exactly how much newspaper space is devoted to each Goldwyn production and each Goldwyn star. This space record must be of value in estimating the popularity of pictures as they go the rounds of first, second and third run theatres throughout the country.

A careful study of the newspaper clippings concerning Goldwyn productions received at the home office during the past few months shows that the attitude of the newspapers, which are rapidly becoming more independent and discriminating in their use of material relative to photoplays, has been in accord with that of photoplay fans as indicated by reports received from Goldwyn exhibitors. The productions that stand at the top of the list as box office successes also show the largest returns in newspaper space.

William Russell Completing "Sacred Silence" for Fox

FROM Lake Hopatcong comes word that Emmett J. Flynn, recently engaged by William Fox to direct the second of William Russell's Victory pictures, and Roy Somerville, of the Fox scenario staff, are making fine progress in preparing the manuscript for the new play. The new story, as announced, is William McLeod Raine's novel entitled "Eastward Ho!" which achieved success when published in Munsey's Magazine.

Meanwhile Mr. Russell is keeping pace with Mr. Flynn. The Fox star, under the direction of Harry Millarde, is nearing completion of his first Victory picture, a strong dramatic vehicle entitled "Sacred Silence," in which a cast of unusual strength is supporting him. Prominent in the cast are Agnes Ayres, Mabel Juliene Scott, James Morrison, George MacQuarrie and Tom Brookes.

It Will Be Released October 5.

According to arrangements perfected by the Fox organization, Mr. Russell will finish the last scenes of "Sacred Silence" as Mr. Flynn and Mr. Somerville complete the preliminaries for "Eastward Ho!" and without loss of time work will be started on the second production.

San Diego's Superba Installs Organ.

The Broadway Amusement Company of San Diego, Cal., will install a $25,000 Wurlitzer Hope-Jones pipe organ in its Superba Theatre, Third and C streets, when the remodeling of the theatre, to make it a 2,000-seat instead of 1,000-seat house, is completed. The giant organ is now on its way to California from the Eastern factory. The company is considering a program of organ recitals and special concerts for the future.

American Film Company Representatives Assembled for Conference—and Their Picture.
Top row, left to right: Wallace Akin, C. V. Ford, L. B. Douglas, F. W. Normand, Henry Fisher, R. L. Honeck, R. E. Nehls. Lower row: C. A. Stimson, manager; G. P. Autenrieth, L. F. Bent, Edwin H. Ryan, R. D. Goodman, E. M. Franklin, C. W. Rosnagle.

Bessie Barriscale
In an unusual Egyptian role in "Her Purchase Price," Robertson-Cole feature distributed by the Exhibitors Mutual.

Sing Sing Will See First Presentation of "Sinners"

SINNERS," in which Alice Brady will make her initial screen appearance for Realart Pictures Corporation, will have its first public showing at Sing Sing Prison.

An unusual letter accounts for the decision to allow Sing Sing to see "Sinners" first. The letter is addressed to Arthur S. Kane, president of Realart, and is signed by Louis Jacobs, chairman of the entertainment committee of the Mutual Welfare League. It reads in part as follows:

"The first production on any stage of Miss Brady's new picture for your company was given on the stage of the Mutual Welfare League when Mr. William A. Brady presented 'Sinners' to us on Christmas Day, 1914. This was also the first dramatic performance ever given in this institution, and Miss Brady was the first dramatic artist to entertain us. We have a further interest in 'Sinners' because we understand that Mr. James L. Crane appears in Miss Brady's support in the picturization of the play and he is the last actor to have appeared on our stage.

"All those things being so, you will not wonder that we are especially interested in the picture and in fact have come to look on it as something in which we have almost a peculiar right. We would greatly like, if you can see your way clear, to continue our priority with this splendid drama by being the first to see it in its new form and hope that you will find it possible to accord us this."

Edna S. Michaels With Realart

The publicity staff of Realart Pictures Corporation was further increased when Miss Edna S. Michaels joined the newly organized company the past week. Miss Michaels' experience includes newspaper work and a year as publicity writer for Select.

Universal Secures Oppenheim and Hurst for Production in Fall in Accordance with Policy

FOUR new stories, two of which are well known American authors, have been purchased by the Universal company in order to carry out that Company's announced policy of producing better pictures from the works of well-known authors.

The four stories are "The Amiable Charlatan," by E. Phillips Oppenheim; "Oats and the Woman," by Fannie Hurst; "Germaine," by Henry C. Rowland, and "Undraped," by H. H. Van Loan, screen author and former newspaper feature writer.

E. Phillips Oppenheim is one of this country's most widely-read authors and among his best works are "As a Man Lives" and "The Avenger." Fannie Hurst, widely known magazine and novel writer, is the author of "The Petal on the Current," the first Fannie Hurst story to be adapted to the screen, and in which Mary MacLaren has scored.

One of the newest Harry Carey vehicles is "The Gift of the Desert," taken from the story by Peter B. Kyne, "The Three Godfathers." Kyne is perhaps best known for his "Cappy Ricks."

Henry C. Rowland is the author of the story, "Auld Jeremiah," the latest Mary MacLaren feature to be produced at Universal City under the title of "Bonnie Bonnie Lassie."

Other stories by prominent authors which have been acquired by Universal recently and which will be numbered among the big Universal productions for the coming year are "The Pedlar," by H. C. Rowland, "The Prince of Avenue A," by Charles T. and Frank Dazey; "Myself Becky," by H. Carey Wonderly, and "Clothes of Treachery," by Baroness Hahrah de Heyer.

D. E. Berman Realart Purchasing Agent.

Realart Pictures Corporation this week announced the appointment of David E. Berman as purchasing agent. He is now organizing the department. Mr. Berman's career in photoplay business circles started with Fox, where he remained for two years serving various departments. From Fox he went to Select where he has recently been assistant purchasing agent. He occupied this position until appointed to his new place with Realart.

"Mickey" Breaks Record in Carthage, New York

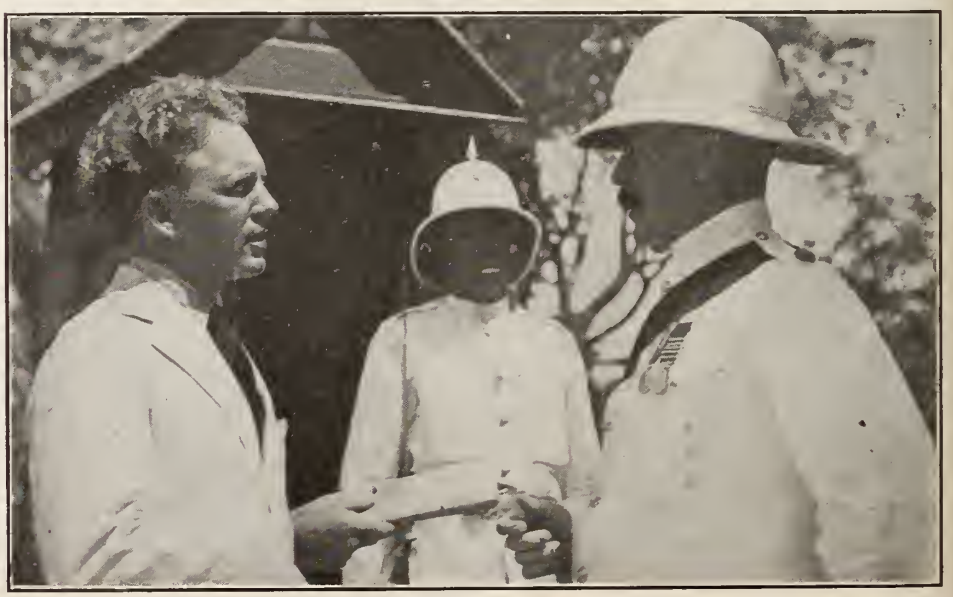
T. R. GARDINER, general manager of the Gardiner Syndicate controlling the rights to "Mickey" for upper New York state, has received a very enthusiastic letter from W. H. Wagner, manager of the Carthage Opera House, at Carthage, New York, which he has forwarded to the W. H. Production Company, distributing this picture.

Mr. Wagner admits that he had some misgivings after being persuaded to book "Mickey," and announce it at advanced prices, but when he saw his patrons pay a half dollar for a seat and then come back the next day to see it again, after having paid only fifteen cents for other high class pictures, to say he was delighted, is putting it mildly.

Says Mr. Zimmerman: "The show went over big, and while I know that our little gross is not to be compared with some of your big winnings, still I bet it is not so rotten and I'll bet you a new hat you don't break our record for attendance or gross in any town of the same population."

Hobart Will Write Briggs' Scenarios.

Alex Yokel, vice-president and general manager of Briggs Pictures, Inc., which produce the Paramount-Briggs Comedies, has engaged Doty Hobart, scenario writer, as film editor for the Briggs comedies. Mr. Hobart will write continuities for the pictures, under the general supervision of Clare A. Briggs, the cartoonist, upon whose cartoons of kid life, in the New York Tribune and other newspapers, the comedies are based.



A Study in White with "Some Black" in the Background.
The curly-headed chap, J. E. Williamson, is submitting the scenario for his latest submarine production, to Major E. E. Turner, Commandant of Forces in the Bahamas, for his inspection.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Fewer and Slower.

WHAT'S the use of "fewer and better pictures" if the house men do not co-operate and offer "slower and better pictures?" Perhaps here, as well, "fewer" would mean better pictures, for the manager who loads his program down with fourteen or fifteen reels has to race to get his crowd out in time to be able to make money. Pictures will never come into their full estate, no matter what pains the producers may take, until we can get normal action. It is a crime to run reels so rapidly that the value of the acting is lost, yet even the high priced theatres in many instances tear off their programs with deadly speed. It is short-sighted since it keeps from the theatre many who suppose the trouble to be an inherent fault of the picture instead of realizing that it is merely due to a dishonest management.

Telling It All.

The Strand Theatre, Toronto, uses what would be too much copy, were it not that the different arguments were held apart by being boxed in. This is possible in the space, a seven elevens, where a smaller display would become

The Dramatic Presentment of Life's Greatest Problem
"CHOOSING A WIFE"
Bring That Laggard Sweetheart To See "CHOOSING A WIFE"
Love Counsels Haste, But Prudence Says Go Slow in "CHOOSING A WIFE"
NO ADVANCE IN PRICES
NO ADVANCE IN PRICES
Men! Women! Boys! Girls! If You Intend To Marry See "CHOOSING A WIFE"
ALL THIS WEEK
STRAND
ALL THIS WEEK
Marriage is A Lottery—Before Embarking On the Sea of Matrimony See "CHOOSING A WIFE"

A Seven Elevens from the Strand, Toronto, for Choosing a Wife.

overcrowded. The Strand made a drive on this picture and cleaned up. For Canada, we think that they overlooked a bet in not stating this to be an English production with an all-English cast. Some reference should also have been made to the stage success of the story, but it seems to be the idea of the exhibitors of this subject to sell the new title rather than to ride on the success of The Elder Miss Blossom. This layout should be preserved against the time you yourself want to advance several facts in a single large display. You get both a large display advertisement and a herald, as well.

He'll Say It Was.

M. E. Krause, of the Lightning Coin Changer Co., writes that he took in the opening of Ascher Brothers' Crown Theatre, in Chicago, and that it went as smoothly as though the opening had been rehearsed for weeks. Mr. Krause's interest lies in the fact that he has been a patron of the Crown in its earlier days of vaudeville and stock, and can appreciate the change. He writes that they put about $40,000 into the decorations and he hardly recognized the interior. The house has a full stage and the orchestra of sixteen pieces is seated on the stage in a grotto effect, while the headroom permits the use of novel light effects when a vocalist is on. They got out a specia lprogram for the opening; a heavy coated buff paper printed in brown. It is a pity that the double middle page, which contains the formal program, cannot be reproduced here because of the color values. The space inside the rules is about 6 by 9½ inches. Across the top is the announcement of Hart and his play and a double underline. Below is a panel about 3 by 5¼ inches which lists the numbers. To the left is a picture of the star, in line, and below and to the right is a sketch carrying out the idea of Wagon Tracks, balanced by a four line bank of type to the left, which gives the keynote of the story. In its general layout it is one of the best worked out ideas we have seen in any program. The advertising program is a four page 5½ by 8½, on white stock, with half a day to a page or a full page where the attraction is held for two days. The top half of the front page carries a little house talk, together with the price and hour schedule.

Crowded.

Thomas A. Ronan, of the Palace, Danville, Ill., asks for a comment on a five nines he sends in. It comes in rather late, but was used during July apparently, and it has a very effective frame with a polar bear and a cake of ice and snow-clad letters. The frame is excellent and is worth

KEEP COOL
PALACE
FOLLOW the CROWDS
The Coolest Place In Town
"Oh, Boy!" That sure is a great picture. It's the talk all over Danville today. Ask any one of the 1968 that saw it yesterday.
AGAIN TODAY AND TOMORROW
June Caprice and Creighton Hale and an All Star Cast
—IN—
"OH, BOY"
All Star Cast
JUNE CAPRICE
CREIGHTON HALE
4 Shows Daily 2:00-3:30-7:00 9:00
PRICES Balcony, 15c Lower Floor, 30c War Tax Paid
"OH, BOY!"—Six Reel "Filmusical-Comedy" version of the Famous musical-comedy hit which played for nearly two years on Broadway, New York, and almost as long at the La Salle Opera House, Chicago.
BEAUTY CHORUS of oodles of pretty girls. There are dozens of lovely damsels in this production, helping to make life pleasant, attired in picturesque costumes, and generally assisting in providing an entertainment most highly diverting to the "tired business man"—and his family.
The "Oh Boy" Music is Fittingly Arranged to the Picture and Will be Melodiously Played by The PALACE SYMPHONY ORCHESTRA
Also 3rd Episode "THE GREAT GAMBLE"—PATHE NEWS
Frost-bites given as souvenirs Come and get yours.

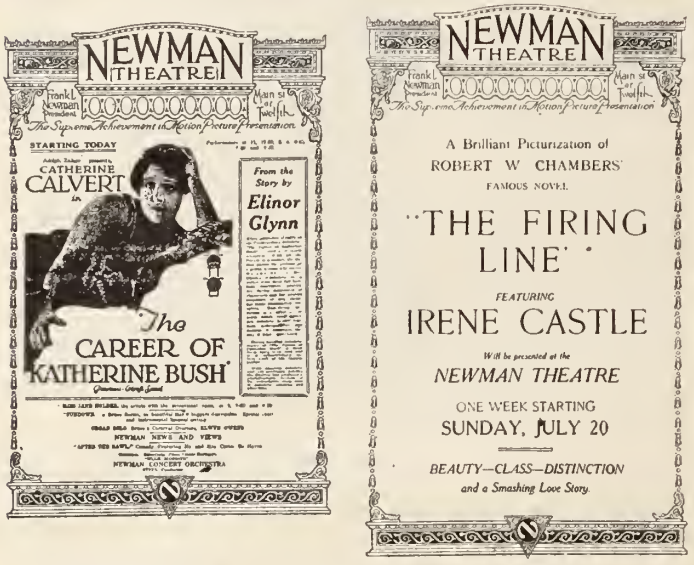
A Five Nines Rather Too Crowded for the Best Results.

holding on to as a suggestion to your own artist for next year, but the copy is too crowded and there is no chance to play up the big points so that the hurried reader can get them. Some of it is in six point and most in ten point. There are but two big lines which stand out, "The Coolest Place in Town" and the title. The former means nothing when not backed by proof in the line of talk about fans and cooled air. The frame, with its visual suggestion, is far more convincing. The title is a current street phrase. It has no selling value. To sell, the advertisement must be closely read. Suppose that from his small type Mr. Ronan had picked the facts that 1,968 persons had seen and enjoyed the show the previous day or that Oh, Boy was a big Broadway musical comedy success with a beauty chorus of 80. These facts could have been run in large type and no small type would have been needed. The big facts sell the story and are worthy of big type. More persons would have been caught by "Big Beauty Chorus of 80" than by the title of the play. S. Barret McCormick

uses plenty of six and eight point in his advertisements, but you don't have to read the six point to be sold. He doesn't start even to write the six point until he has laid in lines which virtually sell his picture. Then he adds the six point for a clincher.

Trade Marked.

The Newman Theatre, Kansas City, used a frame trade mark for its advertising, using the same frame for both newspaper work and window cards. The reproduction on the right shows the frame used for a four fourteens, while on the right the same idea is used for a window sheet. It



The Same Frame Used for a Newspaper Display and a Window Card by the Newman Theatre.

would seem that the top and bottom of the frame and the corner pieces are cast up and the sides are ornaments, by which any desired depth of frame may be had without changing the cross pieces. This is the only interrigent way to make up such a frame, since it greatly increases the availability of the drawing. By having several cuts made, of different width, a single drawing will give all possible variations, since most ornaments are cast in two or more widths. The window card is a very attractive bit of printing, being done in dark blue with a tint block within the frame.

Kugel's Press Book.

Lee Kugel has gotten out an unusual plan book for When Bearcat Went Dry, which is to be handled by the World Pictures. He went at the job just as though he were an agent making a town. He tells the exhibitor to do just what he would have done in the old days when he was ahead of a show, plus the special stuff provided for the exploitation of the picture such as badges, stickers, and the tie-up with the book. It is all common-sense stuff and practically all of it is within the resources and finances of even the small houses. About the only difficult prop he asks for is a whiskey still in a couple of the stunts, and a coil of hose and a broken tea kettle will do at a pinch, just as it is serving in hundreds of homes right now. It is the sort of stuff that helps a manager make money with a picture instead of merely making him irritated at the impracticability of the stunts.

Cut It Short.

H. A. Albright, of the American, Butte, Mont., writes a bookful when he comments on a recent advertisement: "I'm not shouting much about the copy. Should have made it into more sentences." That's about half the battle. Long sentences will not be read. Solid paragraphs will offend the eye. As a favor to a friend, we write the copy for a weekly publication gotten out by an organization of representative business men—mostly advertisers—and the moment the paragraphs exceed four lines these business men tell him that the stuff was "too long to read." It is not, but if it looks long, they feel they have not the time to spare. And it goes the same way right down the line. Keep your sentences short and your paragraphs, as well. You can say more in solid paragraphs; which is why this department is set that way, but you can **advertise** better with short, snappy appeals. This would look better:

She was a woman; therefore the weaker vessel.
Man—all men—is the stronger, perhaps!
J. B. Hanks thought he was the village heavyweight matrimonial champion.
When Abby got through with him he looked like a plugged nickel.
Then, just for recreation, she reformed an actor.
He was a rotten actor.
But she put his name on the blazing signs of Broadway.
Then she married him, poor, weak vessel.

Now you know as much as Mr. Albright, in this one direction, at least.

A Fortune Teller.

The cut shows a lobby stunt originated by the Universal Publicity Department, Cincinnati, for the Grand Opera House, advertising Destiny. Within the oriental booth

A Fortune Teller Who Advertised Destiny.

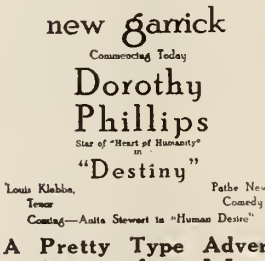
was placed a masked girl who gave out cards reading:

Are you a Fatalist?
Do you believe you can keep yourself from falling in love?
Do you think you can alter what FATE has mapped out for you?
Come in and see that wonderful picture

DESTINY

How Fate gripped a little group in a hand of steel. See if they finally controlled their own destinies—or lost.

It would have been better had four or five "fortunes" been prepared to be handed out to young men, old men, young women, their elders and children. Colored stock could be used to differentiate the fortunes, which should be so vaguely worded as to fit most cases. Any ten cent dream book will supply the copy, and it can be made an advertised feature.



A Pretty Type Advertisement from J. L. Johnston.

Just Type.

Who said J. L. Johnston could not get out good type displays? We said it, but we're willing to take it back. There seems to be nothing the matter with this 40 lines, double, from the Minneapolis Tribune. There is ample space between the lines and at the sides and it stands up in the space like a red flag at a welcourse it was merely a follow adcome home to the soldiers. Of course it was merely a follow advertisement, carrying on from the larger advance spaces, but with the ground prepared by previous advertising, it was about as good as you can ask. But it was not the only current display. He took the face cut for a trade mark and used that in a number of displays and there was one striking drawn display as well. The reproduction shows 110 lines

double, 120 triple, and a 105 double column. The descriptive stuff is mostly carried in the reading notices, and the advertisements merely clinch the result, but Johnson gets a very pretty effect, and the cut comes out well in all three

Three Displays from Minneapolis.

examples, and these are the newspaper ads and not the carefully pulled proofs, at that. Minneapolis is not always strong on press work, but the cut fooled them. We hope it is merely through accident that the make-up man placed beneath one of these displays a dental advertisement commencing "Don't neglect your worn and decayed teeth." Miss Phillips does not need the advice.

Telling the Unknown.

Here is a neat four tens for The Unknown Love from Hulsey's Hippodrome, Dallas, Texas. It will be noted that the large type brings up the title and starting date, together with the smaller features, and the rest of the argument runs in twelve point. The story deals with a soldier "godson" and while the display is excellent, we think that the copy might have brought out this fact. Probably it was held down in deference to the supposed dislike to war plays, we think that this angle should have been played up, since there were thousands of "godmothers" during the war who will be interested and interest their friends. We think, too, that mention of the stars would have helped. Some of them must be known to the Dallas patrons, and often the star is more important than the play. With the space at command it is possible to mention the players even if it may not be considered advisable to feature them. But the layout is exceptionally good and those bits of pica rule do much to contribute to the good effect. It doubly boxes in the text and at the same time hooks the attractor to the type. It is an exceptionally good layout and worth keeping for reference.

Starting Sunday
She wooed and won a man 3000 miles away, a man whom she had never seen and who had never seen her.
You will say, "Is it possible in real life?" And the women will answer, "It is." And all will agree that it is a dream of beauty, masterfully directed and presented.
"The Unknown Love"
A play that will captivate all hearts—a dramatic poem. The story of a woman's great adventure touchingly told and produced by a strikingly skillful impresario of the screen.
New Christie Comedy
Gaumont Review
ADMISSION ALL WEEK
10c-20c-30c
HULSEY'S
HIPPODROME
The Theater Beautiful

Four Tens from a Hulsey Theatre.

Four Tens for a One.

The New Blackstone Theatre, Pittsburgh, recently took four tens; nearly a quarter of a page, for the special featuring of the Universal Screen Magazine, locally renamed the "Pittsburgh Press New Screen Magazine, Universal Made." The advertisement, which was all type, was written by P. A. Mansfield, of the Press, in which paper the display was inserted, and was specially located on a page with a special announcement by one of the large department stores. The regular advertisement was run in the amusement section but it was believed that a special placement for this display would be better. The top line runs in a five-line letter, with a three-line letter for the title and house signature at the bottom. The top bank was in twelve point, double leaded, and runs:

Folks, We've Found It.

Never before in the history of the film industry in Pittsburgh has the management of a picture theatre considered a SINGLE-REEL production so WONDERFULLY GOOD—so NOVEL in idea—to warrant giving it the same ADVERTISING importance as its FEATURE.
But when we discovered this reel we deliberately made this radical departure because of the quality of a subject which we booked ON SIGHT and which we hope to present as a REGULAR FEATURE of the NEW BLACKSTONE THEATRE.

Then comes the title and below that the contents of the current issue set in twelve point bold, two columns to the space, a clincher line and the signature. The entire advertisement is enclosed in a double border made of a three-point rule within a twelve point, with a pica space between. It is severely simple, but attractive and suited to the announcement. Years ago the Strand magazine made its chief appeal with a few pages of photographic curios. The Blackstone is cashing in on the same love of the curious, and by booming a one-reel regular feature makes it bring in real business. It is about time we stopped gauging the value of a feature by its length in feet.

Old But Still Good.

Here's another old-timer cleaning up again. Jimmie Boyd (his name is James, but he doesn't admit it) worked the clean-up stunt lately, offering a five dollar prize for the largest number of tin cans. A ticket went to any child bringing in ten cans. He got nearly 10,000 cans and the back yards of Blytheville, Ark., are just that much cleaner.

Here's the Tin Can Stunt Working as Hard as Ever for the Victory Theatre, Blytheville, Ark.

It's an old stunt—old when it was described in Picture Theatre Advertising, but it is still good. The kid in the centre of the picture came down to the theatre with 141 cans wired to his person, but the prize went to a double auto truck load. Try it and see what you get—and remember that you can often sell the cans for old metal for more than the stunt costs you.

For the Autos.

The Washington, Detroit, worked a good scheme in connection with Tom Moore's One of the Finest, though it can be worked for any picture. At the time the police were particularly active in enforcing the traffic regulations, and into each parked car was thrown an envelope marked: "Important Traffic Notice. To the owner of license No. ....." The number was filled in by the distributor. Inside it read: "Beginning (date) the traffic will be unusually heavy at the corner of Woodward and Witherill. Tom Moore will be playing there in One of the Finest. Drive carefully." The same stunt can be worked by mail, working from the license list.

Baby Shows.

Baby shows still seem to be good, even in the cities. Theodore Hays, of the New Garrick, St. Paul, made good

summer business with the slide form, and the slides cost him nothing, being made for the sake of the advertisement, while the prizes were contributed by a department store in return for screen advertising. The scheme is laid out clearly in Picture Theatre Advertising, if you have a copy, and if you have not, you should send for one. Any one of scores of similar schemes will build business for you.

Black and White.

J. L. Johnston did some unusually good work for Sahara at the New Garrick, Minneapolis. Both displays are good, but that on the left is an exceptionally good display, showing how well benday works when well done. It looks

coming Sunday
Louise Glaum
Beautiful Emotional Artiste
"SAHARA"
The idol of Paris, charmed by the elegance and mystery of quaint Cairo, the only true happiness came in the heart of the great burning desert—
Special Musical Score——FROSINI
NEW GARRICK
Now showing—D. W. Griffith's "True Heart Susie"
new garrick
STARTS SUNDAY
The artistic and dramatic triumph of the season
Louise Glaum
in J. Parker Read, Jr's great drama
"SAHARA"
Now Showing—D. W. GRIFFITH'S "TRUE HEART SUSIE"

A Pair of Three Tens which Stand Up Well.

better on the page than it does by itself because it better shows the value of the white space. The black cut is also above the average and the printer did not spoil it. Johnson is doing good work out West, but his best grip is his planting. When he was with Universal he planted more stuff than the others because he did it so neatly. He never came around with a suit-case full of stuff, but nearly every day he would drop a couple of good displays on the desk, and then he came back the next day. There are lots of artists, but planting is an even higher art, and it is Johnson's long suit.

Cumulative.

For two successive programs Johnny Mack, of the Hill, Newark, took his front page for an impassioned appeal to his patrons to save their programs. Most everyone did, supposing that there would follow some sort of a contest with prizes. Then Johnny pulled the "blowoff" and it read:

BECAUSE

We give only "The Best Before the Rest" and want you to notice the class of pictures we show. We have booked the biggest double features it was possible to obtain. Booked them. Remember during July and August, when competitors "Lay Down" on the job.

This is WHY YOU were asked to save hte last two programs. Frankly, has any photo-play house in Newark shown consistently such wonderful pictures? Our ever-increasing patronage would compel the answer

NO.

He could have talked for months along the same lines without ever having it sink in, but by circusing a little he made every one of his patrons get his idea whether they had saved the programs or not.

That Co-op Plus.

Comes Sidney B. Lust with another wrinkle for the co-operative page. After Mickey has played a number of other Washington houses, it was booked in at Poli's for a week, and at 25 and 50 cents at that. Although it has played all over town, it was still possible to get the merchants to come in on the page. The house took three sixes and the rest of the space was bought by the merchants. This was followed up on Wednesday with a Mickey Fashion Show in the lobby of the theatre when all merchants who advertised Mickey articles displayed them in the lobby on pretty models. The Mickey Fashion Show is the newest word in these co-operative pages.

Beating the Record.

H. L. Swain, of the Saenger Amusement Co., Shreveport, La., beats the record. It is no new stunt to get the local advertisers to come in with you on a page or even two pages for special advertising, but Mr. Swain beats that. He does not do any of the advertising himself. He just rides on what the other fellows do. There was a

"Oh You Women" and You Men Too
15 FREE TICKETS
OH, YOU WOMEN!
We Want to Call Your Attention
to the fact that you will find our Home Furnishings just what you want
We Wish to Serve You
Mboon-Spring Furniture Company, Inc.
"Oh, You Women"
1220
Shreveport Shoe Hospital
"Oh, You Women"
MAJESTIC DRUG STORE
"The Pride of Shreveport," Not a New Model but a 1920 Model
YOUR DAVIS MOTOR COMPANY AGENTS
See "Oh You Women," Free—Read How
15 FREE TICKETS
OH, YOU WOMEN!
Did You Know that Hundreds
"Oh, You Women"
Schuster's Market
EMBRACE KING'S BARGAINS
KING Furniture Co. of Bargains
Beware of Our Good Things to Eat
Schuster's Market
"Oh, You Women"
Save Money
B. B. Eltis
Don't Overlook This Chance to Save Dollars
OH Men, If
YOU
You Want to Make a Hit With the
WOMEN!
Crow Motor Sales Co.

A Double Page in Which the Theatre Gets Much Publicity and Does Not Take Any of the Space.

misspelled word in each of the advertisements and tickets are offered for the persons to discover them. This is a new angle and gives the stuff an added interest. We suppose that the next thing will be some manager who gets an advertising commission on the space. It's about all that's left that's new in the scheme—or is it?

Here's Another.

The Moviette, printed by the Hulsey Interests, Dallas, Texas, is as snappy and as well written as the national humor sheets. It's genuinely good—as good as you could get for money. Now the Moviette, run in the interests of the Rialto and Princess, Denver, comes in with the first number built along the same lines. It is not as brilliant as its Texas rival, for the Hulsey sheet is a wonder, but it is a darned readable little four pager, and it works just about a hundred times as hard as a similar sheet made up from pasted stuff. People read it, laugh, and naturally associate the entertainment at the house with the entertaining qualities of the sheet. Let's have more of them.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT
Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and typesetting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throw-aways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

MOVING PICTURE WORLD
516 Fifth Ave., New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Will Smith Finds Heavy Demand for Projectors and Accessories in Europe

Even Belgium is Calling for New Material With Which Again to Entertain Her Stricken Inhabitants

By E. T. Keyser

WILL C. SMITH, general manager of the Nicholas Power Company, returned from a flying trip abroad on Monday, August 18. He sailed from New York on June 16, laid up outside Sandy Hook fog bound for twenty-four hours, and ran into a dock strike on reaching Liverpool—otherwise he enjoyed a pleasant voyage. With the exception of two days, during which rough weather was encountered, the return trip resembled a cruise up the Hudson (he confided to the World man that the ship was an ideal trans-oceanic craft, a ten day boat with a Holland chef who never had succeeded in assimilating the food conserving regulations which our Gotham hotel pirates have adopted as their articles of faith).

A Congenial Party.

Mr. Smith messed with Richard Rowland, president of the Metro; J. Frank Brockliss, of London; and a few other kindred spirits who, on the second day out, evolved an ingenious method of making their particular mahogany the table-de-luxe of the ship.

Particulars of the method, with diagrams and specifications, will be furnished by Mr. Smith upon request to reliable parties.

Learning Trade Prospects.

After transacting business with the English representatives of the Power Company, the Walturdaw Company of London, Mr. Smith traveled through France and Italy for the purpose of learning trade prospects at close range. His observations led to the conclusion that the demand for projectors and accessories throughout Europe is bound to be unusually good in the near future.

The fact is that practically all such material as is now in use in Continental Europe is five years old and naturally much the worse for wear as well as being obsolete. The picture theatres which pluckily continued to run despite almost prohibitive conditions found it almost impossible to obtain replacement and repair parts during the continuance of the war, and this of itself was particularly hard upon the mechanical equipment which now calls for renewal.

Foreign Agencies to Be Established.

As evidence of the correctness of Mr. Smith's views of the situation it may be stated that he is now in correspondence with firms in France, Italy, Belgium and all of the other countries of the Old World, which are desirous of representing the Nicholas Power Company in their respective territories. While in the various capitals of the countries visited by him, Mr. Smith received representatives of the largest motion picture firms in Europe and discussed the industry from every possible viewpoint, in order to acquaint himself not alone with the actual needs of the various markets but to learn of any difference in method of operation in that employed in doing business in the States with that generally used on the other side.

He reports that there is great activity in motion picture circles everywhere. Even war-torn Belgium, immediately the Hun's grip was loosened, began to take stock of her picture shows, and many inquiries already have been received from that country, demonstrating that the screens of that nation are losing no valuable time in returning to a state of activity.

Great Britain has always been a good field for the Power product, several thousand projectors of that brand now being operated in that territory.

General Operating Conditions Abroad.

When questioned regarding operating conditions abroad, Mr. Smith divulged some interesting facts. The screen results obtained, he stated, were, considering the handicaps, wonderfully good, but the obstacles to perfect projection, as Americans understand it, were sufficient to make the average American projectionist throw up his hands and his job simultaneously.

Will C. Smith.

In Regard to Cycles.

For instance, in one place visited by him, he found the current is limited to an amperage of sixty, which is reminiscent of the times which our own New York operators practiced the pleasing stunt of capping the fuse with a one-cent piece.

In England the prevailing current is A. C. sixty cycles and in Italy forty-two, while in France the current is either direct or alternating according to location. European projectionists are now discriminating in the selection of carbons as to their suitability for use with the particular type of available current and on the continent the metric system of measurement is used in gauging carbon sizes.

On the Continent the lens situation never became acute as it did at one time here, probably because no new houses opened during the international struggle, and the demand was more nearly in ratio to the supply.

Open Lamphouses the Rule.

In England, France and Italy open lamphouses are the rule. The average French and English picture measures twenty feet in width, and English balcony seats cost as high as 80 cents in American money, while it is not unusual for the Parisian exhibitor to receive as high as the equivalent of $1 of United States coin.

While London has several large picture houses, Mr. Smith expressed the opinion that both the Westminster and Piccadilly sections could support theatres of the size and character of New York's Strand, Rialto and Rivoli, and he believes that the enterprise of the Famous Players-Lasky's London venture may demonstrate this to the Londoners.

Two Obstacles Must Be Overcome.

While optimistic on the prospects for American export trade, Mr. Smith was emphatic in his belief that two obstacles which must first be overcome are the present rate of foreign exchange and the French import duty, which now amounts to about 150 francs per hundred kilos plus 10 per cent. ad valorem on projectors and equipment.

Mr. Smith found the time to visit the battlefields of France and Belgium, and took photographs of the trenches, dug-outs, etc. He could find no words to express the sight, saying that one must actually see the devastation in order to fully appreciate the horrible facts of the recent world war.

Chinaman Has Interesting Role in "Fatal Fortune"

AN interesting character in the Helen Holmes serial "The Fatal Fortune" is Sam Kim, a Chinese actor who takes the part of a rich Chinese merchant by day and leader of gunmen by night.

Sam Kim has appeared not only on the Chinese stage, but also on the American stage, and has been seen in a number of motion pictures, including the "Lightning Raider," the Houdini serial, and more recently in "The Lost Battalion." Altogether, he has been acting for fifteen years, and is said to have the distinction of being unusually loguacious for a member of his nationality.

WHAT THE SIMPLEX PEOPLE ARE DOING

B. F. Porter Occupies Sumptuous Quarters, Lucas Simplexizes Texas and Toledo Architect Helps

B. F. PORTER, the Greater New York distributor for Simplex, is kept jumping these days to keep up with the demands made upon him for Simplex Projectors and projection room equipment.

A glance into the Cinemaquipment Centre at 729 Seventh avenue, where Porter, "the Tiffany of the Trade," is now located, shows what at first might be mistaken for a banking institution, but is in reality his new headquarters. French plate glass and mahogany set off the show rooms and special display cabinets installed, show off to best advantage every working part of the Simplex Projector.

During the past week Mr. Porter, who has been responsible for the projection room installation of big feature productions, has made Simplex installations at the following legitimate houses:

Central Theatre, where William Fox is presenting "Checkers;" Lyric Theatre, at which is shown the Helen Keller production, "Deliverance;" Cohan's Theatre, where Paramount is showing "The Miracle Man;" 44th St. Theatre, in which Longfellow's immortal "Evangeline" is being presented by William Fox; Broadway Theatre, where the wonderful feats of Houdini are shown in the "Grim Game" by Famous Players-Lasky, and the Park Theatre, where Carl Laemmle, of Universal, is showing "The Right to Happiness," and in which Mr. Sam Rothapfel collaborated with the music score.

Lucas Simplexizing Texas.

From reports received at the Simplex factory E. J. Callahan, manager of the Dallas, Texas, office of the Lucas Theatre Supply Company, is allowing no grass to grow under his heels.

This branch office has been in existence but a very short time, but the sales of Simplex has jumped considerably. The following owners of theatres in Texas have recently purchased Simplex Projectors through the Dallas office: Robb and Rawley, Hillsboro, 4 Type "S" machines; Tom Harris, Eastland, 2 Type "S" machines; H. H. Keller, Mart, Simplex Mazda; Mrs. J. T. McClure, Burk Burnett, Simplex Mazda; W. D. Neville, Dallas, 2 Type "S" machines; John Sayeg, Ennis, 2 Regulation; T. E. Williams, Kirkland, Type "S"; Mrs. Cassady, Gainesville, 2 Type "S" machines; T. B. Hunt, Terrell, 2 Type "S" machines; H. Phillipps, Fort Worth, Type "S", making a total of eighteen machines.

Toledo Architect Co-operates.

Manfred M. Stophlet, a member of one of Toledo's leading architectural firms, together with Dr. Horator, managing director of the Pantheon Theatre Company, were in consultation recently with the engineers of the Simplex factory relative to the laying out of the new proposed Horator Theatre in Toledo.

Dr. Horator besides being managing director of the Pantheon Company, holds a similar responsible position at the Alhambra. The new house which will occupy a section of Toledo's most ideal theatre location, will be erected between Loew's Valentine and Keith's Theatre and is designed to seat one thousand.

Since the now famous Newman Theatre installation, the Simplex Company has received scores of inquiries from leading theatre architects concerning the latest and most scientific methods employed in projection room layouts.

Mr. Stophlet plans for the installation of two Simplex Projectors and one of the newly developed Simplex spot lamps in the new house.

ENTER A NEW PROJECTING MACHINE

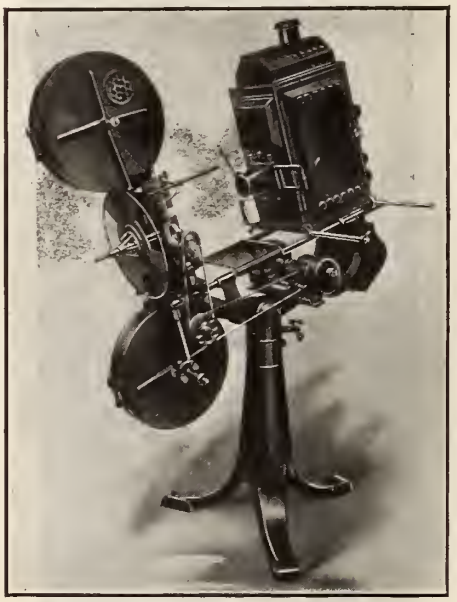
What the Master Projector Is, How Constructed and Points Wherein It Is Radically Different

THE Master Projector, manufactured by the Master Machine Tool Company, 2638 Park avenue, New York City, is presented to the professional motion picture exhibitor and the trade as the latest conception in projector design and construction, embodying new, original and exclusive mechanical principles.

Briefly summarized the features of the Master Projector are as follows:

The Intermittent Movement.

Great care has been taken in the designing of the intermittent movement. The Geneva movement, consisting of a star wheel and pin wheel has been adopted which assures a rock-steady picture and prolonged service. This intermittent movement runs in a large glass-cased oil box located conveniently on the exterior of the machine, so that the projectionist can determine at a glance the sufficiency of the oil supply, and remove the intermittent movement instantly when and as often as it is desired.



The Master Projector.
The New Projecting machine which embodies many novel and meritorious features.

Elimination of Flicker.

The shutter is driven direct from the cam shaft of the projector eliminating back lash and also eye strain. This permits the exhibitor to have the front rows of his theatre always occupied.

The massive pedestal stand supporting the entire equipment is constructed on the principle of a gun carriage, permitting by the turn of a conveniently located handle, the entire equipment to be instantaneously tilted or swung to any desired angle. The weight of the entire equipment is truly balanced and at no time and in no part is there the slightest perceptible vibration.

New and Original Motor Drive.

The motor drive is original in design. The variable speeds are controlled by a device that in construction is based upon the principle of an expanding and contracting pulley. The variable speeds are obtained by the turning of a lead screw one way or the other. The Master motor drive has no slipping friction disc, and eliminates all use for the rheostat.

The lamphouse is roomy, affording plenty of ventilation. Six handles control the movements of the lamp, always giving the projectionist a perfect arc. The carbon jaws are extra heavy, insuring good contact, and preventing the jaws from burning out. Six inch carbon is accommodated in the lower holder, and a twelve inch carbon in the upper holder.

Condenser Mount Is Adaptable.

The condenser mount is so constructed that it is possible to adjust or focus the condensers by turning a small screw, as is done in the focusing of a pair of opera glasses. This permits the projectionist to instantly focus up the spot of the arc lamp.

How Economy Is Effected.

Every part the Master Projector is constructed of the finest materials and the workmanship is of the highest grade. Before assembling every unit of the equipment passes through rigid tests for defects or imperfections. Its direct driving features, assure longevity to the mechanism. Exhibitors and projectionists who are seeking ideal satisfaction in projector equipment will find every requirement realized in the Master Projector.

I. H. Simmons Becomes "Yankee Doodle" Manager

RA H. SIMMONS, is now general sales manager for the Yankee Doodle Film Company, (New York branch) and is successfully handling the bookings for all of Greater New York, among the theatres he already booked, being the Montauk, Brooklyn, for a two week run and the Bronx Opera House, one week.

"Yankee Doodle In Berlin," played to capacity houses for eight weeks at the Broadway, New York, at $1.00 top price and all the other Greater New York Houses will play at the same prices.

Besides "Yankee Doodle In Berlin," Mr. Lesser in conjunction with Mr. Rosenberg, of Seattle, have the rights to present the Vatican choir in the cities of Portland and Seattle.

Projection Department

Conducted by F. H. RICHARDSON

From New Zealand

GEORGE CALDER, proprietor Lyceum Pictures, with local office at Huntley, New Zealand, who apparently is his own projectionist, writes interestingly:

"Am a keen student of the Projection Department, as well as of the Handbook. Have been studying the latter for nine months past. Am a mechanic by trade and have a very fair grasp of projection from the mechanical standpoint, but until I received the handbook I knew very little of optical theory.

Spends Much Time Experimenting.

"I spend a good deal of time experimenting and have a good picture, based on the old orthodox theories of projection optics. That system, of course, carries with it certain faults, requiring a wide cut-off blade to the shutter if travel ghost is to be avoided, also a fairly high projection speed to avoid flicker. If I could put your new optical theories into practice I could install the ideal three-wing, sixty-degree shutter, get better results at lower speed and probably with ten amperes less current. My present projection conditions here in Huntley are as follows: Distance of projection, seventy-eight feet; picture, sixteen by twenty-one feet, bordered with black. Screen is heavy canvas, kalsomined. Cine lens is a Dallmyer, Series 12, 3.5 E. F. Working distance (B. F.), 1.75 inches. Lens aperture is 1.25 inches. I use 22 m.m. (17/20ths of an inch.—Ed.) cored positive carbons and 16 m.m. solid negatives (.62992 of an inch.—Ed.). Amperage is 50 D. C. Condenser is triple, consisting of a four-inch diameter meniscus, next to the arc, then a 4-5-inch diameter, 6.5 focal length, plano convex, then a 4-5-inch diameter, 7.5-inch focal length plano convex. The first named is, of course, next the arc. All the apexes of these lenses are spaced 1/16 of an inch apart. Distance from center of planos to film track 5⅞ inches. Have shutter set as close to lens as I can get it.

Gets Better Results.

"I get a more even and brilliant illumination on the screen with the triple condenser than with any two-lens condenser I have tried. Picture is very sharp and clear. Have tried the line-up for fifty amperes, as per handbook, and am wondering where the trouble lies, as results are not as good as with the triple condenser and close-up."

I have had no practical experience with the triple condensers; hence, while I have an idea that your gain comes from jamming the arc right up against the lens, where it has very great light collecting powers; still I don't see how that can be done without excessive lens breakage. I shall rest on my oars, lay this aside, and ask the opinion of John Griffith. * * * * The stars represent four days, and here is Griffith's reply:

Griffith Gives His Version.

"Dear Richardson: It looks as though we may learn something from New Zealand. All our efforts have been concentrated on the avoidance of loss through long working distance (back focus) of the objective lens, practically ignoring the short working distance. The increase in light which New Zealand finds is unquestionably due to better collective qualities of the triple condenser, in spite of added absorption of the extra lens. He does not give the focal length of the arc meniscus, hence we cannot calculate the E. F. of the combination, but it must be very short, with the greatest concentration somewhere between the film and objective, though near enough to the film to avoid the ghost area of the condenser beam. Such a combination undoubtedly is best where the objective has a very short focal length, hence a short working distance; but I do not think it would be practical for long distances of projection, either for moving or still (stereo) pictures.

Light Will Diverge.

"New Zealand's crater image is probably less than twice the size of the crater itself; but one fault is that the light will diverge directly from the lens. In his case the condenser image is about 2.5 inches in diameter, hence larger than the objective lens. This is owing to short distance from condenser to objective. But while this entails loss, still the fact remains that the triple condenser collects more light than the two-lens combination. It would not be so effective if made to serve with long focal-length objectives."

Editor Was Skeptical.

The editor was a bit skeptical with regard to the superior light collecting power of the triple condenser being of any considerable amount and resubmitted the matter to Griffith, who comes back with the following:

"In support of my version of the New Zealand matter here are some figures: First, according to Professor Gage, the additional light loss due to the extra lens would be ten per cent. The meniscus lens is thinner than the standard 4.5 diameter lens and, due to that fact and its smaller diameter, will stand higher temperatures. I have myself used a crater distance of barely two inches with such a lens without excessive breakage. For purposes of comparison between the two and three-lens combination we will assume the same crater distance for both. The two-lens combination has a collective area of 15.9 square inches, that being the area of a 4.5-inch circle. Now the distance between the collecting surface of the arc lens and the emergence surface (presumably meaning the front surface of the front condenser lens.—Ed.) is about two inches, and, according to our own experiments, the beam will diverge to about six inches in diameter by the time the plant of the front surface of the front condenser lens is reached. The area of a six-inch circle is 28.25 square inches, as compared with 15.9 square inches of collecting area for the 4.5-inch diameter lens, and right there we lose 44 per cent. of the light between the two condensers.

To Put It Another Way.

"To put it another way, we have by this loss reduced our collective area to the equal of a three-inch diameter arc lens. With the triple combination we have a four-inch diameter arc lens, which has 12.5 square inches area, and there is no need for any losses through divergence because the second lens is 4.5-inch diameter, which should gather all the light from the small meniscus, so that with a ten per cent. loss through absorption by the extra lens we still have the equal of a collecting area of 11.25 square inches as compared with seven square inches for the two-lens combination. Assuming the seven square inch collecting area of the two-lens to represent its output, the gain for the three-lens set will be 7:11.25:: 100:X. It will therefore be seen that the gain for the triple condenser is large, though whether or not it is quite so much as appears from the above I cannot say, as I have no actual figures as to the divergence of the two-lens ray between the lenses."

Editor's Comment on Griffith's Remarks.

Of course we must agree that the thinner, smaller diameter arc lens of the three-lens set will stand greater stress than will the thicker, larger diameter lens of the two-lens set; hence the arc distance may be less. But I doubt that a two-inch distance is practical with fifty amperes D. C. However, any gain at all counts heavily, and right there the triple set scores. As to the divergence beyond the first lens of the two-lens set, it will depend on condenser spacing. If the directions of this department and the lens charts are followed, and the lenses spaced not to exceed 1/16 of an inch apart, then I think that Griffith's estimate of a six-inch circle at plant of front lens is quite a bit too much. I think a five-inch diameter circle would be nearer to it, with

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

☞ Notice to Eastern Canadians. ☜

The editor of this department will visit eastern Canada in September. Starting at Quebec he will motor west through Montreal, Ottawa, Toronto and Hamilton. On the way he will address on "The Optical System of the Projector" such bodies of projectionists as may desire it. The lecture will be illustrated. Whether or not there are other Canadian cities enough interested to justify a visit is up to you projectionists, who are requested to write at once to the editor should you desire to be included in the route.

tendency to more rather than less. But this depends on the focal length of the arc lens to some extent. I understand that the triple condenser is used extensively in England, France, and in Germany. That circumstance was commented upon in this department several years ago, but we did not then know how to make any intelligent comparison of results from the two systems.

A Bet Overlooked.

Seems to me now that quite possibly we have been overlooking a bet. Offhand, in view of what Griffith has brought to our attention, I would say there is certainly a considerable gain if the objective be of short focal length. Will Griffith give us his reasons why the same would not hold good with long focal length objectives? Meanwhile, I will just shoot a string of ???? at Calder as regards focal length of the meniscus, distance of crater from arc lens and lens breakage.

By the way, you chaps who have your condensers spaced half or three-quarters and have insisted on ignoring instructions to the contrary will do well to measure the diameter of the circle of light around your front condenser lens. Your light loss between the two lenses will be area of circle of effective opening of arc lens: Area of circle of light around front lens :100:X.

Benkleman Comes Back at Us

In March 15 issue G. F. Benkelman, of the Speer Carbon Company's laboratories, has an able article, "Current Effect on Craters." The editor of this department, on page 245, April 12 issue, took issue with certain points made by Mr. Benkleman, who replies as follows:

"We appreciate the publication of the article, "Current Effect on the Positive Crater of the D. C. Arc.," in your March 15 issue and further comments on the same in your issue of April 12. Delay in answering the comments on this article has been due to a large amount of experimental work performed to enable us to answer intelligently the questions raised.

Angle of Positive Crater.

"Regarding the angle of the positive crater relative to a horizontal line drawn through the center of the crater, will say that a 45 degree angle is somewhat inefficient if it is possible to maintain a steady arc at a greater angle, or in other words, a crater more nearly parallel to the lens face. A large number of carbons have been burned at crater angle, varying from 45 to 70 degrees, and a crater angle of 55 degrees was found to be the maximum, combined with steady operation of the carbons. In most cases an angle of 60 degrees could be maintained throughout the burning of the carbon with comparative steadiness, but a darkening of the lower tip of the crater was noticeable at an angle above 55 degrees. At an angle of 55 degrees the increase of light over the 45-degree angle was approximately ten per cent. Particular caution in all the tests has been adhered to in order to maintain the angle of the positive crater the same during the burning of the carbon. This is done by having a pin-hole picture of the positive crater coming from a small hole in the door of the lamp house projected on a screen with established marks.

"Investigation has also been made as to whether it is true that candle power advances in a perfectly straight line when plotted against current. Carbons were burned at the most extreme limits possible, and it was found that a straight line was the nearest curve to approach the points plotted.

Considering Relationship of Carbon Size.

"Considering again the relationship of carbon size and crater area when the carbons are burned at the same current, further tests show that the creater area increases with the size of the carbon when burning at the same current. This condition is portrayed in the figures 3 and 4 of the original article, if one notices the different size of craters of the ⅝, ¾ and ⅞-inch at approximately the same current. The current density per unit crater area is then greater, the smaller the size of a carbon, within the working range; hence the average candle power per unit crater area is greater for the smaller-sized carbon at a given current. When the different-sized carbons are loaded to their full capacity the current density per unit crater area approaches a constant value as does the candle power per unit crater area. Scientists agree that the brightest part of the arc reaches a maximum brilliancy which is independent of the current flowing, but the average brilliancy increases with the current until the carbons are well saturated.

Carbons Not Worked to Capacity.

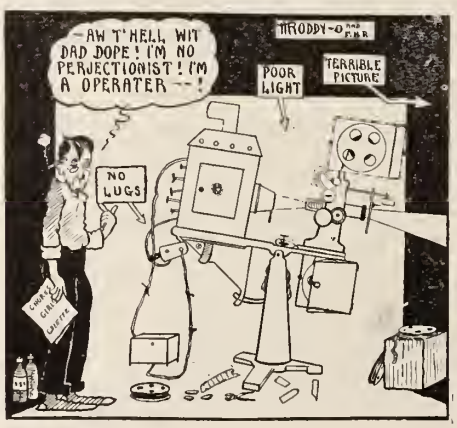
"Projectionists, as a rule, we are convinced, do not work their carbons up to capacity, hence do not obtain the most efficient results. The proper burning current for a given-sized carbon should be about five amperes below its penciling point, and each projectionist ought to make his own determination under the actual working conditions. Experience has shown different makes of lamp houses to give different penciling currents for the same carbon in the same room conditions. This is due to certain designs in lamp house ventilation, for a poorly ventilated lamp house will pencil a carbon at a much lower current value than one well ventilated. A difference of ten amperes in the penciling point of a carbon has been noted, dut to lamp houses having radical differences in their ventilating characteristics.

A New Carbon.

"A new carbon has been recently placed on the market, the so-called Directo Carbon, and its characteristics seem to be such that steady operation is obtained with excellent light qualities when it is worked up to full capacity. Directo Carbon cores remain flush from start to finish, and do not blow out as the cores of old type of carbons did. With a soft core standing up under the most severe conditions of high current density, thus always giving a steady arc, one should have little trouble with the arc even though he be the general utility boy in the projection room. Discussion of the various articles written and the suggestions given on the subject of increase of light due to increase of current have been of great interest to us, and we hope at any time to be able to investigate suggested subjects which relate to moving picture carbons."

Instructive and Interesting.

All of which is instructive as well as interesting. What is said about c. p. advancing in a straight line when plotted against current increase should be especially interesting to projectionists. The meaning of this is that candle power of crater advances in exact proportion to increase of current. But this does not, of course, mean that light intensity at the screen does anything of the sort, because we have the lens system to reckon with. We thoroughly agree with Friend Benkelman that greatest efficiency is had when carbons are worked at capacity, or, in practice, about five amperes below the point where penciling ("needling") begins. We also agree that the great majority of projectionists do not pay sufficient attention to matching their carbon size to their amperage, hence have unnecessary losses. As to the new "Directo," this department has had no tests made thereof, hence cannot comment intelligently. The core which will remain flush with the crater, provided it has no characteristics offsetting the gain, will be a boon to the projectionist because a hole in the crater is something worse than bad. We shall be glad to have "Directo" tested whenever the maker presents them to us for examination.



Cleveland Proceedings Ready

At last, after a most unreasonable delay, the proceedings of the Cleveland meeting of the Society of Motion Picture Engineers, held November 18-20, 1918, is ready for distribution. The booklet is well bound, in paper, has 90 pages of text, 4.25x7 inches (actual size of text matter), with many illustrations. It contains, besides the address of the president and a history of the society, the following papers: "Standardization of the Motion Picture Industry, and the Ideal Studio," by John W. Allison. "Motion Picture Film in the Making," by George A. Blair. "Carbon Arc for Motion Picture Projection," by W. C. Kunzmann. "The Projection Room and Its Requirements," by F. H. Richardson. "Natural Color Cinematography," by William V. D. Kelley. "The Function of the Condenser in the Projection Apparatus," by Hermann Kellner. "Sprocket Teeth and Film Perforations and Their Relation to Better Projection," by A. C. Roebuck. "Fundamentals of Illumination in Motion Picture Projections," by R. P. Burrows. "Advantages of the Use of the New Standard Narrow Width, Slow-Burning Film for Portable Projectors," by W. B. Cook.

Copies of the proceedings (price 25 cents) may be had by addressing Mr. H. A. Campe, President, 5550 Raleigh street, Pittsburgh, Pa. Projectionists will do well to secure a copy.

From Fort Scott, Kansas

Fred H. Wood, projectionist, Fort Scott, Kansas, has taken charge of projection at the new Liberty Theatre, Fort Scott's new $30,000 motion picture playhouse. The Liberty is owned by H. L. Stout. It was opened July first, this year. Brother Wood says:

"Have been so busy that I have not written, but now have a breathing spell and will let you know I am still on the job; also what is going on in this neck of the woods. Have quit my old job at the Theatrette and am now at the new Liberty, which stands just opposite where the Vaudette used to be. The new house was built to accommodate both pictures and vaudeville. The projection room was fitted out to suit yours truly.

Money Was Not Spared.

"Money was not spared in its equipment. It contains two latest model Simplex projectors and one Power's Six-B, a two-arc 50-50 transverter. There is excellent ventilation and hot and cold water. Two intake air chutes come from the open air, and there is an eighteen-inch exhaust in the ceiling. Ceiling is nine feet from floor. Distance of projection is 106 feet, with an eleven per cent. drop in projection. The Radium Gold Fibre screen is used. Have the optical systems in accordance with lens charts and am getting excellent

results. Believe me, I have some considerable workshop.

McMillen Also Changes.

"C. C. McMillen has taken my place at the Theatrette, where he is doing work. Brother McMillen is one of my proteges. I had quite a time making up my mind to quit the Theatrette, as its owner is one of the best men I have worked for. However, shorter hours, better working conditions and more pay—well, here I am. That's the answer."

A Reg'lar Feller.

Yes, Friend Wood, the owner of the Theatrette impressed me as a reg'lar feller. But working conditions in that type of theatre cannot, in the very nature of things, be all one could desire. Glad the Theatrette has a good man to take your place, however. What became of the owner of the Vaudette and his good wife? I remember them well. I am well pleased that Wood has a better position, because he is a progressive. He is a projectionist. His projection room was not merely a place to stay the very least possible time and do the very least possible amount of work in that time. He takes real interest and pride in his work, and you may take it from me that is the reason why, when Fort Scott had a better job to offer, he was the one selected to fill it.

Work While You Work.

Mind you, I do NOT advocate working all kinds of hours. Six hours in a projection room is enough, and four is about all any man can stand and turn out really high-grade projection. But I do advocate the projectionist working for all he is worth while he is on duty. The projection room is no place for anything under the sun but intensified effort. There is always plenty for the projectionist to occupy his mind and his hands with while on duty, and the man who cannot find more than enough to do every moment he is in the projection room has no real place in a projection room at all.

Don't Kowtow to the Boss.

Another thing, I do not believe in pulling your forelock and kowtowing to the boss. Be self-respecting. Treat the boss with respect, but try to compel his respect as well. Educate him to the idea that you understand your business and that you do not expect to be interfered with in the details of your work. Try to make him understand that you are not a mere machine operator, a crank-twister, but a projectionist, and that if he wants excellence in screen results he must not issue arbitrary orders about things he does not, in the very nature of things, understand.

Two Outstanding Nuisances.

There are two outstanding nuisances in the projection field. One is the projectionist—usually merely an "operator"—who does not know or care—whose one and only interest in his profession lies in the pay envelope. Who wants and vociferously demands good pay, but wants to give the very least possible return for that pay. The other is the owner or manager who employs a projectionist and then hampers him at every turn by butting in with "orders," many of which make for literal butchery of screen results and projection-room efficiency. This type of boss is obsessed with the idea that he is the whole blooming thing. He does not employ a projectionist, say to him: "There is the projection room. Give me results and do it efficiently or off goes your head." Not so! He employs a projectionist, selects the brand of carbon to be used, doling them out a dozen at a time, orders the speed of projection, orders the number of amperes, etc., etc., and then—curses and raves because results are not what they should be.

There, Brother Wood, I've used your letter as the base for quite a sermon, but I'm sure you will not mind. My regards to you and to all the Fort Scott men, both projectionists and owners.

THE PROJECTIONIST

Is the future moving picture showman.

He is a subscriber to the Moving Picture World.

He is reading to-day the expression of ideas that will aid him, as a manager, to-morrow.

The Old, Old Story

G. W. Betz, Middletown, Ohio, sets forth his troubles with regard to the vile condition of film sent out by exchanges. It is the old, old story. Exchanges try to sidestep the issue by complaining of damage to film caused by carelessness of projectionists, but this is no excuse at all, because exchanges could stop that thing, just like that, if they had the backbone to do it by making proper inspection and charging the theatre for all damage other than ordinary wear and tear done to films. This holds good in all but cases where that abomination "circuiting" is practiced. The exchange has not one single leg to stand on in the matter.

What Betz Says.

"Here am I with trouble which may seem old and which has been jumped on, beaten and hammered, but bobs up serenely and as merrily as ever. However, since the projection department is about the only place where one can get action, I am going to spill the beans to you. Am working in a house which pays good, big iron men, and plenty of 'em too, for good film service. And does it get it? It does NOT—not by seven thousand large, wide, big jumps and then some. The service is Paramount, Artcraft, First National and special features. Paramount is far from what it should be (condition of films I am talking about), but the First National is just simply rotten. "The Romance of Tarzan," First National, was in such condition that it was unfit to place before the audience.

Two Hundred Feet Spliced Backwards.

"About two hundred feet of part two was spliced in with the emulsion side backwards, and you may imagine what happened after that splice passed the aperture. Nor was this all, for the films were covered with oil and dirt. Sprocket holes were torn. In fact the films looked as though they had had no attention for weeks. Now understand, Brother Richardardson, that this house pays for good service; also it pays good money for its projection. It has good equipment and does not scrimp on repairs. But what is the use of it all when we get such utterly vile junk as this in place of service?

Manager Seems Discouraged.

My manager seems very thoroughly discouraged, and you cannot blame him either. I, too, am at the end of my rope. I have succeeded in securing good equipment and have done everything possible to get high-class screen results, only to have it all kicked over and made of no account by failure of the exchange to give us what we pay for. If there is any possible thing to be done about this I am sure you will gladden the heart of many a discouraged projectionist and theatre manager."

Are They Mad.

What can I do. He whom the Gods would destroy they first make mad. And surely the ones responsible for the utterly impossible junk being sent out seemingly pretty well all over the country are mad. They appear to be trying their level best to butcher the goose that lays the golden egg. As nearly as I am able to figure the thing out the film men refuse absolutely to even keep the films in decent condition. Some of them apparently make no repairs at all. It looks like a barefaced attempt to compel the projectionists to do their repairing for them free of charge, so that they can save the inspection charges. Projectionists will do exceedingly well to take a firm stand against this outrage. There is absolutely no excuse under Heaven for any such imposition. Frankly, I am unable to understand the mental processes of men who do such outrageous things. They, as much as anyone else, are the direct losers. That is true, no matter how you view it. If they were the only losers we would not do any worrying, but the fact is it reacts to the huge damage of the entire industry and every one connected with it.

Projection Experience

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Concerning Examinations

Paul Snyder, projectionist, Belvidere, N. J., orders questions and handbook and asks where he can take examination in New Jersey and Pennsylvania.

New Jersey has no state license law, though some of the cities therein have—Jersey City, for instance. But the examinations are very far from being what they should be. Pennsylvania has a state license law, but just where the examinations are held I do not know. Presumably you can stand examination in Harrisburg, its capital city at any time. Write for information. Address the Governor's office and the letter will be referred to the proper officials for attention.

Queer Inventions

Some of us well remember when the phonograph first came out. Men exhibited the new wonder on the street corners, with a reproducer to which were attached as many as six earpieces, so that many could listen at once. Well, Samuel Stein, Williamsport, Pa., has an invention, Patent No. 1,307,323, which throws that performance into deep shadow. He gravely proposes to synchronize the projection with a phonograph, attach a telephone and then run lines to every seat in the theatre, equipping each seat with a telephone receiver. Next!

He Agrees

Walter C. Michel, Jersey City, N. J., agrees with Brother Fisher that the department should be printed on alternate pages, so that items may be clipped for pasting in a scrapbook. Says that he is a great clipper, magazinically speaking, and has experienced much trouble through mutilation of one article while clipping another on opposite side of a page.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"A Favor to a Friend."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Heart of Mine (Ballade Sentimentale), Smith.
1—D. At screening. 3:00. Dramatic Recitative, Levy.
2—T. Mary Worthington. 2:15. Theme.
3—T. I am your guardian and I tell. 2:45. Heavy Misterioso, Levy.
4—T. It's a forty-foot drop. 3:30. (Automobile effects.) Dramatic Suspense, Winkler.
5—T. Just because you see (stage performance). 1:15. Hunkatin (Half-tone One-Step), Levy.
6—T. Brother Louie who. 3:15. That Naughty Waltz (A la Jazz), Levy.
7—T. I've got it. 3:15. Jasmine (Morceau Characteristic), Kretschmer.
8—T. But keep away from her. 3:30. Savannah (One-Step), Rosey.
9—T. If I hold down my job. 3:00. Iris (Moderato Grazioso), Reynard.
10—T. Gloria Morning's apartment. 1:30. Gruesome Misterioso No. 31, Borch.
11—T. Lady, if you expect to. 3:45. A La Mode (One-Step), Rosey.
12—T. Until the present moment our. 1:15. Just a Gem (Intermezzo Amoroso), Tobani.
13—T. You will stay here, lady. 3:45. Theme.
14—T. There's your trunk. 2:00. Young April (Moderato Novelette), Cobb.
15—D. When Uncle arrives at Gloria's home (telephone bell). 2:30. Gay Butterflies (Allegro Giocoso Caprice), Gregh.
16—T. The little vixen put my. 3:30. La Comedienne (Moderato Caprice), Hosmer.
17—T. By the time dinner was. 1:15. Theme.
18—D. When scene fades to poverty home. 3:00. Andante Pathetique, Berge.
19—T. No one knows how I slaved. 3:00. Theme.
20—T. After a night's travel. 3:15. Scherzetto (from Symphonette Suite), Berge.
21—D. When Danny leaves. 1:00. Theme.
22—T. Ten days after Arnold's. 1:00. Romance D'Amour (Moderato Romance), Schonfeld.
23—T. With but two days of her (piano to action). 2:00. Theme.
24—T. But I gotta earn. 2:00. Vivo Finale (from Symphonette Suite), Berge.
25—T. Who are you? (glass crash). 3:00. Agitato No. 27, Andino.
26—T. Gloria Morning has. Theme (to end).

"Home."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

1—At screening. 2:30. Bal Scene (Allegretto), Nicode.
2—D. Shop. 1:15. Vielle Cranson (Moderato), Nevin.
3—T. Her mother. 2:00. Miracle of Love (Andante), McKee.
4—T. Beatrice Deering. Caprice (Allegretto), Reisenfeld.
5—T. In the excitement. 2:45. American Serenade, Herbert.
6—T. I'll need clothes, mother. 1:30. Canzonetta (Allegretto), Nicode.
7—D. Millie receives telegram. 3:00. Love In Arcady (Allegretto), Wood.
8—D. Mother sits on bed. 1:45. Miracle of Love, McKee.
9—D. Beatrice riding in car. 3:15. Caressing Butterfly (Allegretto), Barthelemy.
10—D. Train arrives at the railroad station. 3:45. Tarentella (Allegretto), Bohm.
11—T. Few joys come up to expectations of youth. 3:00. Valse a la Mode, McLure.
12—D. Maids gabbling. 1:30. Thoughts of Home (Moderato), Edwards.
13—D. Exterior—steps. 2:15. Midsummer (Allegretto), McQuarre.
14—D. Elmer and Millie meet in arbor. 1:30. Princess Pat Waltz (2nd No.—1st St.), Herbert.
15—T. Precious time flew by. 3:45. Little Billiken (Allegretto), Dottier.
16—T. Even breakfast. 2:00. Canzonetta (Allegretto), Godard.
17—T. Who is this fellow? 1:30. Bon Vivant (Allegro), Zamecnik.
18—D. Boy kisses maid. 2:30. Thoughts of Home (Moderato), Edwards.
19—T. Mrs. Rankin had never been the same. 1:30. Miracle of Love, McKee.
20—T. By the time. 2:00. Baby Doll (Fox Trot), Friml.
21—D. Millie receives letter. 1:30. Thoughts of Home, Edwards.
22—D. Guests laugh at photo. 1:15. Rockin' the Boat (Fox Trot), Frey.
23—D. Millie sits on bench. 2:15. Mighty Like a Rose, Nevin.
24—T. Bedtime. 2:15. Springtime (Allegretto), Drumm.
25—D. Elmer enters arbor. 4:00. Princess Pat Waltz, Herbert.
26—T. I'm afraid I can't. 3:45. Melodie, O'Hara.
27—T. Tom's necklace. 2:00. Intermezzo (Allegro), Arensky.
28—T. Mother's constitution. 1:30. Lament (Lento), Marle (Cello Solo).
29—T. I'll wait here. 2:45. Song Without Words (Andantino), Rebiko.
30—D. All meet husband. 2:45. Prelude (Moderato), Damrosch.
31—T. I'm sorry but we will request your room. 1:30. The Brook (Allegretto), Boisdeffre.
32—T. Having no knowledge of trains. 1:45. Perpetual Motion, Bohm.
33—T. From this night's experience. 1:30. Love Theme, Herbert.
34—D. Millie enters mother's room. 2:00. Miracle of Love, McKee.
35—T. Be it ever so humble. 1:30. Home, Sweet Home (Cello Solo).
36—T. For some reason. 1:45. Thoughts of Home (Edwards (Refrain) (to end).

"The Girl Alaska."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—Jealous Moon (Ballade Moderato), Zamecnik.
1—D. At screening. 2:45. In Norway (Selection of Norwegian Song), Itzel.
2—T. In a western seaport. 2:15. Theme.
3—T. The independence of pants. 3:45. A Norwegian Episode (Allegretto Con Festivito), Bendix.
4—T. Phil Hardley, who is also. 1:15. Theme.
5—T. Rocked in the cradle of the deep. 1:00. Rocked in the Cradle of the Deep (direct cue).
6—T. Skagway. 2:00. Capricious Annette (Moderato Caprice), Borch.
7—T. You lead me to the lake. 1:15. Theme.
8—T. The nameless ones who. (Watch for falling ice.) 2:00. Turbulence (Allegro Agitato), Borch.
9—T. Alaska's admiration. 1:45. Agitato No. 6, Kiefert.
10—T. The chief had passed into. 2:00. Andante Pathetique No. 10, Berge.
11—T. At last the lake. 2:00. Theme.
12—T. Look, Phil, there's a cabin. 4:00. The Playful Polar Bears, Trinkaus.
13—T. The start. 3:00. An Esquimo Wedding, Trinkaus.
14—T. The Pan Handle was. (Piano to action.) 2:00. Popular one-step.
15—D. When fight starts. 1:00. Agitato No. 37, Andino.
16—T. And then the lights went out. 1:30. Theme.
17—T. During the summer months. 1:30. Flirty Flirts (Intermezzo Rubato), Levy.
18—T. Day after day, Phil. :30. Theme.
19—T. Years ago in the States. 2:30. Ecstasy (Andante Moderato), Zamecnik.
20—D. When Phil looks at photo. 2:00. Theme.
21—T. I'll send Peters. (Sleigh bells.) 3:45. A Trip to the North Pole (Characteristic One-Step), Zamecnik.
22—T. Unable to find his dogs. 1:15. Dramatic Agitato No. 38, Minot.
23—T. After hours of travel. 2:30. Heavy Misterioso, Levy.
24—D. When Molly disrobes. 1:00. Theme.
25—T. Later that day prospectors. 2:30. Babillage (Intermezzo Allegretto), Castillo.
26—T. The first stop is Fairbanks. 2:00. A La Mode (One-Step), Rosey.
27—T. Alaska and Co. Theme (to end).

"The Ace of the Saddle."

Released by the Universal Film Manufacturing Company.
Prepared by M. Winkler.

Theme—Flirty Flirts (Melodious Intermezzo), Levy.
1—S. At screening. 3:45. Western Rodeo, Minot.
2—T. I have been missing a lot. 1:05. Western Moderato, Bach.
3—T. Pinkerton County was blessed. 4:25. Birds and Butterflies (Characteristic Intermezzo), Levy.
4—T. While "Home Sweet" Holmes. 1:05. Love Theme.
5—T. Official Business was not. :03. Piano Solo (Improvise to action).
6—S. Girl begins to play second number. 1:50. Naughty Waltz (Popular) (to be played as piano solo).
7—S. Girl stops playing piano. :15. Tacet.
8—S. Girl again begins to play. 1:50. Because You Say Goodbye, Levy (as piano solo).
9—S. Girl leaves piano. :20. Tacet.
10—T. Pinkerton County has made. 4:05. Love Theme.
11—S. Street scene in village. 2:05. Comedy Allegro, Berg.
12—S. Cheyenne Harry and his friend leave the store. :50. Humorous Drinking Theme, Roberts.
13—T. And still another went. 3:25. Sinister Theme, Levy (watch shots).
14—T. Then Cheyenne did the. 1:05. Characteristic Barcarolle (Moderato), Conterno.
15—T. That afternoon it was. :55. Continue pp.
16—T. The meeting of the Yucca. 2:05. Stampede (Western Allegro), Simon.
17—T. I am a man of peace. 4:10. Half Reel Hurry, Levy (watch explosions).
18—T. The water hole. 1:15. Continue pp.
19—T. It was great to be. 2:10. Love Theme.
20—T. Cheyenne had done a lot. 1:05. Comedy Hurry, O'Hare.
21—T. Again the raiders. 2:15. Galop No. 7, Minot.
22—T. A speedy trial. 2:45. Melody (Moderato), Kretschmer (ad lib. tympany rolls during exterior scenes).
23—S. Gun men enter court room. 2:30. Hurry No. 33, Minot.
24—S. Girl coming out of chimney. 1:05. Dramatic Agitato, Hough.
25—T. Gimme a gun. 1:35. Continue pp.
26—S. Close-up of girl at window. 1:05. Agitato No. 49, Schephert (watch shots).
27—T. Once more a man of peace. 1:10. Love Theme.
28—T. It sure was going to be. :45. Continue ff.
29—T. With the coming of night. 4:30. Finale from "Arlele" (Allegro), Bach.
30—T. A year later. 2:25. Love Theme (to end).

"The Praise Agent."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—Serenade Romantique (Characteristic Romance), Borch.
1—D. At screening. 2:30. Babillage, Castillo.
2—T. I'm going to try out my speech. 1:30. Scherzetto (From Symphonette Suite), Berge.
3—T. Bella Waters saved. 3:00. Comedy Allegro, Berg.
4—T. Stanley Adams, a lawyer. 3:00. Marionette (Capricious Allegretto), Arndt.
5—T. The press agent lands on his feet. 2:45. Theme.
6—T. The sweets of notoriety. 4:15. Valse Moderne, Ripsey.
7—D. When Nell joins Jack. 2:30. Theme.
8—T. Nell and I are going to get married. 1:30. Birds and Butterflies (Allegretto), Vely.

9—T. Still without a job, Marjorie. 3:45. Flirtation (Allegretto), Cress.
10—D. When women stop governor. 1:15. Hurry, Minot.
11—T. And later in the afternoon. 4:00. Valse Divine, Rosey.
12—T. Hidden away in an apartment hotel. :45. Theme.
13—D. When scene fades to Jack rescuing Nell. :15. Agitato No. 6, Kiefert.
14—T. That sounds like a moving picture. 2:45. Flirty Flirts (Intermezzo Rubato), Levy.
15—T. Jack Bartling has forgotten you. 4:15. Carnations (Allegretto Moderato), Miles.
16—T. You must listen to me. 3:45. Impish Elves (Intermezzo Capricioso), Borch.
17—D. When Jack enters telephone booth. 1:15. Theme.
18—T. But Jack's from Missouri. Electric door bells, Butterfly Dance (Allegro Moderato), Miles.
10—T. Meanwbile the soap coupons. 4:45. Budding Spring, Platzman.
20—D. When Nell sees Jack. 3:00. Theme.
21—T. A burglar through our window. 2:15. Western Rodeo, Minot.
22—T. Back Home. 2:15. Capricious Annette, Borch.
23—D. When Jack counts coupons. Theme (to end).

"The Way of a Woman."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Theme—Love Theme (Molto Rubato), Abbott Lee.
1—S. At screening. 2:30. Southern Reverie, Bendix.
2—T. Where is your pride. 2:10. Theme.
3—T. On the other side of the. 3:45. Poem (Moderato), Flbich.
4—T. Nancy's martyrdom was not. 2:45. Hunkatin (a half tone), Levy. (As piano solo).
5—T. Why didn't you let me know. 2:15. That Naughty Waltz, Levy.
6—T. How could you have lied to. 2:05. Theme.
7—T. At her lawyer's house. 1:05. Love Song (Moderato), Puerner.
8—T. After five years of. 2:30. Sparklets (Moderato), Miles.
9—T. Then followed the story. 1:25. Dramatic Narrative (for scenes of reminiscence), Pement.
10—T. Wait a moment. 2:40. Dramatic Suspense, Winkler.
11—T. The next day at noon. 5:20. Serenade Romantique, Borch.
12—T. What shall I do with these. 3:40. Theme.
13—T. Then followed a period. 3:05. Flirty Flirts (Intermezzo Rubato), Levy.
14—T. It isn't always so easy. :50. The Vampire (Dramatic), Levy.
15—T. Out in the Westchester. 4:05. Golden Youth (Waltz), Rosey.
16—S. Young man begins playing the piano. :55. You Cannot Shake That Shimmie Here (Popular Song) (a piano solo).
17—T. Mrs. Trevor came down here. 2:25. Dramatic Recitative, Levy.
18—T. Did you ask that woman. 1:55. Theme.
19—T. With the death of Nancy's. 2:05. Come Where Thy Love Lies Dreaming, Forster.
20—T. Nancy, could you ever find. :25. Continue ff (to end).

"Dangerous Nan McGrew."

Released by Christie Film Company.
Prepared by Filmusic Studios.

1—At screening. 1:49. Perpetual Motion, Borch (Start allegretto—increase to allegro to action).
2—T. And now the West. 3:09. Pearl of Iberia (Allegretto), Helmesberger.
3—D. Insert of typewritten letter. 1:49. Withered Flowers No. 41 (Moderato), (Berg Series).
4—T. I've got it. 1:10. Fads and Fancies (Allegretto), Gruenwald.
5—T. Then Dead Dog came back. 3:23. Wild and Woolly, No. 52 (Berg Series).
6—D. Flash to Hezekiah in railroad coach. :50. Little Serenade (Moderato), Grunfeld.
7—D. Hezekiah pulled on to horse. 2:58. Stampede, No. 5 (Berg Series).
8—T. Tenderfoot, that air dangerous. 1:22. Misterioso Agitato, No. 66 (Berg Series).
9—T. Whar's that tenderfoot. 1:18. Erl King (Allegro), Schubert.
10—T. 'Scuse me while I. :51. Funeral March of a Marionette, Gounod.
11—T. Now—there's the money. 2:50. Wedding Blues (Fox Trot), Friml.
12—T. They tell me stranger. 1:11. Slimy Viper (Allegro), Borch.
13—T. With his heart in. :46. Wedding March from Lohengrin, Wagner (watch for shot).
14—D. Fake bad man shoots up. ILlO. Hurry No. 4, Lake.
15—D. Nan kisses parson. :35. I'll Love You More for Losing You Awhile (chorus only) (Egan and Whiting).

"Upstairs."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Theme—That Naughty Waltz (Valse Unique), Levy.
1—At Screening. 2:45. Fairy Phantoms, Johnson.
2—T. Just wait until she. 1:40. Tari (Comedy one-step), Kaufman.
3—T. Jazzing the afternoon tea. 3:50. Hunkatin, Levy.
4—T. For two years I've been. 2:30. Theme.
5—T. What would you do for. 2:55. Mysterious Nights (Valse Dramatic), Berg.
6—S. Elsie standing on trunk. 2:30. Cho Chu San (Japanese Fox-trot), Samuels.
7—T. Let's bring upstairs. 1:40. Eccentric Comedy Dance, Roberts.
8—T. Hawk-eyed Murphy, the. 1:15. A La Mode, Rosey.
9—T. Where did you learn to. 5:00. Theme.
10—T. I'm not mistaken. 3:55. Intermezzo (Allegretto), Pierne.
11—T. Buy me a dress and coat. 3:50. Karzan (fox-trot), Dumage.
12—T. At the Barrison home. 1:55. Birds and Butterflies (Intermezzo), Vely.
13—T. Madamoiselle, your presence. 3:10. Valse Moderne, Rosey.
14—T. Miss McFarland. 2:10. Humorous Drinking Character, Roberts.
15—T. Miss Follow-Me. 2:35. Theme.
16—T. There's that dress. 2:50. Series Comique (Trombone Sneeze), Sorenson.
17—T. Miss Bluffum. 2:50. Modern Shimmie Dance.
18—T. You certainly are not. 1:20. Serpentine Dance, Herman.
19—T. Pardon, Miss, may I lead. 2:20. Comedy Allegro, Berg.
20—T. What are you doing in that outfit. 5:50. Half Reel Hurry, Levy.
21—T. Mr. Barrison, here is your. 2:15. Andante Appassionato, Castillo.
22—T. Duck, Elsie, for the love. 2:50. Withered Flowers, Kiefert.
23—S. Woman running about for her shoes. 3:15. Theme (to end).

"The Witness for the Defense."

Released by Famous Players-Lasky.
Prepared by George W. Beynon.

Theme—Rosemary (Andante)—Elgar.
1—At screening. 2:30. The Fields of Bally-Claire. Huntzinger & Dilworth.
2—T. In the house next door. 2:00. How Can I Forget (Valse Lente), Berlin.
3—D. Dick enters garden to Stella. 3:00. Theme.
4—T. But dreams of a happy. Farewell to the Sowers, Hildreth.
5—T. India, moonlit land. 3:30. A Song of India (Andantino), Rimsky-Korsakow.
6—D. Stella reading letter. 1:00. Theme.
7—F. Throughout the sleepless night. 2:45. Indian Wall, Dvorak.
8—T. Back in the little garden. :45. Theme.
9—T. One short year later. 1:30. Egyptien Dance (Allegretto), Friml.
10—F. End of dance. 2:15. Arabian Nights (Andante), Mildenberg.
11—T. With no means of escape. 2:00. Kashmiri Song (Moderato), Wood-Ferde-Finden.
12—T. In camp. 3:00. On the Bosphorus (Dramatic Andante), Gauvais.
13—T. With night coming on. 1:00. Dramatic Tension, Andino.
14—T. Thresk used a big game hunt. 4:00. Danse Arabe (Allegretto), Tschaikowsky.
15—D. Stella gets revolver. 1:45. Misterioso (Dramatic), Borch.
16—T. The slow down. 1:30. Dramatic Agitato, Borch.
17—T. With all the circumstantial. 2:00. Bengal Bay (Moderato), Grant.
18—T. With the sensation of the trial. 3:30. Ballet Egyptien No. 3 (Dramatic), Luigini.
19—T. Mrs. Ballantyne Acquited. Theme (Play pp—just a hint).
20—T. Mr. Thresk, how can I thank you. 2:00. Ballett Egyptien No. 4 (Pathetic), Luigini.
21—T. In London. 2:30. Yesterlove (Andante), Borch.
22—T. Back in the old home. 3:00. Theme.
23—T. The first love. 3:00. Prelude "Cyrano," Damrosch.
24—Dick dearest. (letter), 1:00. Theme.
25—D. Thresk enters. 2:15. Dramatic agitato, Minot.
26—T. I believe you. 1:00. Theme (to end).

"The Valley of the Giants."

Released by Famous Players-Lasky.
Arranged by George W. Beynon.

Theme—The Valley of the Giants, Waterson.
1—At screening. 2:00. Scenes Poetiques (In the Woods), Godard.
2—T. Now after four years. 2:30. Girl in the train (selection), Fall.
3—T. As the stage runs only. 2:30. Theme.
4—T. Yer dad. 2:45. June Barcarolle (Pathetique), Tschaikowsky.
5—T. Colonel Pennington. :45. How'd You Like to be My Daddy, Snyder.
6—T. The old home. 3:30. June Barcarolle, Tschaikowsky.
7—T. The next morning. 2:00. The Trousseau Ball (from "Tumble In"), Friml.
8—T. Brice finds deserted cave. 1:30. Continue at N.
9—T. That night. 1:00. Springtime (Valse Intermezzo), Drumm.
10—T. In the morning Brice. 1:30. Dramatic Tension, Andino.
11—D. Beginning of fight. 1:00. Hurry No. 1771, Carl Fischer.
12—T. By gar, I no want. 1:15. Intermezzo (Moderato), Huerter.
13—T. Zee train, she run away. 1:30. Galop No. 1, Langey.
14—D. Wreck-train going over bank. (crash) :30. Theme.
15—T. Buck Ogilvie arrives. 1:45. "Bob" (Allegretto), Kaplan.
16—T. While Buck. :30. 1st strain of Theme.
17—T. Won't you let me thank you. 1:15. Theme (chorus slow).
18—T. I've come to sell. 1:15. No. 2 Scenes Poetiques (On the Mountain), Godard.
19—T. Judge Moore. 2:00. Continue a little faster.
20—T. Soon the country side is. 1:45. No. 3 Scencs Poetiques (In the Village), Godard.
21—T. Now it's up to us. 1:45. If You But Dreamed (Valse), Sheppard.
22—D. As girl appears on steps. :30. Won't You Help Me Out, Friml.
23—T. I'll need a good lawyer. 3:30. Sparklets (Moderato), Miles.
24—T. While the council. 2:30. Reverie (Lento), Drumm.
25—T. By night Brice. 2:00. Adele (Valse Lento), Briquet.
26—T. Aided by the champagne. 1:00. I've Got My Eye On You, (Moderato), Strickland.
27—T. But in the meantime. 4:00. L'Arlesienne (Andante), Bizet.
28—T. If Uncle agrees to haul. :30. Theme.
29—T. Jules and his gang. 3:30. Hurry, Borch.
30—T. Pennington gave it to me. :30. Dramatic Agitato, Borch.
31—T. The council arrives. 1:45. Romance (Andante), Karganoff.
32—T. Once More. 2:15. Theme (to end).

Live News from Everywhere

MARYLAND LEAGUE ELECTS OFFICERS

William E. Stumpf Is Now the Secretary While J. Louis Rome Fills the Office of Treasurer

SEVERAL vacancies having occurred in offices of the Exhibitors' League of Maryland, two appointments were made at the meeting of the board of directors which was held on Tuesday, August 19, at the new headquarters of the league in the Palmore and Homand Building, 420 City Hall Plaza. Charles B. Eyer tendered his resignation as secretary, which was accepted by the board, and William E. Stumpf, manager of the Goodtime Theatre, was appointed to this office for the remainder of the term. J. Louis Rome, manager of the Baltimore, Broadway and Arcadia theatres, was appointed treasurer, that office having been made vacant by Mr. Stumpf.

Membership Is Increasing.

Three applications for membership to the league have been made by August Phal, manager of the Monument Airdome, Monument and Rose streets; J. Leo McDonald, manager of the Pictorial, Baltimore street and East avenue, and Harry B. Durkee, proprietor of the Community at Hamilton.

Wallace High in Politics.

Papers have been filed by C. Wallace High, manager of the W. H. Film Exchange, 420 City Hall Plaza, to become a candidate for the House of Delegates of Maryland from the Second District of Baltimore City on the Democratic ticket. Mr. High has been associated with the film business for three years. Mr. High is a graduate of St. John's College, class of 1909. Recently Mr. High took over the management of the Fairyland and Fairmount theatres of this city.

Clarence Eiseman Opens Office.

Clarence Eiseman before going into the army was the manager of the Mutual Exchange in Baltimore, and was connected with several companies since he was released from service. He has opened an office at the Palmore and Homand Building, 420 City Hall Plaza, and will act as the Baltimore representative for the Exhibitors' Film Exchange, of Washington, D. C., and will handle state rights productions.

Crippled Children Entertained.

About twenty crippled children from the Kernan Hospital for Crippled Children were taken to Ford's Opera House on Tuesday, August 26, to enjoy their annual moving picture entertainment at this playhouse to see Lyman H. Howe's moving pictures. The children were the guests of Charles E. Ford, manager of the theatre, and were taken there by Miss Hattie A. Remington.

New Parkersburg House.

A moving picture theatre which will cost approximately $60,000 is to be built at Parkersburg, W. Va., by the Smoot Amusement Company. The plans call for a building to measure 50 by 104 feet, to be constructed of brick and two stories high.

Plan to Reincorporate Garden.

The reincorporation of the Garden Company, which has control of the Garden Theatre, Lexington street at Park avenue, is now being arranged for, according to reports, under the laws of the State of Maryland. This action is being taken, it is said, due to the company having originally been incorporated in Delaware, and now the controlling interests wish to make a Maryland concern of it.

Projectionist Married.

J. C. Whalen, projectionist at the Plaza Theatre, Broadway and Gay street, who is a member of the Operators' Union Local 181, and Miss Zoe A. Luck were married at Ellicott City, Md., by the Rev. Snyder on Friday night, August 15. The young couple were accompanied by Mrs. Walter Jones, sister of the bride, and Mrs. Joseph Whalen, mother of Mr. Whalen, also attended the ceremony. Mr. and Mrs. Whalen will reside at 1701 Gorsuch avenue.

Announces Engagement.

The engagement of Miss Alvina Lens to J. Leo McDonald, manager of the Pictorial Theatre, Baltimore street and East avenue, has been announced by Mrs. Elnora Lens, mother of Miss Lens, 2500 Fait avenue.

Rochester News Notes

Another Large House for Geneva.

GENEVA is to have another large picture house, according to L. G. Brady, who until recently was manager of the Regent and Strand theatres. Outside people associated with Geneva capitalists are backing the proposition, but as yet the site has not been selected. Mr. Brady says that once a suitable site is chosen little time will be lost in starting the work.

Theda Bara Surprises University.

Charmed by the scenic beauty of the Finger Lakes region when she filmed a recent picture on Cayuga Lake, near Ithaca, Theda Bara has returned to spend several weeks in the region. She is stopping at the Glen Springs Hotel at Watkins Glen. She is daily touring the Finger Lakes Trail and says that the scenery is beyond compare. When the screen vampire was at Ithaca recently she startled the throngs attending the Cornell centennial by appearing barefoot and clad only in a smile and a bathing suit.

Kodak Students Reunite.

More than 200 students of the Kodak Park School of Aerial Photography will return to Rochester on August 30 for a two days' reunion and conference. During the war the school was housed in the big paper mill of the Eastman Kodak Company at Kodak Park, and the meetings will be held at the park.

Dorothy Phillips at the Left as the Daughter of Red Russia and at the Right as the Pampered Product of American Society in Her Newest Universal, "The Right to Happiness."

Absolutely No Excuse
For you to be looking at anything else but this picture of Constance Binney, pretty Realart star.

Pittsburgh News Letter

Altoona Houses Being Improved.

A. NATOPOULOS, of the Paramount, Olympic and Palace Theatres, Altoona, is remodeling and enlarging the first mentioned. The Paramount was closed the latter part of July, and, as the work is about completed, the opening date will probably be September. The capacity will be increased from 700 to 1,000.

McCauley Takes Juniata.

B. F. McCauley has taken over the Juniata Theatre and is remodeling the same. He has purchased Power's 6-B Cameragraphs and other equipment.

Tolley Celebrates.

"Ted" Tolley, shipper of the Standard Film Service, Pittsburgh, on Thursday, August 21, celebrated the completion of seventh year of service for that firm.

Robson Represents Saunders.

Claud Saunder, exploitation manager of the Famous Players-Lasky Corporation, New York, announces as his representative for the Pittsburgh district Mr. William N. Robson, of Pittsburgh.

Short Notes.

The Monessen High School, Monessen, Pa., and the Parkersburg High School, Parkersburg, W. Va., have both installed Simplex projectors and other equipment purchased through the Hollis, Smith Morton Company, Pittsburgh.

Saul Meltzer is the newest addition to the road force of the Pittsburgh Select Exchange. He started his career as an assistant shipper in this exchange, and has become a full-fledged salesman.

Assistant Manager Harry Reiff, of the Pittsburgh Universal, has returned to his desk after a week's motoring trip to New York.

Simplex projectors are being used at the Nixon Theatre, Pittsburgh, for the showing of "The Fall of Babylon," which has just begun an indefinite run here. The machines are in charge of Louis Schwartz and Joe Estey, the operators who travel with the company.

The Palace Theatre, Charlerol, Pa., has installed two new Power's 6-B Cameragraphs.

A. E. Rosenberg, foreign representative for Fox, and Clayton Sheehan, district manager for the same company, spent several days in Pittsburgh recently.

H. C. Bowers, of the Broughton Theatre, Broughton, Pa., has returned home from a visit to his son in Denver.

THE PRINCE OF WALES VISITED ST. JOHN

And Emphasized Fact That the New Brunswick City Is Really on the Map and Also a Hustler

ST. JOHN, N. B., was always on the map, but the trouble was that some people did not know it. Since the visit of the Prince of Wales thousands of persons will know that the city exists and will recognize it when they see it in the movies. Picture men were out in full force during the two days' celebration, and hundreds of feet of film were taken of the many festivities and ceremonies arranged in honor of the Prince and the returned soldiers who gathered in the city to meet him.

On August 14 a parade was held, thousands of persons lined the streets and the movie men shot pictures of that. They took views of all the city and went out to Rothesay to get good prints of the house where His Royal Highness was to be entertained at a garden party.

Among Those Present.

Among the men present were W. K. Whipple, Universal Film Service; J. P. Tresilian, Universal; Tracy Matheson and George Doran, Kineograms; Daniel Maher, Gaumont; E. J. Savage and M. W. LaRue, Pathescope; K. W. Fassold and Bert Mason, Pathe; A. A. Chersterfield, Underwood and Underwood. Walter Golding, of the Imperial Theatre, gave great assistance to the picture men, and every opportunity was afforded them to accomplish their work by officials of the provincial government and the city. J. V. Berrie was detailed to look after them, and Inspector Robert Crawford, of the Military, was in charge to see that the correspondents and movie men got everywhere and saw everything.

March Donated Films.

R. G. March, of the Specialty Film Import at St. John, donated a number of films for the reception given by the Commercial Travelers' Association to the visiting returned soldiers. Nine thousand men and their friends were present, and a Harold Lloyd and other films were heartily enjoyed. Mr. March made all arrangements and operated the machine failing another operator, for which he received the gratitude of the committee in charge. The Exhibitors' Distributing Corporation also gave a film, which was appreciated.

Elaborate Decoration the Rule.

The theatres all had elaborate decorations, and many of those on city buildings being the work of Fred Stringer of the Imperial staff.

Mr. and Mrs. G. A. Margetts were guests at the reception given at the Government House Rothesay for the Prince of Wales. Mr. Margetts is manager of the Canadian Universal Film Company for the Maritime Provinces.

Pictures in Record Time.

A record for quick showing of pictures was that made by St. John, N. B., when the motion pictures taken of the Prince of Wales' visit to St. John were rushed to New York and Montreal on Friday evening's train by special messengers both from the Pathe and Kinogram companies and shown on the screen at the Imperial, Unique and Star theatres on Monday afternoon. Frank Fitzgerald went with the pictures to New York. The Soldiers' Joy Day parade was included in the reel.

Other views of His Royal Highness were given at the Imperial, which pictures were photographs taken by the King's own photographer at St. John, N. B., and form part of the series which will be sent to the King and Queen. Mr. Brooks has secured one picture of the cameras pointed at the heir apparent to the British throne. Large and enthusiastic crowds viewed these pictures each of the three days they were shown.

Popular Pianist Married.

Miss Mabelle Cole, who has been for eight years the pianist at the Lyric Theatre, was recently married to W. H. Lund, of St. John. The wedding took place in Sackville, N. B. On Wednesday the members of the Lyric Stock Company presented Mrs. Lund with a handsome piece of silver. Steve Hurley made the presentation. F. G. Spencer also presented Mrs. Lund with a beautiful wedding present.

"How Many Cards'll You Have?" Asked This Lobby for "The Outcasts of Poker Flat."
The Los Angeles Superba put over a novel stunt with cards and a roulette wheel for this Harry Carey Universal attraction.

TORONTO'S MAYOR OPENED DANFORTH

New Eighteen Hundred Seat Picture Theatre Commenced Business Career on August Eight

TORONTO'S latest moving picture palace, the Danforth Theatre, near the intersection of Danforth and Broadview avenues, was formaliy opened to the public on Monday, August 18, by Mayor Church, of Toronto, who congratulated Messrs. Jule and J. J. Allen upon the fine addition to their array of moving picture theatres in Toronto and throughout Canada. The opening ceremony was also graced by a number of aldermen and other local celebrities, including Controller W. D. Robbins, Alderman Johnston and Alderman Ramsden.

Jennings Is the Manager.

The new house, which is managed by H. G. Jennings, a veteran Canadian exhibitor, is both large and good. The seating capacity is 1,800. A distinctive feature is that the theatre has five front entrances and the lobby is exceptionally large, so that congestion is avoided. The arrangement is such that the front of the balcony practically starts just over the rear orchestra seats. This gives an impression of almost continuity from the orchestra pit to the back row of the balcony.

A Ten-Piece Orchestra.

The orchestra consists of ten pieces under the direction of William Handorf, a Toronto violinist.

The exterior of the house is in the Adam stylе of architecture, in tapestry brick trimmed with limestone. The windows are fitted with stained glass.

Provision has been made for a parking space to accommodate one hundred cars. The private park has been illuminated and a watchfui eye is kept on the automobiles while the occupants are inside the theatre.

The policy adopted by Manager Jennings is to change programs twice each week and to conduct matinees daily.

Many Managerial Changes.

One of the most important recent developments in moving picture circles of Canada has been the change in management of a number of theatres in Montreal, Toronto and Ottawa. A switch has directly affected three prominent houses. Harry Pomeroy, formerly part owner and manager of the Tivoli Theatre, Montreal, has become manager of the Strand Theatre, Ottawa, in succession to Archie Laurie, who has been appointed manager of the new Alhambra Theatre, Toronto. Pomeroy was also formeriy manager of the Holman Theatre, Montreal, which is controlled by Canadian Universal interests, and of the Globe Theatre, Toronto.

Was Manager of Midway.

Laurie first sprang into prominence as the manager of the Midway Theatre, Montreal, where his lobby displays were a sensation. He is now in charge of one of the finest and largest uptown theatres in Toronto.

Pomeroy disposed of his interest in the Tivoli Theatre, Montreal, to J. Marcus, of St. John, N. B.

Herb Jennings, formerly manager of the Strand Theatre, Ottawa, and more recently the manager of Allen's Bloor Theatre, Toronto, has become the manager of the new Allen's Danforth Theatre, Toronto.

Archie Laurie, one of the principals in the switch, recently spent a couple of weeks in New York, and during his absence the Strand, of Ottawa, was managed by James Davidson, salesman for Regal Films, Limited, Toronto.

Toronto Operators' Demands.

The Moving Picture Operators' Local, of Toronto, through its business agent, William Covert, has presented a new contract to the local exhibitors to take effect in the immediate future.

The operators ask for a regular wage scale of 90 cents per hour, regular working hours from 9:30 a. m. until 11 p. m. in theatres giving continuous performances, a minimum of four working hours in a day for each operator and extra pay for the special screening of pictures before or after regular hours and for the removal or putting up of posters during extra time. The operators also request a fee of $1 for each time that they are required to "change" films.

Four Hours the Minimum.

In the case of theatres which give distinct matinee and evening performances the regular hours for the operators are to be from 2 to 5 p. m. in the afternoon and from 7 to 11 p. m. in the evenings. "Time-and-a-half" rate is demanded for the special screening of pictures outside of regular hours in any theatre.

Under the agreement presented by the men no operator can be hired to work for less than four hours each day and for six days of the week, making the minimum time for a week of twenty-four hours.

The Franeals Changes Hands.

The Francais Theatre, St. Catherine street, East Montreal, has been purchased by T. P. Birchall, president of Loew's Montreal Theatres, Limited, with the intention of turning the Francais into a second Loew house for Montreal.

The purchase price is in the neighborhood of $350,000, this amount covering the cost of an adjoining property for an extention of the theatre buiiding. As soon as plans are completed the work of reconstruction will be undertaken. It is expected that the alterations will cost another $100,000. The theatre, when finished, will seat 2,000, and will be ready for the first performance in December.

Will Present Pictures Chiefly.

It is understood that the policy of the theatre will be to present moving pictures chiefly, and also as many "dumb acts" as possible, because of the prospective French-speaking patrons. The Francais will now probably come into direct competition with the St. Denis Theatre, which is one of the largest theatres in Canada.

Another recent development was the sale of a large property facing Phillip square, Montreal, for the erection of a moving picture theatre. The sale was made to Louis A. Dubrule, who has organized a theatre company. The property was bought from the Yorkshire Insurance Company for the sum of $200,000, according to the registered deed. It has been intimated that the theatre, when built, will become one of the Allen chain.

Gage Is in Full Charge.

H. L. Gage, formerly of Regina and more recently of Winnipeg, Manitoba, has been appointed superintendent of construction and supply for the fifty odd Allen theatres throughout Canada by Messrs. Jule and J. J. Allen. Mr. Gage has moved to Toronto, where he will make his permanent headquarters and from which place he will hold general direction over all building and maintenance operations for the numerous houses, new and old.

Mr. Gage has been succeeded as construction superintendent of the theatre at Winnipeg by James M. Morton, a Winnipeg civil engineer.

The new Allen Theatre at Winnipeg is being rushed, and will be finished in December, according to preesnt schedule.

Allens Are Getting Ready.

The Allens are getting ready to open new theatres in half a dozen different Canadian cities. Four new houses are nearly completed in Toronto alone, these being the St. Clair Theatre in the North End, Parkdale Theatre in the West, Beach Theatre in the East and College Theatre, near Dovercourt and College streets.

The Alhambra Theatre, which has come under the direction of Archie Laurie, is one of the new houses on the string controlled by Regal Film interests.

With the opening of so many new theatres in Eastern Canada good managers are at a premium.

Allens Start Vancouver House.

Work will be started in September in Vancouver, B. C., on the erection of a new theatre for Messrs. Jule and J. J. Allen, of Toronto. A local hotel property has been secured as the site for the theatre.

A conference was also recently held in Vancouver to discuss a proposal to erect an auditorium in the city to seat several thousand people and to accommodate a wide variety of exhibitions, shows, conventions and other features. It is proposed to have two halls or auditoriums in the one structure, one of the audi-

This Is "Broken Commandments." The Silence, However, Is Unbroken.

Gladys Brockwell and Tom Santschi conduct a pretty squabble over a bowl of sweet peas in this forthcoming Fox release.

toriums to be considerably smaller than the other. Special film road shows would be accommodated in either of these halls, according to equipment plans. It has been decided to hold a meeting of prospective stockholders in the company next November.

Sells Tickets for Flights.

Manager Rotsky, of the new Grand Theatre, Montreal, showed both progressiveness and aggressiveness recently when he arranged for the sale of tickets for aeroplane trips from the box office of the theatre. Announcement was made that arrangements had been made for flights twice daily from Bourassa's Farm, near the Country Club at St. Lambert, under the auspices of the Canadian Aero Film Company, Limited, which was recently organized to take moving pictures from aeroplanes for various purposes.

The downtown ticket office for the flights, which started on August 17, was established at the new Grand Theatre, and the house received considerable advertising from the plan.

Detroit News Letter

Shafer Will Open the Washington.

FRED SHAFER has arrived in Detroit, and will open the Washington Theatre under the control of William Fox, to whom the lease passes on Labor Day. It will be closed for a few weeks while interior alterations and improvements are made. When it reopens it will be continued as a high-class motion picture house. The first Fox attraction to be shown will be "Checkers."

Will Not Play Fox Exclusively.

Mr. Shafer says it is not his intention to play Fox pictures exclusively, but that he will always be glad to consider the productions of other companies.

Mr. Shafer was formerly in Detroit as manager of the Liberty and Adams theatres for John H. Kunsky. For the past ten months he has been associated with William Fox as manager of several of his Eastern theatres.

A New Big House.

A big Detroit theatre is to be erected in the residential section known as La Salle Gardens. The promoters are Charles W. Munz and Bert R. Williams, the latter now manager of the Palace Theatre, Detroit. A company has been organized with a capital stock of $275,000, and work on the structure is to start at once. The house will seat about 1,800, and be exclusively for motion pictures.

Pictures for Powers.

The Powers Theatre, Grand Rapids, will play pictures for at least the next three months. This is in reality a legitimate playhouse, and usually plays legitimate attractions four nights out of every week, but owing to the actors' strike the management has decided to protect itself by playing pictures at least for three months opening in September, and notices to that effect have been sent the various Detroit film exchanges.

New House for Cheboygan.

Fitzpatrick & McElroy, operating theatres in three states, have leased property in Cheboygan, Mich., and are having plans drawn for a new $50,000 picture house to be erected there. Recently this concern opened a theatre in Alpena, and after they complete their Cheboygan house will extend their circuit to other Michigan towns.

Larry Hayes, for the past eighteen months with the Arthur S. Hyman Attractions, has resigned to become exploitation manager for the Minter-United Amusements.

William Marshall, for the past twelve years with the Butterfield Circuit, will manage the Fuller Theatre, Kalamazoo, when it reopens Labor Day.

Herb Well, of Port Huron, will entertain the members of the Michigan Screen Club at his summer home on Lake Huron some time in September.

THE TEXAS BUILDING BOOM CONTINUES

Scores of New Picture Theatres Are Now Being Erected or Planned All Over Lone Star State

THE building boom continues in Texas. Scores of new moving picture theatres are going up in all parts of the state, while announcements of others are being made daily.

Dallas is to have a new suburban theatre which will be built at once in Oak Cliff, a nearby suburb, by G. R. White, owner of the Bluebird in this locality.

Will Cost $40,000.

The new house will cost $40,000, and will have a seating capacity of 1,200. There will be rest rooms for women and a nursey for children. The theatre will handle first-run attractions and have a $10,000 organ.

New House for Mineola.

At Mineola in east Texas, R. J. Gaston is building a new theatre which will cost $20,000. R. T. Hooks has leased it, and hopes to open it within the next few months.

At Electra, an oil field town, two new moving picture theatres are being built. The Princess at Denton is being entirely remodeled.

Higher Admissions for Dallas.

Commencing September 1 it is probable that all the moving picture shows in Dallas will increase their admission prices. The matter of a general increase has already been discussed by the exhibitors.

Added to the increased cost of booking films which will be effective after that date comes the demands of the musicians' union and the moving picture operators' union for increases in salaries. These two organizations are framing demands for new scales of pay which they will shortly submit to the exhibitors.

Wiel Returns to Hulsey.

Lieut. Nash Wiel has returned from France, and is again associated with the Hulsey enterprises.

Cohen Goes on Road.

Gus Cohen, formerly with the Cycle Park Theatre, is now with the Matinee Film Company as traveling salesman.

Indiana News Letter

Pictures Will Aid Fire Marshal.

VISITORS to the State Fair at Indianapolis this year will be treated to a number of free motion picture shows. Under the direction of the state fire marshal space has been set off in the old Art Hall for the erection of a screen, and pictures will be shown daily.

"The Fire Demon," one of the films to be presented, shows the various fire hazards, including the defective flue, the rubbish-filled basement, the over-heated electric iron, and explains in a most effective way how these and many others may be eliminated.

For Fire Prevention Campaign.

State Fire Marshal Friedly believes that those who see the pictures will better understand why Indiana has an annual fire loss of six to seven million dollars, and how it is possible to eliminate many of the causes of the fires. The films will be used following the fair in a state-wide educational campaign on fire prevention.

Prospect Theatre Opens.

The pretty new Prospect Theatre, situated at the corner of Prospect street and Churchman avenue, Indianapolis, was formally opened Sunday, August 17, to capacity crowds.

The theatre, operated by Virgil E. Burris, is one of the most beautiful neighborhood houses in the city. The interior is decorated in mahogany and contains both a ladies' and men's rest room. The house is strictly fireproof, and is equipped with an up-to-date ventilating system, which changes the air in the building every three minutes.

The Eternal Triangle

Made up of Theda, Miss Bara and Theda Bara in their Fox production, "La Belle Russe."

HOW ERNEST MARSH PACKED HIS HOUSE

Minnesota Exhibitor Induced Six Local Belles Most Attractively Costumed to Act as Ushers

BY inducing six of the belles of the town to act as ushers, wearing costumes provided especially for the occasion, Ernest Marsh packed his Opera House at Montevideo, Minn., at matinee and evening performances in a two days' run of "The Heart of Humanity" during rainy weather recently.

The attraction was turned into something of a social affair, for the attractive group of ushers had a strong following of friends.

The costumes were white. On the caps and sleeves of each were red hearts. In this garb the girls gave an appearance similar to Red Cross nurses.

The accompanying picture shows the group Montevideo belles dolled up in these creations and grouped in front of the Opera House.

Exhibitors Aid Carnival.

At four of the Lake street theatres in Minneapolis special performances were given for the benefit of the West Lake Athletic Carnival.

There was a matinee at the Lagoon Theatre and evening performances at the Lyndale, the new Lake, and the Rialto theatres.

The movie benefits were another indication of the active part which Minneapolis exhibitors are playing in the interest of civic affairs. The exhibtors whose theatres helped to make the carnval a success were Henry Green, of the Lake Amusement Company, and Ruben and Finkelstein, of the Twin City Trust Estate.

The carnival, which followed the benefit shows, was held Saturday afternoon and evening for the children of the West Lake district through the co-operation of the playground instructors and the park board.

Operators' Demands Granted.

The request of Motion Picture Machine Operators' Union No. 219 for a 20 per cent. increase in wages, effective September 1, was granted by a majority of those present at a recent meeting of Minneapolis exhibitors in the new Palace Theatre.

The new scale provides for a wage of sixty-five cents an hour. The St. Paul Chapter of the machine operators made a similar request in that city, and it is anticipated that the scale of wages will be the same in the two cities.

Stage Hands and Musicians Also.

The Minneapolis exhibitors also considered the request of the International Association of Theatrical Stage Employes and the Musicians' Union for wage increases to take effect September 1. No action was taken on the requests of the stage hands and musicians at the time, but an early adjustment is looked for.

Improved New Garden Opens.

The New Garden Theatre in Minneapolis, managed by William H. Koch for Ruben and Finkelstein, closed for three weeks while undergoing remodeling, has reopened, with the installation of a six-piece orchestra. The old lobby of the New Garden was replaced with an attractive marble lobby. A new canopy was erected in the front of the theatre, and the painters transformed its appearance into one of beauty. The interior of the theatre was also thoroughly overhauled. New seats, a new screen and two new Power's 6-B Cameragraphs were installed.

New Lyndale Is Improved.

The New Lyndale, recently acquired by Ruben and Finkelstein, is undergoing a complete change at the present time. New equipment and a five-piece orchestra has been installed. The front is being painted and the interior improved. Frank Palma, orchestra leader and director of music at the Lagoon, installed the Lyndale's new orchestra. Hugh Andress is manager of both the Lyndale and the Lagoon.

Kavanagh Opens New House.

Seven Corners in Minneapolis has a remodeled movie theatre which is said to be the handsomest in the southern part of the city.

The new Southern at Washington and Cedar avenues, owned and managed by A. J. Kavanagh, is the theatre which opened Monday night, August 18. The theatre will change bills four times a week. There will be a Sunday only picture and changes Monday, Wednesday and Friday.

The Melody Quartet has been engaged to give special music.

Dorothy Phillips to Visit.

Dorothy Phillips, who starred in "The Heart of Humanity," "Destiny" and other Universal productions, will be in Minneapolis the latter part of August and in September as the guest of Mr. and Mrs. James V. Bryson at Lake Minnetonka.

Official War Films Shown.

Official war films taken by the United States and British governments, recently sent to the city by the Department of Public Information, were recently shown by the War Camp Community Service on the lawn of Washington Fair Oaks. Films taken at the front were shown together with submarines in action and the various phases of the British and American air service. "Pershing's Crusaders" was one of the pictures. The films were sent to the University of Minnesota, and were lent by the university to the War Camp Community Service. This was the first showing of the films in Minneapolis.

Prohibition Makes Dryer Exhibitor.

Joseph Dryer, former Minneapolis wholesale liquor dealer, forced out of business by prohibition, is expecting to enter the moving picture field as an exhibitor in the near future.

Plans have already been prepared for a 400-seat house on lower Hennepin avenue, near Washington, according to Mr. Dryer, who says that he hopes the new house will be ready for business within 90 days.

Mr. Dryer is the first Minneapolis liquor dealer to divert his capital into moving pictures since the dry lid was clamped on.

Mitchell to Have Competition.

George O. Smith, manager of the Princess Theatre at Sioux Falls, S. D., has announced that he intends soon to begin the erection of a new picture theatre at Mitchell, S. D., which for two years has been without competition.

Theatre Licenses Opposed.

Attempts to obtain licenses for the construction and operation of two moving picture theatres in north Minneapolis have met strong opposition from the churches in that part of town, according to the exhibitors behind the proposed enterprises.

The request of Max Wittles, who applied for a license to build a theatre in north Minneapolis was turned down, while Harry Green and W. A. Steffes, who plan to put up a theatre at Twentieth avenue, North, assert that they have met strong opposition from the churches.

Mr. Steffes said that other desirable sites were available for himself and Mr. Green should they decide to change the location for their proposed new theatre.

United Stockholders Meet.

Lloyd Willis, representing J. A. Berst, president of United Picture Theatres of America, made a special trip from New York to Minneapolis, where he spent three days conferring with J. E. O'Toole, manager of the local branch, and meeting stockholders of the corporation in the Minneapolis territory. Mr. Willis' visit was made for the purpose of discussing future plans with the stockholders. Among those he met while in the West were H. Marks, Grand Forks, N. D.; S. Cornish, Fargo, N. D.; A. A. Thomas, Owatonna, Minn.; R. C. Gibbs, Huron, S. D.; H. S. Freeman, Moorhead, Minn.; H. Burford, LaCrosse, Wis.; E. A. Nelson, Duluth, and many franchise holders of the Twin Cities.

News Briefs.

After two years of service in France, Prosper Schwei, former manager of the Minneapolis Lyric Theatre, is back in the Twin Cities.

J. C. Springer and Enoch Utigard have purchased the moving picture theatre at Millville, Minn., from Arthur Schleicher and T. W. McGuigan.

The Nemec Theatre Company, of St. Cloud, has leased the Nemec Theatre to the United Theatres of America, Inc. Possession was taken August 1.

Abe Frankle, prominent Iowa exhibitor, while a visitor in Minneapolis recently, placed a large order with J. George Feinberg for equipment to be used in his new house at Cresco, Iowa.

Six Montevideo Belles.
Who made the Opera House cash register ring a merry tune.

Newark News Letter

Plans Theatre for Madison.

A. ESPOSITO, who recently disposed of his Palace Theatre, Morristown, is interested in a real estate transaction which will mean another moving picture theatre for Madison. The deal will mean the razing of the Madison House, and upon this site will be built a $60,000 theatre. Mr. Esposito, promoter of the idea, expects to close the deal in December, at which time the lease of the dwelling, now controlled by David S. Furman, expires. Plans are now being prepared by an architect, and these will call for the erection of the theatre building and nine stores on the sides of the entrance. The proposition will involve the expenditure of about $100,000.

New Film Manufacturing Concern.

The J. Frank Hatch Enterprises, organized for the purpose of manufacturing motion picture film, has been incorporated at Newark, with Edward Schoen, of 207 Market street, Newark, as registered agent. The authorized capital stock of the new manufacturing company is $100,000. The incorporators are J. Frank Hatch, W. J. Schell and John J. Hatch.

Plans New Brunswick Theatre.

The Heyjel Company, of which Abraham Jelin is manager, plans to erect a theatre, 15x150 and 150x160, L shape, in New Brunswick. The plans now being drawn by Duke Harrison, architect, 52 Vanderbilt avenue, New York City, call

for a two-story structure at an approximate cost of $250,000. The Heyjel Company is located at 40 Paterson street, Perth Amboy.

Atlantic City Amusement Corporation.

The Progressive Amusement Company, with Clarence L. Goldenberg, Atlantic Insurance Building, Atlantic City, N. J., as statutory agent, has been incorporated with a capital of $20,000. The incorporators include, besides Mr. Goldenberg, Frances E. Blumber and Louis A. Repetto.

Film Holding Increases Capital.

The Film Holding Company, a New Jersey corporation, has filed papers with the secretary of state showing that it has increased its capital from $150,000 to $300,000.

New Elizabeth Firm.

The American Amusement Company, with offices at 208 Broad street, Elizabeth, N. J., has been incorporated with an authorized capital stock of $125,000. Welcome W. Bender is listed as registered agent. The incorporators who will conduct amusement enterprises are Harold F. Carr, Frank Eichler and Samuel Mitchell.

Bellevue, Newark, Improved.

The Bellevue Theatre, Belleville avenue, Newark, one of the show houses controlled by the Joseph Stern Theatrical Enterprises, is being thoroughly renovated and redecorated. The illuminated sign has been changed, and new frames have been added in the lobby and front.

Liquor Store to Be Theatre.

The Newark newspapers announce that Morris Snyder, who formerly had a wholesale and retail liquor store on Glenwood avenue, Bloomfield, will erect a motion picture theatre on this site. Mr. Snyder has already obtained his license from the Town Council.

$300,000 Jersey City Corporation.

The American Operating Company, recently incorporated under the laws of New Jersey for $300,000, will operate motion picture theatres, according to its charter. The registered offices of the American Operating Company are at 263 Central avenue, Jersey City. The incorporators are Emanuel Van Dermit, Charles L. Raskin and Helen P. Smith.

Hill Theatre All Dressed Up.

Manager A. Johnny Mack, of the Hill Theatre, 100 Springfield avenue, Newark, is taking great pride in the improved appearance of his show house. Manager Mack has dressed up the entire lobby and front in a pleasing and artistic manner.

Oregon News Letter

Graeper Steps Out.

ONE of the surprises of the week was the news that W. A. Graeper was associated with F. C. Burk in the Baker Theatre Enterprises at Baker, Ore.

Mr. Graeper has made a phenomenal success of the Union Avenue Theatre, which he still operates. He will remain in Portland and leave the active management of the Baker theatres to Mr. Burk. The partners took over the Baker interests on the first of August, ostensibly in Mr. Burk's name.

Sunnyside Theatre Sold.

The Sunnyside Theatre, Portland, has again changed hands, this time being sold to Harry Gould. The former owner, Tol Teeter, bought the house from W. A. Ayres, who operated it for several years. Mr. Teeter had the theatre about three months. The Sunnyside seats about 800 people.

At the North Pacific Beaches.

Messrs. Bair and Freeland report unusually good business at the Royal and Midway theatres, Newport, this season.

Miss Verne Ross, owner of the Movies Theatre, Toledo, has purchased her opposition, the Liberty, and closed it.

WHO WILL BE THE NEW OHIO CENSOR?

Exchanges and Exhibitors Are Now Doing Some Worried Wondering as to Williams' Successor

THE question of who will be appointed on the Ohio Censor Board to succeed Charles G. Williams, whose term expires September 1, is causing much discussion and concern among the film exchanges and exhibitors of Ohio.

Mr. Williams has been on the board a long time, and the film people are satisfied that he remain. They have asked Governor Cox to reappoint him, although he is a Republican and of opposite politics to the governor.

The report that the governor had considered another woman for the board has met with much opposition from those in the film business. They are perfectly satisfied with the present woman member, Mrs. Maude Murray Miller, but object to another woman on the ground that in time the board might then be controlled by women.

The Kid Refunded.

Manager Scoville, of the Gordon Square Theatre, Cleveland, found a note under the lobby door when he opened up the other night.

It was from a boy who confessed he had "sneaked" into the theatre four times through an exit door. He said he was now working and would repay the manager as soon as he received his first pay.

"And the strange part of it was the note was no joke," said Mr. Scovill. "The boy came in last Saturday night and paid me for two 'sneak-ins' and said he would pay for the other two next Saturday."

All Night Shows Inaugurated.

All night shows are at last a reality in Cleveland. The Princess has started it by keeping open all night on Saturdays.

Max Lefkowich, owner of the Wonderland and other theatres, has announced that he will keep the Wonderland open all night Saturdays and perhaps other nights in the week also.

Short Notes.

N. J. Krines has been appointed office manager for the Cleveland Goldwyn Exchange; G. H. Penn, assistant manager; C. C. Dearddourff, publicity man; W. B. McDonough, salesman, and C. E. Colegrove, booker.

Lou Gieger may be district manager for the Film Clearing House, but that didn't keep him from rolling up his sleeves and giving the window of the new Cleveland exchange a painting.

Charles Hutsenpillar, manager of the Virginia Theatre, Cleveland, has just returned from an auto trip with his family from Kentucky. He visited the Mammouth Caves and other places of interest.

M. B. Horwitz, of the Fountain and Haltnorth theatres, Cleveland, is in Nebraska spending his vacation.

The Jewel Theatre, Cleveland, is closed temporarily while being renovated and having new seats installed.

The Lincoln Theatre, Massillon, is undergoing a process of remodeling. Manager F. A. Kelley is spending considerable on the job.

H. C. Borger, assistant manager of the Cleveland Universal, on his vacation in Michigan, writes that the fishing is great—better than the film business fishing.

Salt Lake Breezes

Bailey Succeeds Calkins.

ARTHUR S. BAILEY, formerly of Denver, has been appointed as local manager for Pathe, succeeding W. A. Calkins, who has gone to the local office of the First National Exhibitors' Circuit.

Swanson Purchases Elk.

The Swanson Theatre Circuit has purchased the Elk Theatre at Rexburg, and has begun erection of a theatre at St. Anthony, Idaho. It is announced by George Mayne, general manager of the circuit, that it is proposed to either buy or build theatres in every big town between Salt Lake City and Boise.

W. H Swanson left Thursday for Denver.

Exiled!

Elsie Ferguson innocently accused in her latest Artcraft, "A Society Exile."

LAEMMLE APPROVED SAN FRANCISCO

And Expressed the Opinion That a Big Rental Studio at the Golden Gate Would Be Popular

CARL LAEMMLE, president of the Universal Film Manufacturing Company, was a recent visitor in San Francisco to attend the reopening of his theatre now known as the Frolic. He expressed the opinion that a big rental studio in this city would be a paying proposition, and declared that it would be made use of by many Los Angeles producers and promised to bring many Universal companies here as soon as facilities are available.

Mr. Laemmle was accompanied by his son and daughter and A. Stern, vice-president of the L-Ko and Century units of the Universal. He has since left for Lake Tahoe in the mountains east of San Francisco, and after a three weeks' stay there will return to New York.

Leo Weinberger Given Important Post.

Leo Weinberger, for several years manager of the Strand Theatre, San Francisco, has been appointed personal representative of Carl Laemmle, and will shortly leave on a tour of the country to gather data and investigate conditions from the standpoint of the exhibitor. Mr. Weinberger has been highly successful in the management of the Strand, and it was his work in connection with this house that won for him this position.

Theatre Reopened Under New Name.

The old Alhambra Theatre on Market street, which was closed for a time for remodeling work and redecorating, has been reopened. It was originally intended to have Leo Weinberger, formerly of the Strand, in charge, but upon his appointment to the position of personal representative of Carle Laemmle, the management of the San Francisco house was turned over to Martin Kurtzig. The new name of the theatre is the Frolic.

Universal News.

C. A. Nathan, who has been touring the country in the interests of the Stage Women's War Relief series, has succeeded Harry Carney, who has joined the Pathe staff.

W. A. Wood is back from France, after two years' connection with the photographic division of the United States Army, and is filling a position in the booking department of Universal.

Realart Gets San Francisco Location.

The Realart Pictures Corporation has secured quarters for its San Francisco branch on the tenth floor of the David Hewes Building, Sixth and Market streets, and is already making contracts with exhibitors. Ralph Quive is in charge.

Seeks Locations in San Francisco.

Lewis H. Moomaw, of the American Lifograph Company, Inc., Portland, Ore., was a recent visitor in San Francisco, where he purchased studio supplies and selected locations for a forthcoming production, "The Golden Trail," in which Jane Novak is to be starred. Mr. Moomaw was on his way home from Los Angeles, where he selected a supporting cast.

Studio Sites Inspected.

Wellington Wales, business manager for the Marshall Neilan Productions Company, Los Angeles, recently arrived at San Francisco to look over sites for the half million dollar studio planned for this city. Property at Page and Stanyan streets and at the Ocean Beach were inspected. Both sites are near Golden Gate Park.

Fox Companies Visit San Francisco Bay.

A William Fox Company headed by Peggy Hyland has been working of late at Pleasanton, near San Francisco, and Tom Mix is expected soon with a Western company.

Trade News in Tabloid.

The Toscano Estate has taken over the old Crescent Theatre at Los Banos, Cal., and has reopened it as the Victory Theatre under the management of Robert Thompson.

W. S. Haley, formerly of Daly City, has taken over the Opera House at Riverdale, Cal.

The Grand Theatre at Santa Cruz is to be dismantled, the equipment having been purchased by Walter Preddey, of San Francisco.

Ralph Tracy, formerly of the Cortland Theatre, San Francisco, who went overseas as an officer and who was reported dead, has returned home very much alive.

Fred Fink, of Fink's Theatre, Gridley, was a recent visitor at San Francisco to purchase equipment, having decided to enlarge his house.

A fire occurred recently in the operating room of the Orland Theatre, and several reels of film were destroyed. W. R. Claman, the owner, suffered severe burns in putting out the blaze.

James Barlow, of the Maze, Stockton, has purchased equipment of Walter Preddey, San Francisco, to replace that lost in a recent fire.

The Regent Theatre, San Francisco, has been purchased by G. H. Blowers.

A. Kalisky has purchased the interests of Messrs. Rosenthal and Lamb in the Strand Theatre, Alameda.

Ground has been broken for a new 1,500-seat house for Enea Bros. at Pittsburg, Cal.

The Turlock Theatre Company has been incorporated at Turlock, Cal., with a capital stock of $100,000 by H. S. Crane, C. H. Geer and D. F. Lane.

Frank Frates has taken over the moving picture house of Albert E. Arnold at Folsom, Cal.

The Bell Theatre at Livermore, Cal., has been purchased by Mrs. Pearl Desky.

Preston L. Wright and E. L. Zeller have purchased the Rose Theatre at Roseville, Cal., from Bass and McClune.

John Ratto, of Jackson, Cal., has purchased property at Sutter Creek, and plans to erect a moving picture house.

Gamboling in Hosiery.

Anne Luther in her new dance, the Filmdango, from her Pathe serial, "The Great Gamble."

O. R. Nation has purchased the moving picture house at Davis, Cal., from A. F. Tufts.

John Daly has renewed his lease on the Majestic Theatre, Chico, Cal., and plans to install an organ and make many improvements.

Brown Bros. will commence work shortly on a 1,500-seat theatre at Salinas, Cal., which will cost $50,000, exclusive of furnishings.

Kenneth Galyan has purchased property at Tulare, Cal., and plans the erection of a moving picture house.

C. F. Unger is arranging to erect a new theatre at Selma, Cal., to replace the old Opera House.

Kansas City News Letter

Select Office Augments Force.

A. H. McLAUGHLIN, Select manager at Kansas City, has started his fall drive for business. W. P. Bernfield, Mr. McLaughlin's assistant manager, has had two men in the field, Joe Fox and Jack P. Moore. This force has been augmented to seven by the addition of H. S. Stulz, R. F. Withers, Ralph Simmons, R. E. Andrews and M. L. Overman. All are salesmen except Mr. Overman, who is a special publicity man from the headquarter offices, who will assist in the advertising both in Kansas City and throughout the district.

Wilkerson Is Now Manager.

W. R. Wilkerson, formerly in the New York office of the Universal, has been made manager of the Kansas City branch. Mr. Wilkerson assumed his duties Saturday, August 16. E. M. Hammerstein, for some time connected with the local office, has been made office manager. H. W. Talbott, acting manager previous to Mr. Wilkerson's arrival, had resigned to take up work with a large distributing organization.

Consolidation Effected.

At Russelville, Ark., a consolidation has been effected between the Butler Theatre and the proposed new Community Theatre, stock for which has been sold and application been made for charter. The Airdome, which has been operated during the summer by the promoters of the proposed new theatre, was included in the merger. The consolidated firm will use the Butler Theatre Building, which was only recently completed. The new company will incorporate for $16,000 fully subscribed. The officers are E. H. Butler, president; J. G. McFadden, vice-president, and Fred Bradley, secretary-treasurer.

Another $100,000 Kansas City House.

Kansas City is to have another hundred thousand dollar moving picture theatre. Richards and Flynn will start within a few days to tear down the Twelfth Street Theatre and erect in its place a house to seat 1,200 people. It probably will be opened about the first of the year.

Richards and Flynn operate also the Wonderland. And they are distributors for a western Missouri territory for the First National Exhibitors' Circuit. They moved recently into the Ozark Building headquarters on the second floor.

New Company Incorporates.

A new corporation has organized at Excelsior Springs, Mo., with a capital of $50,000 under the name Excelsior Springs Amusement Company. Fifty per cent. of the stock in the new corporation is being held by P. G. Mast and B. Neiswander, of that city. Plans are being made for the erection of a new theatre costing $70,000 this fall.

Paxton May Resume Film Work.

H. R. Paxton, who in 1916 was publicity manager for the Chicago office of Paramount, was in Kansas City recently. He is now in the advertising department of the International Harvester Company at South Bend, but it is hinted that he may get back into the moving picture work.

Among Independent Producers

Conducted by C. S. SEWELL

W. H. Productions Company Will Distribute "The Mystery of '13'" in the United States

THE new Francis Ford serial, "The Mystery of '13,'" produced by Burston Films, Inc., will be distributed in the United States by the W. H. Productions Company, arrangements to this effect having just been completed.

It is further announced that considerable foreign territory has already been disposed of on this production, including Australia and the Far East, Argentine, Chili, Uruguay and Paraguay, Porto Rico and San Domingo, Cuba, Mexico, Spain, Portugal and Central America.

In this serial, Messrs. Louis Burston, who supervised the production, and Francis Ford, who directed it and played the lead, are said to have succeeded in producing a dramatic story of wide appeal and strong interest because of the suspense and continued narrative of adventure.

Another feature is the constant hammering away at the central idea of "13," causing the audience to become more deeply interested as the story proceeds. Advantage of this has also been taken in preparation of the exploitation matter. The lobby displays, publicity stories, stock and episode paper all accentuate the "13."

In addition to Francis Ford, the cast includes Nigel de Brulier, Dolly Dare, Marc Fenton, Phil Ford and Elsie Van Name, who is also responsible for the screen adaptation of Director Ford's story.

Monopol Pictures Starts a Novel Sales Campaign

THE Monopol Pictures Company, distributors of "Crimson Shoals," starring Francis Ford, has inaugurated a "direct-to-the-buyer" sales campaign. Before putting the idea in effect, Max Cohen, president of Monopol, made up a list of state rights purchasers from coast to coast. Twice each week a post card carying "teaser" matter relative to "Crimson Shoals," is sent to each one. On each card one of the unique qualities of the production is brought out, with a suggestion to watch the forthcoming card for further particulars. This "teaser" service has been in operation only three weeks and the Monopol officials report the receipt of numerous inquiries from buyers whose interest has been aroused.

As a follow-up Cohen has arranged for the distribution of twenty-five thousand packages of matches, carrying on the cover a reproduction of a scene from the attraction, while the back cover has been left blank to permit of the state rights buyers' imprint of name and address. A quantity of these matches carrying the Monopol ad will be sent to the entire list of buyers, accompanied by a letter pointing out the advertising possibilities of the scheme. A booklet has also been made up, containing a complete list of the accessories and aids obtainable for the production.

Will Present McLoughlin Feature as a Road-Show

APROPOS of the growth of the "road-show" idea for big independent motion pictures, which has been a striking development of the industry during the last few months, Robert S. Priest, selling agent for the Argus production, "The House Without Children," states that he has received fifty-one inquiries from prospective buyers of territorial rights on this picture, requesting information regarding its road-show possibilities.

"The buyers who are up-to-date picture showmen," says Mr. Priest, "are particularly impressed with the possibilities of the title of this latest McLoughlin feature, as well as the report of the enormous business it is attracting in Cleveland.

"A plan is being drawn up with a view to assisting state rights buyers to book and exploit "The House Without Children" to the best possible advantage. The approved theatrical method of booking an attraction in one theatre in a town not more than once a year has been accepted and approved as the proper starting point or foundation of the plan. This entails a manager with the film and music score, and an advance agent with cuts, mats, paper and other accessories of a first class attraction.

"Bookings will be made twelve months ahead. The lease period for this picture is for five years.

Fay Tincher Starts Work on a New Christie Comedy

WITH another special cast lined up, headed by Fay Tincher, Al E. Christie has started production of another of his two-reel Special Comedies entitled "Wild and Western." The plot is claimed to be as rough as the name. In the opening scenes which present Fay Tincher as an athletic instructor in an Eastern Y. W. C. A., she is knocked out once and delivers a few knockout blows herself. This is only a starter, however, for Fay soon goes West to engage in further adventures among the cowboys and Indians. In the cast are Fay Tincher, Earle Rodney, Eddie Barry, Neal Burns and Zelletta Du For.

This Is "Lightning Bryce." A Good Thing "Lightning" Doesn't Strike in the Same Place.

Otherwise the villains in this Joe Brandt serial production for National would find it necessary not to show up for work.

MacFadden's Series of Short Story Photoplays Will Be Handled by Pioneer Film Corporation

PIONEER FILM CORPORATION has acquired the entire series, fifty-two in number, of the MacFadden Short Story Photoplays, which will be released at weekly terminals.

Each subject is said to be a complete comedy in itself, with witty titles incidentally showing the value of brawn and muscle. The cast of these pictures is composed of men possessing athletic physiques, and of women who have beauty and perfect forms.

The productions were made under the personal direction of Mr. MacFadden and has behind the combined co-operation of physical culture publications with a large circulation.

The first release will be announced shortly, and will be preceded by an advertising and publicity campaign in both the trade papers and general press.

In the negotiation which resulted in the Pioneer acquiring the MacFadden Short Story Photoplays rights, Albert Teital, a film man of long experience, represented the MacFadden interests, while M. H. Hoffman, general manager of the Pioneer, signed the contracts on behalf of his concern.

Jack Hoxie and Ann Little Match Thrills with Throbs

WHEN Jack Hoxie and Ann Little were cast in "Lightning Bryce," there was considerable discussion as to who would do the thrills. "Bernie" Bernstein, Bill Parsons' right hand bower, settled the argument diplomatically. "You'll both have a chance to do hair-raising stunts but I want each of you to figure out human touches to put in each episode."

So Jack and Ann took the matter under advisement. Ann's suggestions resulted in some superb photographics, but she insisted that these be used in connection with her "thrills."

Jack knew that he had Ann beat on the thrill stuff but he also knew Ann was a master in getting over heart throbs. So Jack devoted his spare time, when he wasn't trying to do dare-devil stunts, to working up some sob situations.

With the aid of some kittens and a mother cat, Jack put a touch in the first episode that stands out as prominently as the stunt that Ann did in climbing out of the window of a stage coach while it was rushing down a mountain trail.

The kittens proved to be good actors, but the mother cat couldn't catch the idea at all, and Director Hurst displays several scratches as a result of his attempt to convince the cat that he didn't want to steal the kittens. He also has a few bruises to nurse trying to stop the runaway horses attached to the stage coach.

Love Story and Melodrama Is "Everybody's Business"

ALTHOUGH "Everybody's Business" touches on the subject of Americanism and Bolshevism, it is said to be primarily a thrilling and interesting melodrama with a beautiful love story.

Many new and novel angles of exploitation have been devised for the state rights buyer and exhibitor by W. H. Productions Company and in addition, H. C. Witwer, the prominent author, has written a novelization of the story which will be published both serially and in supplement magazine form in all of the leading newspapers in the country.

Requests for territorial rights are now being considered by W. H. Productions Company.

Cattle Stampede Filmed for Art-O-Graf Feature

THE Art-O-Graf Film Company, Denver, reports that very satisfactory progress is being made in filming "The Last of the Open Range." The company under Director Otis B. Thayer, has just returned from Hahn's Peak where a round-up was held, and is said to have secured unusually effective scenes, including a genuine cattle stampede.

The story of the production concerns war-fare between cattlemen and sheepmen, and has abundant action and heart interest. Edmund Cobb is the leading man and he has been provided with a part which is said to show his unusual versatility.

Novel Advertising Aids for Helen Holmes Serial

MANY novel features in the way of advertising accessories will be available to exhibitors who book the new S. L. K. Serial, "The Fatal Fortune," featuring Helen Holmes. One is a pocket mirror with a photograph of Helen Holmes on the back, may be used as a souvenir and presented to the patrons at the showing of the first episode.

Another novelty is a song entitled "Pretty Helen," the words of which were dedicated to Helen Holmes. Copies may be secured at a reasonable price and also used as souvenirs. There are also heralds 11x28, on various colored paper with pen drawings which will attract attention. The big idea of exploiting this serial is to circus it, says the producer, and if the exhibitor will use the advertising available, he can't go wrong.

In the press book is an assortment of ad cuts, scene cuts, mats and newspaper material and other things needed for exploitation. Every class of paper from one to twenty-four sheet stands is available.

Bulls Eye to Star "A Human Fly"

Jack Morris, sixteen years old, said to be the youngest "human fly," has been engaged by the Bulls Eye Film Corporation, and will be featured in a series of productions. The new film star, who was born in Chicago, has been climbing tall buildings since he was ten years old. Prior to that, he was on the vaudeville stage. Morris has appeared in practically every large city in America, either on the stage or climbing tall buildings.

Correcting An Error

In an advertisement of Gillespie Brother & Co., appearing on pages 1316 and 1317 of our last issue regarding the S. L. K. Serial, "The Fatal Fortune," starring Helen Holmes, appears the following statement: "We are selling the World Rights." This was due to a regrettable error on our part caused by elimination of the line, "except for the United States and Canada." In justice both to Gillespie Brothers and Co., handling the foreign rights, and to the S. L. K. Serial Corporation, handling the domestic distribution, we are glad to make this correction.

Authors Will Aid Censors

Three members of a committee were elected last week at a meeting of the Authors' League of America at Browne's Chop House to co-operate with the National Board of Review on censorship of films. The three are Rex Beach, president of the Authors' League and president of Eminent Authors' Pictures; Henry Sydnor Harrison and Gelett Burgess. They have power to increase the committee as circumstances warrant.

High Order of "I Tappa Keg" Prepares for Initiation Ceremonies.
This "corner in liquor" is from the latest Bulls Eye comedy, "Don't Park Here."

Helen Weer
The "girl" in Robert McLaughlin's "The House Without Children," a state rights feature.

Completion of "13" Serial Is Announced by Burston

FROM the Pacific Coast Louis Burston, president of Burston Films, Inc., announces that the entire thirty reels of the latest Francis Ford serial, "The Mystery of '13,'" has been completed, and the last foot of negative developed, and the large company at the Ford Hollywood studios are congratulating each other on the successful outcome as indicated by the screening of the production.

In this serial, Francis Ford not only played the principal role, but directed the action and furnished most of the story material as well. Mr. Ford for some time has been looking for an opportunity to introduce submarine scenes in a serial, having invented an underwater camera and it was not long before his opportunity came in "The Mystery of '13'" serial.

In one of the early episodes this camera was given a trial and it proved so successful that more submarine matter was written into the script, and what is said to be the largest tank ever built in connection with a moving picture was constructed in the Ford studio to take such scenes as did not require a larger water location.

The main water scenes were filmed at Catalina Island, where Mr. Ford has a summer home and a big motor boat. In the second episode both Mr. Ford and Rosemary Theby don diving suits and engage in an under water struggle for possession of the air pipe upon which the maintenance of both lives depend.

In this production, Francis Ford plays a dual role, that of Phil Kelly, a secret service operative, and also his brother Jim. Under Louis Burston's supervision the action is said to have been skillfully developed and the mystery increased until the end of the fifteenth episode. In the first two episodes there is a forced marriage, a daring escape, a burning ship, a lost treasure and the introduction of a mysterious band of conspirators whose inner ring is known as the "13."

New Company Formed to Make One Reel Farces; George Ovey Will Be the Featured Comedian

GAIETY COMEDIES, INC., is the title of a new company formed to produce one-reel comedies in Los Angeles, to be released on a weekly basis through independent exchanges. Space has already been secured in the studio at Gower street and Sunset boulevard, which is now being enlarged, and production work started.

Comedies, of a light farcial type, with plenty of so-called "gags" and a sprinkling of slapstick will be made. George Ovey, formerly featured in a series of comedies released by Mutual, will be the principal comedian, and he will be surrounded by a picked cast, including a bevy of girls to be known as the Gaiety Girls.

Craig Hutchinson, formerly film editor for Sennett comedies, and director for Lehrman, and Lyons and Moran comedies, will be the chief director. James Clemens will be the studio business manager.

It is understood that E. H. Emmick, president of Peerless Film Service, San Francisco, and J. L. Friedman, of the Celebrated Players Film Corporation, Chicago, are interested in the company and will be prominent on the board of directors.

Rights to "Fatal Fortune" Being Disposed of Quickly

S. L. KRELLBERG, president and general manager of the S. L. K. Serial Corporation, producing the new Helen Holmes serial, "The Fatal Fortune," is meeting with great success in disposing of state rights on this production.

During the past week announcement of sale of the following territory: California, Colorado and Nevada to the Consolidated Film Corporation of California; Canada to J. C. Brady, president of the Canadian Exhibitors' Exchange, Ltd.; Michigan to A. S. Hyman, of the Hyman Attractions, Detroit; western Illinois and Indiana to J. L. Freidman, president of the Celebrated Players' Film Corporation of Chicago.

World rights, as well as the entire domestic rights with exception of sixteen states, which are now under negotiation, have been sold. This is unusual, as no trade showing has been held, and is said to be due to the strength of the story and Miss Holmes' popularity, together with the widespread advertising campaign which has been conducted in behalf of this serial.

Another Link in Chain of Pioneer Exchanges

THE seventh link in the chain of Pioneer co-operative exchanges will be the Masterpiece Film Attractions of Philadelphia, controlling the Eastern Pennsylvania and Southern New Jersey territory.

Ben Amsterdam and L. Korson are behind the Masterpiece, and were in New York for the better part of last week completing arrangements for the early release of the full list of Pioneer Attractions.

The main offices of Masterpiece, at 1235 Vine street, are being enlarged. A new vault is under construction and the sales force has been reinforced by the addition of new members.

Mr. Amsterdam, in speaking of the new affiliation, said: "The Pioneer line of attractions show evidences of having been selected with the most discriminating care. In addition to a convincing artistic merit, they possess an overpowering box office appeal. With pictures of this sort we cannot help but do business."

The Masterpiece Film Attractions will offer for release all Pioneer attractions.

Co-operative Film Company of New York Quits Business

THE film department of the Mutual Export and Import Corporation, of 148 Duane street, New York, operating under the trade name the Co-Operative Film Company, of New York, which was organized and managed by J. H. Hoffberg for three years, has suspended business.

The Co-operative Film Company was formerly one of the largest buyers of American films for South America, where it operated a number of film exchanges. The principal field of operation of this company was Chile, Peru, Bolivia and Ecuador, for which markets it controlled the 1917-18-19 Goldwyn franchise; the 1917-18 Vitagraph and Robertson-Cole. It also controlled a large number of the leading independent specials produced within the last few years.

Increased competition and inadequate profits for the investments required are given by Mr. Hoffberg as the reasons why his firm gave up the film department.

Molly King Starts Second Picture

Molly King will start her second production for the American Cinema Corporation, at its studio, Glendale, Long Island, next week, and will be directed by John M. Stahl. The title is "Women —Men Forget." She will be supported by Frank Mills, Gretchen Hartman, and others.

"Keerful! I've Got My Squirrel Gun,"
Says Grace Darling in this woodland moment from "The Amazing Lovers," B. A. Rolfe's production for A. H. Fischer Features.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

BROADWAY has seen the opening of another big picture. The first showing of "The Miracle Man" at the George M. Cohan Theatre, Tuesday evening, August 26, was a triumph for Paramount-Artcraft, George Loane Tucker and the individual members of the cast. In the list of moving pictures that deserve to rank as the finest examples of screen drama, "The Miracle Man" has an unassailable right. The novelty of its theme and the amazing revelation of the methods of the underworld in preying upon the credulous, contained in the first part of the story, gives it a hold on the imagination that makes all the characters living beings.

Like all great stories, whether told in novel form, as stage drama or on the screen, there is a point in this tale first put into words by Frank L. Packard, which stands out as the extreme height of its dramatic power. The altitude of this mountain top of artistic merit in both the play and the picture, places it on a level with all the unforgettable peaks of simulated life with which the masters of fiction and the recorders of fact have enriched literature.

The law of contrast has been utilized to the full in bringing about the war of wills and the strife between good and evil which goes on in "The Miracle Man." There is every evidence of thorough preparation and skillful direction of the entire picture. Beautiful landscapes, moonlit views of the sea and quiet village streets shame the scenes of vice and degradation that exist in the slums of a great city. Simple faith is shown battling with a gang of criminals in surroundings that makes their presence a sacrilege. But it is the purely personal note in the story, the reacting of events on the lives of three men and one woman who are the central figures in the drama, that grips the attention and holds it until the mysterious old healer performs his last miracle and the feet of the leader of the crooks are set on the straight road with those of his companions.

The George M. Cohan Theatre production of "The Miracle Man," put on under the direction of Joseph L. Plunkett, consists of an acted prologue showing a street in New York's Chinatown, the picture itself being followed by a specially painted scene typifying the happy ending of the story. The acted prologue is well put on, the pushing and jostling crowd of sightseers, foreigners, thieves, children, Chinese merchant and crooks and the large selection of the wrecks of humanity of Doyer street serving as a vivid introduction to the atmosphere of the opening scenes.

"The Miracle Man" will be given an extended review in next week's issue.

WEITZEL.

IN THIS ISSUE.

The Brat (Nazimova).
The Other Half (Robertson-Cole).
The Grim Game (Paramount-Artcraft).
Heartsease (Goldwyn).
Three Black Eyes (Triangle).
Out of Luck (Paramount).
Forbidden (Universal-Jewel).
The splendid Sin (Fox).
Burglar by Proxy (First National).
Her Purchase Price (Robertson-Cole).
A Society Exile (Artcraft).
The Battler (World).
The Red Viper (Tyrad).
Tempest Cody Series (Universal).

PROGRAM and Exploitation Catchlines and Exploitation Angles for the pictures reviewed in this department are based on the **productions as shown on the screen** and are not prepared in advance from the press books. They are consequently correct and represent each and every picture in its completed form, just as it will appear in your theatre.

"The Brat"

Nazimova in Metro Release Shows Remarkable Versatility by Her Clever Performance of an American Chorus Girl.

Reviewed by Edward Weitzel.

TO step from the dual role in "The Red Lantern" to the heroine of "The Brat" requires a range of histrionic art that but few screen actresses possess. Nazimova has taken Maude Fulton's stage play, in which she starred a season or so ago, made it into scenario form with the help of Charles Bryant and now offers a study of an American chorus girl which will be found both wholesome and amusing. The play, written by an actress, has a strong flavor of the theatre, and its situations are not difficult to foresee; but there is excellent entertainment in the story for the average spectator who is satisfied to be amused and not to be instructed. An uneducated chorus girl, who is taken into the home of a wealthy novelist that he may study her type at short range, and who captures his heart in spite of her bad English, is not a complicated character and does not require very much highbrow analysis. But she is honest, has a keen sense of humor and a fine quality of courage and shines brilliantly by reason of the strongly contrasting persons about her.

All this is brought out in Nazimova's very human impersonation of "The Brat." It is an artistic achievement that absolutely conceals the thought and skill back of the acting, and makes the chorus girl a human being, a living reality during every instant she is before the spectator. Charles Bryant as Macmillan Forrester, Amy Veness as Mrs. Forrester, Frank Currier as The Bishop, Bonnie Hill as Angela and Darrell Foss as Stephen Forrester contribute liberally to the success of the picture, which was produced under the personal supervision of Maxwell Karger.

Cast.

The Brat.....Nazimova
Macmillan Forrester.....Charles Bryant
Mrs. Forrester.....Amy Veness
The Bishop.....Frank Currier
Stephen Forrester.....Darrell Foss
Angela.....Bonnie Hill
The Brat's Aunt.....Millie Davenport
A Man About Town.....Henry Kolker
Butler.....Ethelbert Knott

From Play by Maude Fulton.
Adapted by Nazimova and Charles Bryant.
Directed by Herbert Black.

The Story.

The heroine of "The Brat" is a chorus girl who refuses to have her bills paid by the wealthy young chaps who hang around the stage door, and so loses her position. She is followed from rehearsal by Stephen Forrester, the brother of a novelist who is anxious to find just such a type as "The Brat" for his next book. Stephen tries to coax the girl to get into his automobile and go to supper with him. It is pouring rain and the poorly clad little actress is drenched to the skin. In the struggle to get away she attracts the attention of a policeman, and Stephen throws all the blame on his companion. The girl is arrested and taken to the night court. Here the novelist finds her, while searching for character studies. He is well known to the judge, who permits him to pay the girl's fine and take her to his home.

Forrester is engaged to a handsome young woman of his own social position. There is great astonishment when the novelist introduces the half drowned chorus girl to his mother; his uncle, the Bishop, and to his fiancee. But their feelings are more than shared by the novelist's brother when he meets the chorus girl in his brother's study. At first he is afraid that she will tell the novelist that it was through him that she was arrested. "The Brat" holds her tongue, however, and Stephen tries to borrow money from Macmillan in order to quiet a money lender, who is pressing him hard. His brother complies with this request, but is forced to refuse Stephen the next time he asks for money.

While this is going on, the chorus girl is getting accustomed to her new life, and improving every day. This does not suit Angela, the fiancee. "The Brat" offers to help out a charity entertainment by taking the place of a dancer who sends word at the last moment she cannot come. Her appearance would have been the hit of the evening if Angela had not contrived to ruin the finish of the dance. On returning to the house, "The Brat" finds that Stephen has gone to his brother's safe and helped himself to more of his money. Suspicion is made

REVIEWS AND ADVERTISING AIDS (Continued)

to fall heavily on the girl through a mistake of her own, but when Stephen sees that she must suffer for his crime, he owns up. Angela also does the right thing. Realizing by the novelist's actions that he is deeply in love with the chorus girl, she gives Macmillan back his ring, and "The Brat" becomes the owner of it and the mistress of Forrester home.

Exploitation Angles: A special service section on this production will be published in a later issue.

"The Other Half"

Bentwood Production Written and Directed by King W. Vidor Is Good Heart Story.

Reviewed by Edward Weitzel.

HIS latest picture, "The Other Half," belongs to the same order of stories as "The Turn of the Road" and the other productions written and directed by King W. Vidor. A Robertson-Cole picture, produced by Brentwood and distributed by Exhibitors Mutual, "The Other Half" aims to be a truthful telling of practical everyday life. Its people are the ordinary individuals that are to be found in the cities and towns of the United States, and their problems will prove of interest to the average patron of the screen. The author has seen fit to use mental science in developing his plot, a small publication called "The Beacon" being the means of giving a message to a wealthy young man who forgets the debt he owes to his fellowmen.

The production has been made with care. While not elaborate, it is always in keeping with the subject, and an earnest and well directed cast bring out the human qualities of the characters. Florence Vidor as Katherine Boone, Charles Meredith as Donald Trent, Zasu Pitts as The Jass Kid, David Butler as Corporal Jimmy and Thomas Jefferson as Caleb Fairman are especially effective.

Cast.

Katherine Boone.....Florence Vidor
Donald Trent.....Charles Meredith
The Jass Kid.....Zasu Pitts
Corporal Jimmy.....David Butler
J. Martin Trent.....Alfred Allen
Mrs. Boone.....Frances Raymond
James Bradley.....Hugh Saxon
Caleb Fairman.....Thomas Jefferson
The Star Reporter.....Arthur Redden

Written and Directed by King W. Vidor.

The Story.

The theme of "The Other Half" is the duty that the different grades of society owe to each other. Donald Trent, the son of the owner of the Trent Iron Works, has gone to the front in the great war and is now a captain. One of the men from the works is now a corporal, and these two, who knew each other back in the home town, have become friends. Captain Trent's life having been saved by Corporal Jimmy. Katherine Boone, Donald's sweetheart, is a fine young woman in almost every way, but she has not yet learned to take an interest in those below her social station. Jennie Jones, Corporal Jimmy's sweetheart, who is also known as the "Jass Kid," is noted for her warm heart.

When the two soldiers return, Jimmy goes back to his old work at the foundry and Donald tells his father he wants to start at the beginning and learn the business from the ground up. The elder Trent is hard headed, and claims there can be no sentiment in business. Donald feels that his experience during the war has taught him his duty to his fellow men. While he works as a mill hand he keeps up his friendship with Jimmy and goes with him to see Jennie when she takes sick. He also telephones Katherine to come to Jennie's home, and the four young people are helping one another when Donald's father dies and the young man is obliged to take over the management of the business.

The responsibility of his new position changes young Trent and he becomes as hard and grasping in dealing with his men as was his father before him. Katherine has seen the light herself and refuses to marry Donald until he again sees it also. Caleb Fairman, the kindly old editor of "The Beacon," a small paper that aims to uplift humanity, is aided by Katherine to keep his publication going and a message printed in the paper is the means of awakening Donald to the mistake he is making. Matters are straightened out, and the two ex-soldiers and their wives work together for the good of humanity.

Exploitation Angles: Make your chief point a hook-up with The Turn of the Road and Better Times by the same author producer. Make plentiful use of such lines as "A play about real folks," and dwell upon the simplicity and charm of the story and its production. In most sections outside of the big downtown

Zasu Pitts
Supplies the cheer and the joy of life in "The Other Half."

houses you can tear things open with a "Other half sale," worked on the lines of the one cent sales, offering one of a pair of socks for 34 cents and the "other half" for 35, or half a pound of butter at one price and the other half for little more. You can get the whole town or neighborhood to come in with you and do special newspaper or circular advertising.

Program and Exploitation Catchlines:

Another Excellent Story of Everyday Life, by the Author of "The Turn of the Road."

A King W. Vidor Story on the Theme of the Duty that One Half of the People Owe to "The Other Half."

Broadened by the Great War He Later Forgot His Duty to His Fellow Men, But Finally Came to a Realization of His Shortcomings.

An Excellent Story with Strong Heart Interest Dealing with the Kind of People You Meet Every Day.

"The Grim Game"

Paramount-Artcraft Introduces Houdini in Most Dangerous Feat of His Career.

Reviewed by Edward Weitzel.

HOUDINI has been showing his marvelous escapes on the stage and through the medium of the screen until his work has become known all over the world, but it remained for a stunt which he performs in "The Grim Game," a Paramount-Artcraft picture of which he is the star, to register the most remarkable escape from death he has ever had—his experience being shared by several members of the cast. After getting out of locked cells, straight-jackets and being hung head downward from the top of a six-story building, Houdini was called upon to go up in an airplane and change from one machine to the other while several hundred feet from the ground. While hanging from a knotted rope fastened to one of the wings of the pursuing airplane, the two machines crashed into each other and fell to the earth. By a seeming miracle not one of the actors was seriously injured, and the camera was able to record a thrill that should satisfy the entire world of "stunt" fans.

"The Grim Game" was written by Arthur B. Reeve and John W. Gray, and directed by Irving Willat. It is an interesting melodrama in which the "escapes" of the star are introduced in a logical manner, the production being high grade all through. Houdini acts himself without undue effort, and is adequately supported by Thomas Jefferson as Dudley Cameron, Ann Forrest as Mary Cameron, Augustus Phillips as Clifton Allison and Tully Marshall as Richard Raver.

Cast.

Harvey Hanford.....Harry Houdini
Cameron.....Thomas Jefferson
Mary Cameron.....Ann Forrest
Clifton Allison.....Augustus Phillips
Richard Raver.....Tully Marshall
Dr. Harvey Tyson.....Arthur Hoyt
Ethel.....Mae Busch
Police Reporter.....Ed Martin

Story by Arthur B. Reeve and John W. Gray.
Directed by Irving Willat.

The Story.

Harvey Hanford, the part played by Houdini in "The Grim Game," is a special writer on The Call, who is noted for his nerve and daring in gathering news. He has an eccentric millionaire uncle who lives with his ward, Mary, and will not let Harvey come near him. The old man knows that his nephew and his ward are in love with each other, and is opposed to the match. He is also aware that he is surrounded by three men, any one of whom would profit by his death. The first is his lawyer, Richard Raver, who has misappropriated some of the Cameron funds. The second is Dr. Tyson, his physician, who expects to marry Mary, heiress to the Cameron millions, when their owner dies. Clifton Allison, owner and publisher of The Call, is heavily in debt to Cameron, and the old man has threatened several times to drive him to the wall.

A plan is hit upon by Harvey to work up a big sensation for the paper by getting the old man away secretly and then making it look as if he (Harvey) had murdered his uncle. After he has been convicted of the crime, Dudley Cameron will be brought back and circumstantial evidence will be given a heavy blow. The

REVIEWS AND ADVERTISING AIDS (Continued)

three men agree to this, but each one is determined that the old millionaire shall never return home alive.

The scheme is set in motion and Harvey is arrested for the murder of his uncle. Then commences a series of Houdini escapes, the last one being a genuine thrill and the most dangerous of the Handcuff King's career. While trying to change in midair from one flying machine to another, the two airplanes crash into each other. This, of course, is an accident, but the camera caught it and also the dive to earth of the two machines which followed. None of the actors in the accident were seriously hurt, and "The Grim Game" is able to show on the screen an "escape" that is a thriller of thrillers. The story is brought to a highly satisfactory close, and Harvey and Mary are united.

Program and Exploitation Catchlines:
Harry Houdini, the Handcuff King, Performs Most Thrilling Stunt of His Entire Career.
See Houdini's Marvelous Escape from Death in Crash of Colliding Aeroplanes While He Was Changing from One to the Other.
You Will Enjoy the Thrilling and Marvelous Stunts and Escapes of the World's Greatest Expert in This Work, "Houdini."
It's "The Grim Game" Houdini Plays, But it Provides Fascinating and Thrilling Entertainment for You.

Exploitation Angles: Play up Houdini as "the man who broke into the dictionary," and cite the use of "houdini" by the Standard Dictionary. But above all, boom the airplane smash. Advertise that this is the first real aero accident ever filmed. It really was a smash and necessitated a new ending of the story to take advantage of the startling fall. It was a greater sensation than was intended, and you can play it to the limit to get the crowd. Tell them that sensation is Houdini's business, and has been for years, but this outdoes anything he ever tried to do because it is an accident.

"Heartsease"

Tom Moore Featured in a Goldwyn Picture from the Play by Charles Klein.

Reviewed by Louis Reeves Harrison.

ALTHOUGH this is a story of the stolen papers, the papers in this case being the original score of a grand opera, there is shown a sincere effort to produce the screen version of Charles Klein's stage play in grand style. Furthermore, there are moments of real drama in the presentation and the supporting cast is of exceptionally high quality. Tom Moore as an inspired composer of music is not particularly inspiring, but the female lead, Helen Chadwick, compensates with some really fine acting and a personality decidedly attractive, and the rest of the cast is nearly flawless. Notable impersonations are those of Alec B. Francis as Lord Neville, and Rosemary Theby as his wife. These two are a large element of supporting force in themselves.

The grand ensembles, where the opera is given before a large and fashionable audience, have rarely, if ever, been surpassed in their kind. That a man would dare steal the score of an opera and present it as his own, risking discovery and disgrace, for the sake of winning a girl, is not impossible, but the fact that discovery is practically inevitable puts an illogical damper on interest in the story, detracting from its many other merits. The high values of the play are those of elaborate treatment, exceptionally fine cast, and the publicity attached to a stage play by Charles Klein. These and the obvious sincerity of purpose class it above the ordinary product.

Cast.

Eric Temple.....Tom Moore
Margaret Neville.....Helene Chadwick
Captain O'Hara.....Larry Steers
Lord Neville.....Alec B. Francis
Sir Geoffrey Pomfret....Sydney Ainsworth
Major Twombley.....Herbert Pryor
Peter Padbury.....Wm. Burress
Lady Neville.....Rosemary Theby
Alice Tempie.....Mary Warren

Story by Charles Klein.
Scenario by Edfrid A. Bingham.
Directed by Harry Beaumont.

The Story.

"Heartsease" is a song by an impoverished composer of good family. Eric Temple. He dedicates it to Margaret, daughter of Lord Neville, and this proves his salvation when the score of an original opera he has composed is stolen by a fashionable and non-productive rival, Sir Geoffrey Pomfret. Pomfret finds his only way to the heart of Margaret is through doing something worth while in musical composition. Chance makes it possible for him to steal the operatic score of Eric Temple. The latter is in high favor with Lady Neville, young stepmother of Margaret, and leaves his score in her hands.

Suspicion is artfully directed by Pomfret to her being entirely too intimate with

Tom Moore
Finds no trouble in explaining the whole question in "Heartsease."

Temple, and she decides to send the score back. She places his address on it, leaves it on an escritoire and tells the butler to send it by messenger.

Pomfret substitutes his own address. Thus the opera falls into his hands. He thereupon makes it known that Lady Neville has paid the debts of Temple, and the latter is ordered from the house by Lord Neville. Overcome by double misfortune, Temple loses his memory and is taken away by his sister to recuperate. Meanwhile Pomfret produces the opera.

On the opening night, when a vast audience has assembled at the first performance, Pomfret receives congratulations on every hand until he angers one of his tools in the piece of duplicity, a drunken fellow named Twombly. Temple appears at the presentation, meets Margaret, and they hear together the melody he had dedicated to her. It is gradually revealed that the score was stolen, the butler confirming that the address was to Pomfret, and the plot is fully discovered after a violent struggle between Temple and Pomfret. Temple is credited with the composition, and, when asked by Lord Neville how he can make amends, claims Margaret for his bride.

Program and Exploitation Catchlines:
Tom Moore in a Dramatic and Romantic Story of a Stolen Grand Opera.
Highly Entertaining Photoplay of the Uphill Struggle of a Young Composer Who Has His Opera Stolen and Presented as the Work of His Rival.
A Drama of Music and Romance in Which an Impecunious Composer, After a Hard Struggle, Wins Fame and the Hand of a Wealthy Woman.
Clever Screen Adaptation of Successful Play by Charles Klein, One of America's Best Known Dramatists.

Exploitation Angles: Play up the star and give emphasis to the fact that this is from the stage play of the same title by the author of many notable productions. Hook up with the phonograph people on grand opera records. With the run on the reduced red seal records you should be able to make a good splash on this, hooking up with the stolen opera idea. If you want to go to a little trouble, get out fake tickets for the opera.

"Three Black Eyes"

Taylor Holmes Skips Lightly Through Triangle Farce of Ordinary Merit.

Reviewed by Edward Weitzel.

CHARLES HORAN, the author and director of "Three Black Eyes," evidently determined that this Triangle production, starring Taylor Holmes, should have speed if nothing else. The story takes its title from a fight indulged in by a trio of wealthy young chaps who get into a row in a restaurant and are thrown out by the waiters. Still under the influence of too many highballs, they board the yacht belonging to Larry Van Cortlandt, the leader of the three, send the crew ashore and start to run the boat themselves. The adventures they have with a wealthy family and a band of crooks, who become guests on the yacht, form the serious plot of the story.

Taylor Holmes skips lightly through his scenes and does his best to extract every possible laugh. He is well supported by Louise Orth as Natalie Shelton, Marshall Stedman as "Fatty" Harriman, Gordon Standing as Castleton, and William Bailey as Payne.

The scenes on the yacht are cleverly handled.

Cast.

Larry Van Cortlandt.....Taylor Holmes
Natalie Shelton.....Louise Orth
Yvonne Tiffany.....Clara Moores
Vida Tiffany.....Diana Allen
Mrs. Tiffany.....Ida Pardee
"Fatty" Harriman.....Marshall Stedman
Castleton.....Gordon Standing
Payne.....William Bailey

Written and directed by Charles Horan.
Photographed by Arthur Cadwell.

The Story.

In "Three Black Eyes" a trio of young bloods start a row in a fashionable cabaret and each one is forced to nurse a badly bruised optic as the result. Before being thrown from the restaurant, Larry Van Cortlandt, the leader of the three, tries to get introduced to Natalie Shelton, the daughter of a wealthy manufacturer, who is present with a party of friends. Larry is forced to leave before he accomplishes his wish, and the three friends find their way to Larry's yacht

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and start off on a cruise, running the boat themselves. The next day they anchor in front of the Shelton summer home, and the manufacturer hires the yacht for a short trip with his family and some guests. A gang of crooks also get on the boat and attempt to rob the Sheltons, while others of the gang break into the Shelton home and rob the safe.

By this time Larry and his chums are fairly sober, and they are the means of turning the tables on the thieves. Larry and Natalie have started a flirtation before this, which ends in a real romance and a promise of reform for the owner of the yacht.

Service Section on this picture containing complete program and exploitation catchlines and exploitation angles was published on pages 1367 and 1368 of our last issue.

"Out of Luck"

Dorothy Gish Is Delightfully Droll in Paramount Picture Directed by Elmer Clifton.

Reviewed by Edward Weitzel.

MAKING fun of superstition is the principal business transacted in "Out of Luck," a Paramount picture starring Dorothy Gish. The scenario is by Lois Zellner, and Elmer Clifton was the director. There is a constant stream of comic incidents running through the five parts of the story which is easy to laugh at, and the farce comedy spirit of the entertainment is never lost. The picture is liberally furnished with unusual bits of business and it is capitally played by the entire cast. Director Clifton has made the most of every chance to give the production an air of good breeding, and the fun of the picture will please all classes.

"Out of Luck" is largely a comedy of situation, with some excellent character drawing to help matters along. Dorothy Gish as Frances Wadsworth, a wistful young person who believes in signs and omens and regulates her life by the decrees of a pack of cards, is right at home in the part. The Gish method of skipping along just on the edge of burlesque but always managing never to overstep the line fits her present part perfectly, and she shows a greater supply than ever of little individual tricks that round out her comedy scenes without delaying the action. Ralph Graves as Malcolm Dale, Raymond Cannon as Crandall Park, the always reliable George Fawcett as Rockaway Smith and Emil Chichester as Sally Smith are the members of the support next in importance to the star.

Cast.

Frances Wadsworth.....Dorothy Gish
Malcolm Dale.....Ralph Graves
Crandall Park.....Raymond Cannon
Mollie Rourke.....Vera McGinnis
Rockaway Smith.....George Fawcett
Sally Smith.....Emil Chichester
Maurice Rennard.....Rodolph Valentine
Rosebud Miller.....Norman McNeil
The Strong Minded Aunt..Kate V. Toncray
Eddie the Pup.....Porter Strong
Florence Wellington.....Vivian Montrose

Story by Lois Zellner.
Directed by Elmer Clifton.

The Story.

"Out of Luck" refers to a superstitious young girl named Frances Wadsworth, who is first discovered looking at the heavens through a telescope, and who finds, by consulting a pack of cards, that "a dark man is going to enter her life." She has a weird and wonderful experience in a friend's apartment one night after she has been assured there will be nobody there but herself. Having helped her chum to elope and seen the couple established in a cosy apartment, Frances gives a little thought to her own love affairs and a great deal of thought as to what her pack of cards has to say in the matter. A light-haired man, named Malcolm Dale, attracts her fancy, but fate forced him to escort the heavy weight daughter of a Western millionaire to restaurants and places of entertainment much against his will and much more to the dissatisfaction of Frances. This permits a fortune hunting young man to drop in occasionally, the "dark man" of the cards. Through a series of comic adventures, set in motion by her own acts, Frances finds herself spending the night alone in the Newlywed's apartment.

She has been there but a short time, however, when she is convinced other persons are there also. She is right. Three men have entered the place since her arrival and two of them are burglars. The scenes which follow, as Frances, Malcolm Dale and the two crooks trail one another from room to room and the knights of the jimmy finally put the lovers out of the race with the aid of their blackjacks, must be seen to be appreciated and properly laughed at.

There is a satisfactory adjustment at the finish, when the fortune hunter gets Sally and Frances takes back Malcolm.

Program and Exploitation Catchlines:

Delightful Dorothy Gish in a Deliciously Droll Comedy.

Dorothy Gish
Says: "I wish you had proposed to me on the thirteenth of the month," in "Out of Luck."

Clever Farce Comedy with an Abundance of Rapid-Fire Laugh Provoking Situations and Novel Bits of Business.

An Unusually Clever Farce Comedy with Dorothy Gish; If You Don't See It You Will Be "Out of Luck."

Dorothy Gish in a Clever Photoplay which Gives Her Excellent Opportunities for Laugh Provoking Scenes.

Exploitation Angles: Play up Miss Gish and work the card fortune-telling angle to a finish. Most persons are superstitious enough to believe in this sort of thing, so play on their belief. Work such lines as, "Beware of the dark man," "The Jack of Diamonds says that your light-haired lover is false." Make up your own window cards, pasting on playing cards to frame them. If you can get someone who can tell fortunes, get cards which read into certain fortunes and paste and letter to conform to the fortunes. "It started with a pack of cards and wound up with a blackjack" would make another good line.

"Forbidden"

Six-Reel Jewel Production Features Mildred Harris in an Entertaining Story.

Reviewed by Robert C. McElravy.

A GREAT deal of the eternal feminine is expressed in this six-reel Jewel subject, entitled "Forbidden." It has been given a charming presentation by Lois Weber and Phillips Smalley, and while not as dramatic as some of their previous productions, it possesses a great deal of human appeal.

Mildred Harris appears in the leading role, that of a country girl possessed with a desire to go to the city. A young man of good breeding and fine looks drifts into the small town and the girl is enchanted with his appearance and manners. A love affair results and they are soon married. Then the young husband learns for the first time that his bride has a longing for city life, while he has come to the country for the express purpose of forgetting some of the crushing sorrows the city has inflicted upon his soul.

The theme is played upon in a thoroughly natural way, the bride tearfully sighing for the bright lights until the husband finally relents and takes her to them. He tries to disillusion her in vain, and there is a grim humor in the way in which she yearns for the things that have come to disgust him. Her runaway venture in Chinatown has been admirably pictured and there is a little surprise at the close when the identity of the mysterious Frenchman is disclosed.

Cast.

"Maddie" Irwin.....Mildred Harris
Fred Worthington.....Henry Woodward
Ben Withers.....Fred Goodwin

Story by E. V. Durling.
Directed by Lois Weber and Phillips Smalley.

The Story.

"Maddie" Irwin, the heroine of "Forbidden," is a pretty country girl who pines for city life. She has become greatly discontented with her rural environment as the story opens. Then a handsome young stranger from the city arrives, named Fred Worthington. Worthington is a rich but disconsolate youth, who has just escaped from a love affair that might have resulted disastrously.

"Maddie" sees all that is cultured and attractive in Worthington, and best of all a promise that she may go to the city if he marries her. Worthington, on the other hand, sees in "Maddie" a simple country miss who will make him an excellent wife and help him forget the sordid ways of the city.

They are married speedily and the husband then learns that "Maddie" craves the Great White Way. He takes her to the fine country estate he has purchased, but this does not interest her. She wants to see life as he has seen it, and nothing he says can change her wishes.

Finally, in desperation, Worthington invites a fast set of young society people to the estate, hoping they will shock and disgust "Maddie." But to his surprise she appears in a low-cut gown, powdered and painted for the occasion, and quite enjoys it. The scheme has failed and his wife still hungers for the city. She finally ventures forth on a secret journey to Chinatown, with a bus-load of strangers, and finds herself badly entangled with

REVIEWS AND ADVERTISING AIDS (Continued)

a mysterious Frenchman before the evening is over. She is rescued in an amusing manner by a former country admirer, after a night of wild adventure. She is cured of her craving for excitement and her husband does not reveal the fact that he was not far away during her escapade.

Program and Exploitation Catchlines:

Mildred Harris in an Entertaining Story Rich in Human Appeal.

Unique and Highly Dramatic Story of a Girl Who Longs for the City and a Boy Who Came to the Country to Forget City Life.

Clever Story of City vs. Country Life, with a Surprise in the Last Reel.

Longing for the City She Married a Man Who Hated City Life; What Then? See the Interesting Outcome in "Forbidden."

Exploitation Angles: Appeal with the star and the direction. Both mean something to your patrons. Then play up big the theme of the story with such lines as, "She yearned for the bright lights of the city. He wanted the soft moonlight of the country. Which won?" In the country bear heaviest on the cabaret and Chinatown features, while in the cities the desire for the country should be played up. A good teaser would be to have some doorknobs printed up on card merely lettered "Forbidden." Hang these on the doors of near-beer saloons, candy stores and anywhere you can make them seem to fit, then spring your advertising in the papers. Use portraits and stills for the lobby display.

"The Splendid Sin"

Five-Reel Fox Production Presents Madlaine Traverse in Heart Interest Drama.

Reviewed by Robert C. McElravy.

THE theme of childless marriage is again touched upon in this five-reel Fox subject, "The Splendid Sin." The story, which is one calculated to interest an adult audience, is very similar in plot to one reviewed a week or two ago, but there are several important variations and the manner of presentation is very different.

The present subject, with Madlaine Traverse in the leading role, has been given sincere treatment throughout and is entitled to rank as a strong heart interest story. The characters are animated by high motives, and while Gertrude and Stephen sinned, it was through genuine love, and Stephen was ready and willing to make honorable amends by marrying the sister of Sir Charles. The wife's motive in claiming the child as her own was also a good one. Her desire was to shield Gertrude's memory and at the same time protect the family name.

As a whole the production may be safely recommended as a strong picture of its type, dealing as it does with a delicate theme in a manner which raises it to a high dramatic standard.

Cast.

Lady Marion Chatham..Madlaine Traverse
Sir Charles Chatham.....Charles Clary
Gertrude.....Jeanne Calhoun
Stephen Hartley.....Wheeler Oakman
The Dowager Lady St. Aubrey
Elinor Hancock
The Hon. George Granville
George Hackathorn
Doctor Kent.....Edwin Booth Tilton

Story by E. Forst.
Scenario by Denison Clift.
Direction by Howard M. Mitchell.

The Story.

Sir Charles Chatham and his wife, Lady Marion Chatham, are a childless couple living on a large English estate. They are very fond of children and continually mourn the fact that they have none of their own. But the Dowager Lady St. Aubrey rejoices in the situation, as Lady Mary is an American and at the death of Sir Charles the estate will descend to her insipid son, George.

Sir Charles has a sister, Gertrude, who is engaged to an American, Stephen Hartley. While riding one day Gertrude and Stephen are driven by a storm to the shelter of a deserted tower, where the girl, frightened by the elements, seeks her lover's arms. A short time after this Stephen is summoned to report immediately on an important diplomatic mission in Russia. He vainly pleads for time to make Gertrude his wife, but is hurried away. Sir Charles also leaves at the same time.

As the months pass Gertrude becomes very unhappy and reveals to Marion that she is about to become a mother. Lady Marion takes her to Stornaway Lodge, where the child is born. She sends for

Madlaine Traverse

In quiet surroundings, but an unquiet frame of mind in "The Splendid Sin."

Stephen, but the latter is shot and badly wounded during a Bolshevist riot. Lady Marion claims the child as her own, after Gertrude's death, desiring to save her memory and the family name. Sir Charles returns, believing the child his own, but the Dowager Lady St. Aubrey endeavors to start a scandal. Hartley also appears and Sir Charles finds him beside Marion and the child. He is about to shoot Hartley when Marion tells him the truth. Sir Charles then adopts the baby and makes him the legal heir to Chatham estate.

Program and Exploitation Catchlines:

Powerful Story Built Upon the Theme of Mother Love and Childless Marriage.

Remarkable Photoplay with a Delicate Theme Handled in a Manner that Raises It to a High Dramatic Standard.

Highly Emotional Story of a Whole-Hearted Woman Who, to Shield Another, Braves the Breath of Scandal.

How One Woman Risked Her Own Happiness to Shield the Name of the Newborn Babe of Another.

Exploitation Angles: The question style is about the best way to handle this story, starting in with, "What Is a Splendid Sin?" and questioning the various items in the story. It might be well to run a line, "This is a strong problem play that is not going to interest the kiddies very much, so better leave them home." On the other hand, anticipate the comments of a certain type of kicker by advertising it as "A vital theme treated with sincerity and delicacy."

"Burglar by Proxy"

Jack Pickford's Second Production for First National Entertaining Comedy-Melodrama.

Reviewed by Margaret I. MacDonald.

IT would be rather a difficult matter for a producer to keep pace with the quality of Jack Pickford's first picture for the First National. "Bill Apperson's Boy" was an unusually appealing one. His second picture, "Burglar by Proxy," while it is attractive and has the bouyant atmosphere characteristic of Jack Pickford productions, evidences shortcomings on the part of somebody, which does not include any member of the cast.

The picture is artistically staged, and especially pleasing to the eye is pretty Gloria Hope. As Dorothy Mason she gives a delightful impersonation of the girl who stands on the threshold of love with the fearful foreboding that her lover is a thief. Jack Pickford in the role of Jack Robin, who persistently follows the dictates of his heart and comes to grief when he is inveigled into using whiskey as a cure for toothache, is "always on the job." Whether it is a love scene or a drunk scene, the proper atmosphere is never lacking.

The production's most serious fault is in its construction, and the fact that some of the incidents of the story are not convincing, such as the sudden bursting of an automobile tire when the machine is standing at rest. This particular incident, fictitious as it is, forms the starting point of the plot. As the picture advances there is a vagueness in connection with Jack Robin's entering the Mason home as a masked burglar. There seems to be no particular reason for the insertion of this incident other than the establishing an excuse for the "Spider" to trail Jack, in the belief that he is one of his own kind, and to open another avenue for comedy.

In spite of these faults, the production contains enough of comedy and enough of the melodramatic element to please the average audience.

Cast.

Jack Robin.....Jack Pickford
Dorothy Mason.....Gloria Hope
"Spider".....Jack Dillon
Harlan Groves.....Robert Walker
John Mason.....Mr. Guise

Story by Jack Dillon.
Directed by Jack Dillon.

The Story.

Jack Robin becomes a Burglar by Proxy through taking too much whiskey to cure a toothache, the same toothache which troubled him when he pretended to be injured by an automobile accident in order to become acquainted with Dorothy, the daughter of wealthy John Mason. Through this acquaintance Jack discovers that Dorothy's father has been robbed of some important papers. Though suspected of stealing them himself, he sets out to effect their recovery. While under the influence of liquor he is induced by "Spider" to break into the Mason house.

REVIEWS AND ADVERTISING AIDS (Continued)

a fact which confirms the idea he is a thief. It is through association with the Spider, however, whom he introduces at the house of a friend where the Masons are visiting, that Jack succeeds in blowing up a safe in which the villain has concealed the papers. Jack is reinstated in favor and wins Dorothy for his life companion.

Program and Exploitation Catchlines:

Clever Jack Pickford in His Second First National Picture.

See Jack Pickford in Clever Characterization of a Boy Who Becomes a "Burglar by Proxy" to Help Unravel a Real Theft.

Clever Human Interest Photoplay of the Romance of a Real Boy and Girl, with Popular Jack Pickford and Pretty Gloria Hope.

What Is a "Burglar by Proxy" and Why Did the Boy Become One? This Photoplay Starring Jack Pickford Furnishes the Interesting Solution.

Exploitation Angles: Play up Pickford for all he is worth. It might be as well not to trade too much on Bill Apperson's Boy, but to leave that to reader, and simply play Pickford. Play on such lines as, "Don't use whiskey to cure a toothache. It may make a burglar out of you." "When you go a-burglaring, be sure of your pal." "A black mask may cover a loving heart, see Jack Pickford, &c." Use points such as these rather than the full story angle. If you want a lobby sensation advertise that a safe will be blown up at each performance. Use a real or property safe with a large fuse which is touched off with due solemnity, then let it lead into a supposed package of dynamite. When nothing happens, "investigate" and announce that a mistake has been made in the dynamite. The sell will get you a laugh and the crowd.

"Her Purchase Price"

Bessie Barriscale Gives Colorful Performance in Role of Egyptian Slave Girl in Robertson-Cole Production.

Reviewed by Margaret I. MacDonald.

DISTINCTIVE and totally different from other roles interpreted by Bessie Barriscale is that of the Egyptian slave girl, Sheka, in the Robertson-Cole production, "Her Purchase Price." The fact that she has portrayed on the screen many characters of various qualifications with equal success, eliminates surprise at the ease with which she handles a role requiring not only a wide play of emotion, but a proper conception of the child-like characteristics of womanhood reared in careful seclusion. Once or twice during the performance Sheka betrays too keen a knowledge of the English language and the gestures of modern influence. Outside of this there is little, if any, fault to be found with the Barriscale interpretation of the part.

Generally speaking, the production is attractive. A slight tendency to drag in spots is compensated for by moments of suspense, and an interest in the fate of the girl Sheka. The story on which the production is based is not a big story, but has been carefully handled. There is a lack of color evident in the outlining of the character of Sir Derek Anstruthers, which seems to be a fault of direction rather than of individual effort. Henry Kolker as the Duke of Wryden upholds the dignity of the role. The cast is a thoroughly well-balanced one.

Cast.

Sheka, the Rose.....Bessie Barriscale
Sir Derek Anstruthers.....Albert Roscoe
Hamid-Ali.....Joseph Dowling
Diana Vane.....Kathlyn Williams
George Vincent.....Stanhope Wheatcroft
Marda.....Irene Rich

Story by M. B. Havey.

The Story.

The young woman, Sheka, who is the center of interest in "Her Purchase Price," was born of aristocratic white parents, and was kidnapped in infancy by an Egyptian and reared with a view to placing her on the slave market with the expectation of gaining a high price on account of her physical charms. A young Englishman, Sir Derek Anstruthers, sojourning in Cairo, notices her one day when she is taking her monthly walk under guard, and follows her to the door of her home, through which she is hurried to avoid further advances from the stranger. Stolen, unveiled glances from the window of her prison finally lead to her making a date with Anstruthers to meet her in the garden at night. Here their troth is plighted; but in the midst of their vows a jealous acquaintance of Anstruthers, who has watched the proceedings, gives the alarm to Sheka's keeper, and the girl is rudely torn from her lover's arms. The following day Sheka is placed at auction, and Anstruthers, learning of the fact, disguises as a native and buys her.

The scene then lifts to England where Sir Derek brings his desert wife. Here a complication of affairs occurs through the interference of a young woman, an admirer of Sir Derek's and covetous of his title. The young wife, led by the other woman to believe that women bring higher prices in the west than in the east, is about to sell herself to alleviate her husband's financial difficulties, when Anstruthers enters the scene and discovers that the man who is giving her the money is her uncle and is merely making her a loan on her inheritance. Matters are then cleared up and a better understanding between husband and wife is established.

Program and Exploitation Catchlines:

Bessie Barriscale in the Unique Role of an Egyptian Slave Girl.

You Have Always Liked Bessie Barriscale, But You Will Be More Pleased Than Ever with Her Wonderful Work in This Picture.

See Bessie Barriscale as a Slave Girl, An Enirely Different Role From Any You Have Ever Seen Her Portray.

Romantic Story of a Slave Girl Who Was Sold at Auction and Bought by the Man She Loved.

Exploitation Angles: Play up the star and give emphasis to the unusual story by such advertisements as "How much would you give for Bessie Barriscale?" "Would you buy Bessie Barriscale at her purchase price?" You might start earlier and announce that at your house on a certain date a young woman will be sold to the highest bidder. Make a flashy poster without any reference to the play and then follow it up. You can work the same idea on the screen.

"A Society Exile"

Elsie Ferguson Is Admirably Cast in Splendidly Produced Artcraft Version of a Henry Arthur Jones Stage Play.

Reviewed by Edward Weitzel.

THAT distinctive quality known as caste dominates every situation and detail of production of "A Society Exile," the six-part Artcraft picture made from Henry Arthur Jones' stage play, "We Can't Be as Bad as All That," in which Elsie Ferguson is the star. The scenes are laid principally in Venice and in England, and the characters are mainly of excellent social position. The atmosphere of good breeding and correct surroundings which director George Fitzmaurice has given the picture is one of its chief merits, and the admirable acting of the entire cast brings out every good point in the story. "A Society Exile" is more romantic than realistic, but is consistent to the class in which it belongs, and the plot has sufficient red blood running through its veins to awaken real interest in the men and women whose lives it depicts.

The scenes in Venice along the canals are particularly effective, with the gondolas gliding past the stone houses or pausing to land a passenger at his own door. The English country scenes are also impressive reproductions of the real thing, and a London fog is shown that would make any subject of King George feel perfectly at home.

"A Society Exile" was written before the big war had touched English society and men and women of the highest social grade had not gone through the baptism of fire which was to try their souls. As an example of the sort of dramatic fare which one of England's foremost playwrights thought suitable to his public it is also interesting. Ouida Bergere in adapting the play to the screen has brought the period up to the present and taken full advantage

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THE FIRST NATIONAL EXHIBITORS' CIRCUIT
announces for release a motion picture entitled
"The Beauty Market"

REVIEWS AND ADVERTISING AIDS (Continued)

of the greater latitude of the silent stage to follow the movements of its characters.

Elsie Ferguson plays the part of Nora Shard, an American heiress whom fate treats with great harshness. The varied emotions under which she labors during the unfolding of the story are finely indicated by her and she is enabled to wear a number of gowns that set off her beauty at its best. William P. Carlton as Sir Ralph Newell is natural and likable and looks the part to the life. Warburton Gamble as Lord Bissett, Julia Dean as Lady Doris Furnival, Henry Stephenson as Sir Howard Furnival, Zeffie Tilbury as Mrs. Stanley Shelby, Bijou Fernandez as Lady Carnforth and Alexander Kyle as Lord Carnforth are the other members of the cleverly selected cast.

Cast.

Nora Shard / Christine ..... Elsie Ferguson
Sir Ralph Newell ..... William P. Carlton
Lord Bissett ..... Warburton Gamble
Lady Doris Furnival ..... Julia Dean
Sir Howard Furnival ... Henry Stephenson
Mrs. Stanley Shelby ..... Zeffie Tilbury
Lady Carnforth ..... Bijou Fernandez
Lord Carnforth ..... Alexander Kyle

From Play by Henry Arthur Jones.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.

The Story.

The Artcraft picture, "A Society Exile," first shows its leading character, Nora Shard, on a balcony in Venice. She is an accomplished musician and her singing and playing on the harp have attracted an English officer in the next house who is recovering from a severe wound. The two meet, and their meeting ends in a halo of romance until at last Sir Ralph Newell asks the American girl to become his wife. Before Nora accepts him she writes the story of a tragedy in her life and leaves the letter where she is sure Sir Ralph will find it; but the wind blows it into the canal and when the happy lover comes for his answer he is only eager to hear Nora say that she will become Lady Newell.

The trick of fate which drove Nora Shard into exile overtook her in England while she and her aunt were visiting Lady Carnforth, whose brother, Lord Bissett, was anxious to marry the heiress. Bissett, penniless and a blackguard at heart, on discovering that Nora had interested Sir Howard Furnival, a famous playwright, in a novel she had writetn and that the two were secretly engaged in turning it into a play, determined to profit by his knowledge. The wife of the dramatist was insanely jealous of him, and Bissett so worked upon her feelings with seeming proofs of an intrigue, that the unhappy woman first shot her husband and then took her own life. Society, convinced that Nora was the cause of the double tragedy, had sent her into exile. And the man she marries in Venice is the brother of Lady Doris Furnival.

Nora does not learn this disquieting fact until she enters her husband's home in England and sees a picture of the dead woman on the wall. Bissett turns up and tries to blackmail Nora. He forces her to give him a pearl necklace that had belonged to Lady Doris and has just been presented to Nora by Sir Ralph. Driven into a corner by the course of events and half out of her senses from fear of losing her husband's love, the young wife runs away and goes back to her old home in Venice. Here Sir Ralph finds her, and in her arms is the infant heir of the house of Newell. Bissett has already confessed the truth, and there is a happy reunion for the three Newells.

Program and Exploitation Catchlines:

Clever Drama of English Society Life by One of England's Leading Dramatists, Henry Arthur Jones.

Clever Story of English Social Life, Dramatically Portrayed by Excellent Cast Headed by Elsie Ferguson.

Exploitation Angles: Play up the star for your chief point, but if your patrons know the drama of the stage, play up also the fact that this is Jones' "We Can't Be as Bad as All That." If necessary, explain to your clientele that Jones is one of the foremost writers of the English polite drama and that this gives an inside view of English high society. Play up the settings for something more than usual, especially the Venetian sets.

"The Battler"

Six-Part World-Picture Presents Earl Metcalfe and Virginia Hammond in Melodrama.

Reviewed by Robert C. McElravy.

AN unusual story combination is found in "The Battler," a six-reel World-Picture. It divides the scenes about evenly between the underworld and high society, and has a strong atmosphere of the prize ring in the bargain. It is a melodrama and abounds in situations that classify as such, some of them overacted and not overly convincing, but altogether telling a yarn that should interest certain spectators very much. The picture is hardly suited in some respects for critical persons, but lovers of the melodramatic will find a great deal to please them.

Earl Metcalfe leads the cast and plays a double role, that of father and son. His acting methods are quite theatrical, but he gives a good account of himself in his impersonations, the distinction between the two characters being well maintained. Virginia Hammond plays the feminine lead acceptably, that of a young wife married to a brutal husband. The supporting cast includes Irving Brooks as a dope fiend, and other portrayals of the underworld and police.

The scenes in this are very good for a picture of the type, but there is a tendency at times to over emphasize the brutal and degrading characteristics of some individuals. The society prize fight would have been more appealing if Duncan Hart had used more suggestion in his persecutions of the wife instead of so much actual brutality.

Cast.

Hagan Hart / Jim Fortune ..... Earl Metcalfe
Angelica Hart ..... Virginia Hammond
Duncan Hart ..... Harry C. Brown
Barney ..... Edwin Dennison
"Toad" Jennings ..... Irving Brooks
Mrs. Hortense Dale ..... Florence Malone
"Spike" Kelly ..... Frank Haganey
"Fishy" Reuter ..... Al H. Stewart

Story by Forrest Halsey.
Scenario by Harry O. Hoyt.
Directed by Frank Reicher.

The Story.

Jim Fortune, hero of "The Battler," is a young prize fighter seeking honors in the ring. He comes in contact with crooks and thugs of all types, but has kept himself clear of their influences. While in

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REVIEWS AND ADVERTISING AIDS (Continued)

a wine room one night, he has occasion to assist Angelica Hart, wife of a brutal young society pugilist, named Duncan Hart. While seeing Angelica to her taxi, the latter's ring is stolen, and Jim later restores it to her, after risking his life to regain it.

Jim accepts a boxing engagement with Duncan Hart at a society function, to which Hart has invited a notorious woman, Mrs. Dale. Just before the match, Hart whips his wife severely, and she appeals to Jim to give him a good beating in the ring. Jim is able to do this and severely humiliates Hart.

Later in the story Duncan Hart is shot and killed, both Jim and Angelica being held for murder. Mrs. Dale and "Toad" Jennings, Hart's former trainer and a dope fiend, testify against them, they being present at the shooting. Hagan Hart, the dead man's father, undertakes to investigate the crime. He discovers that Jim is his son by a former marriage, and this makes him anxious to save both Jim and Angelica. A confession is finally obtained from Jennings and Mrs. Dale, the former admitting that he fired the fatal shot.

Program and Exploitation Catchlines:

Unusual Combination of High Society and The Underworld Furnishes Theme for Absorbing Photoplay.

The Story of a Prizefighter Who Battled to Save a Society Girl Who Was Ill-Treated by Her Brutal Husband.

He Was Only "The Battler," But When She Appealed to Him for Help, and He Met Her Brutal Husband in the Ring—Well! See This Absorbing Photoplay for the Answer.

A Clever and Romantic Melodramatic Photoplay Featuring Earle Metcalfe and Virginia Hammond.

Exploitation Angles: Play up Metcalfe and the fact that he is just out of the service. Make your appeal to the lovers of melodrama through use of the big punches, notably the murder, and the beating "The Battler" gives the society amateur to punish him for wife beating. In many houses it would attract to stage a brief bout between well known locals as a preliminary to showing the picture.

"The Red Viper"

Tyrad Picture, Produced and Directed by Jacques Tyrol, Is an Earnest Plea for Americanism.

Reviewed by Edward Weitzel.

WRITTEN by Winifred Dunn, "The Red Viper," produced and directed by Jacques Tyrol, is morally sound and has considerable merit as a photoplay. Its theme is an earnest plea for Americanism, and its scenes are laid among the foreign born dwellers of the lower East Side in New York. The clash of the story takes place between a number of followers of the red flag and a loyal group of characters led by David Belkov, a young immigrant, and little Mary Hogan, a girl of twelve, who passionately adores the stars and stripes and does everything in her power to counteract the spirit of opposition to the government which she sees around her

The plot is not particularly strong, but it is easily followed and the finish sees the defeat of the element that is willing to use murder to gain its ends. Not an important picture, by any means, it will entertain and interest a certain portion of screen patrons. Jacques Tyrol has directed the picture with earnestness, but has left a number of loose ends to his plot. Gareth Hughes as David Belkov looks and acts the part excellently, and Irma Harrison is the correct type for the fiery little radical, Yolanda Kosloff. Ruth Stonehouse, although not youthful enough for the character, plays the part of Mary Hogan with skill. The other members of the cast are capable.

Cast.

David Belkov.....Gareth Hughes
Mary Hogan.....Ruth Stonehouse
Dick Grant.....Jack Gilbert
Yolanda Kosloff.....Irma Harrison
"Charles Smith".....R. H. Fitzsimmons
Mrs. Hogan.....Alberta Lee

Story by Winifred Dunn.
Directed by Jacques Tyrol.

The Story.

An earnest attempt is made in "The Red Viper" to preach the gospel of loyalty to the government of the United States. David Belkov, a young emigrant living in New York's lower East Side, who is an ardent admirer of Roosevelt, finds that his sweetheart, Yolanda Kosloff, has become a follower of the red flag, and has joined a band which has passed a sentence of death on Judge Norton for sending one of the gang to the chair. Lots are drawn and Yolanda is found to hold the card marked with a cross. David tries to fight against the traitors in his neighborhood by printing a circular upholding Americanism, and is caught and badly beaten by the leader of the reds. Weak from the loss of blood, he escapes from a locked room and makes his way to the home of the judge, where Yolanda is to appear as a dancer and drop a bomb concealed in a bouquet at the feet of the condemned man.

David saves the life of the Judge, but

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REVIEWS AND ADVERTISING AIDS (Continued)

is shot by the leader of the reds. Yolanda becomes his nurse, and the kindness of Judge Norton to David and to her make her see matters in a new light.

Little Mary Hogan is another important character in "The Red Viper," whose intense Americanism costs her her life.

Program and Exploitation Catchlines:

Impressive Drama Drives Home Great Truths of Patriotic Importance.

Picture Shows Transition from Anarchy to Loyalty in the Heart of Liberty-Sheltered Emigrant.

Great Lesson of Loyalty Taught in Convincing Scenes and Episodes.

Out of the Crucible of Life Comes a Soul Purified by Liberty.

Impelling Drama of Americanism Teaches Abiding Lesson of Loyalty.

Exploitation Angles: Work on the patriotic feature of the story. In the cities refer to "the evil which lies at our door." In the smaller places with a native population, call it the curse of our country.

Tempest Cody Series

Universal Presents Marie Walcamp in Unique Series of Two-Reel Western Subjects.

Reviewed by Robert C. McElravy.

THIS is a series of two-reel Western subjects, released by Universal, in which Marie Walcamp, heroine of "Liberty," "The Red Glove" and other serials, appears. Miss Walcamp is a daring, adventurous and attractive performer, almost in a class by herself in some of her work. Action is always the keynote of the stories in which she appears and this is particularly the case in these two-reel stories.

These subjects are distinguished from the average Western subjects by their abundance of splendid scenic effects and the unique character of the plots. Plot novelty is a thing that has long been needed in this type of story and it is in evidence here. Of course, cattle stealing and the old causes of action still exist, as they are part of the West, but there are new ways of treating these familiar themes.

One of this series gives a decidedly fresh twist to the subject of cattle rustling, picturing a secret corral lying in a canyon behind an old house. The house is thrown open when required and the stolen cattle driven through. Another of the stories pictures a unique swindle, in which a bad character known as "The Rattler," sells the heroine a ranch which does not belong to him.

Cohen Returns to New York

Milton L. Cohen, president of Bulls Eye Film Corporation, recently left the West Coast on his return trip to New York. The greater part of Mr. Cohen's stay in the West has been devoted to an inspection of the Hollywood plant of the company, and assisting Nat H. Spitzer, studio manager, in perfecting plans for the coming year. Before leaving, Mr. Cohen addressed the employes of the company, thanking them for their co-operation.

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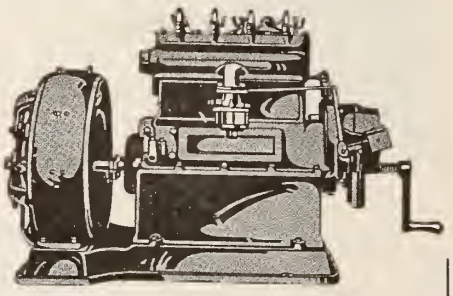

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Heavy Bookings Reported on Sawyer-Lubin Feature

THE interest manifested by exhibitors in "Virtuous Men," the first S-L production, is said to have increased steadily, and purchasers of territorial rights report long runs and continued booking.

T. E. Larson, handling this picture in thirteen states, announces the first run in his territory at the Royal Theatre, Tulsa, Oklahoma, for two weeks, beginning August 31. A. M. Fabian reports a week's engagement at the beautiful Newark "Strand" and Herman Rifkin has forwarded to the S-L offices a list of bookings for New England extending well up into November.

H. S. Simeral, of Pittsburgh, Arthur H. Hyman, of Detroit, and Nat A. Magner, of San Francisco, are handling this production as a road show, and it is said that there are in all thirteeen companies on the road with "Virtuous Men."

To Syndicate Articles by J. Robert Pauline

SIDNEY REYNOLDS announces that following the syndication of a half-page article on J. Robert Pauline, the hypnotist and vaudeville headliner who is featured in the new serial being produced by Supreme Pictures, Inc., a series of eight articles on Auto-Suggestion in Everyday Life has been prepared by Mr. Pauline and accepted for syndication on the woman's page of many newspapers.

Mr. Reynolds further announces that he is now bending his energies to the selection of a title to the new serial, which will prove a big box-office booster, and at the same time be entirely different from the titles of other serials. Up to date, over three hundred titles are said to have been submitted for consideration, and one has been tentatively decided upon.

"Oh My Dear" Becomes "Some Boy"

The title of a recent Christie Comedy, "Oh My Dear," has been changed to "Some Boy!" in answer to a request by F. Ray Comstock, the producer of a musical comedy, "Oh My Dear," which has had an extended run in New York.

While the Christie Comedy formerly entitled "Oh My Dear" was not related in subject matter to the New York musical comedy, the New York producer had secured his title first, hence Al E. Christie changed the title of his picture.

J. B. Cunniff Is Realart Auditor

James B. Cunniff, well known in accounting circles in the photoplay world, has been appointed chief traveling auditor of Realart Pictures Corporation. He will assist Dario L. Faralla, the comptroller in the installation of a branch accounting system, and the various branch auditors will be under his direct supervision.

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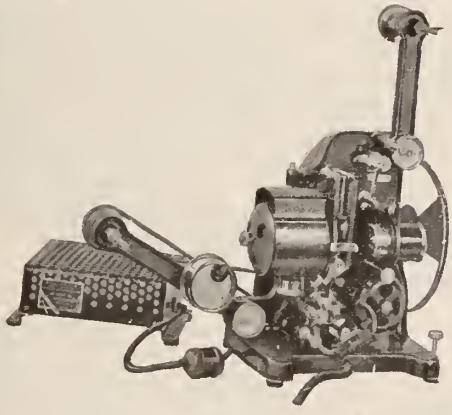

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG TIMELY PICTURES.

Queen of the Sea (Annette Kellerman).
The Land of the Free.
The Prussian Cur.

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).
Aug. 21—Checkers.

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.

EXCEL PICTURES.

July 20—Rose of the West (Madelaine Traverse).
Aug. 3—Cheating Herself (Peggy Hyland).
Aug. 17—Love is Love (Ray and Fair).
Sept. 14—The Splendid Sin (Madelaine Traverse).

VICTORY PICTURES.

July 6—The Wilderness Trail (Tom Mix).
July 20—The Sneak (Gladys Brockwell).
Aug. 3—The Seventh Person (George Walsh).
Aug. 10—The Winning Stroke (George Walsh).

SUNSHINE COMEDIES.

May 25—Virtuous Husbands.
July 6—Merry Jailbirds (Two Parts).
July 6—Mery Jail Birds.
Aug. 31—Her First Kiss.
Sept. 14—Dabbling in Society.

MUTT & JEFF ANIMATED CARTOONS.

May 11—Sir Cidney.
May 18—Left at the Post.
May 25—The Shell Game.
June 1—Oh, Teacher!
June 8—Hands Up!
June 15—Sweet Papa.
June 22—Pets and Pests.
June 29—A Prize Fight.
July 6—Look Pleasant, Please.
July 13—Downstairs and Up.
Aug. 24—Mutt and Jeff in London.
Aug. 31—The Frozen North.
Sept. 7—Mutt and Jeff in Paris.

THE GREAT NINE.

Feb. 16—The Darling of Paris (Theda Bara).
Feb. 23—Hoodman Blind (William Farnum).

PRODUCTIONS EXTRAORDINARY.

Salome (Theda Bara—Eight Parts).
Cleopatra (Theda Bara—Eight Parts).
Les Miserables (William Farnum).

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

July 6—Trying to Get Along.
July 20—Among Those Present.
Aug. 3—Treating 'Em Rough.
Aug. 17—A Lady's Tailor.

PARAMOUNT ARBUCKLE COMEDIES

(Two Reels Each)

June 1—A Desert Hero.

PARAMOUNT COMEDY.

Aug. 10—Oh! Judge, How Could You.

DREW COMEDIES.

(Two-Reel Comedies)

June 15—Squared.
July 13—Bunkered.
Aug. 24—A Sisterly Scheme.

PARAMOUNT PICTURES.

July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
Aug. 3—A Sporting Chance (Ethel Clayton).
Aug. 3—Fires of Faith (Eugene O'Brien and Catherine Calvert).
Aug. 10—Bill Henry (Charles Ray).
Aug. 10—The Virtuous Thief (Enid Bennett).
Aug. 17—Love Insurance (Bryant Washburn).
Aug. 24—Out of Luck (Dorothy Gish).
Aug. 24—The Heart of Youth (Lila Lee).
Aug. 31—The Valley of the Giants (Wallace Reid).
Sept. 14—The Third Kiss (Vivian Martin).
Sept. 21—Stepping Out (Enid Bennett).
Sept. 28—The Egg Crate Wallop (Charles Ray).

ARTCRAFT PICTURES.

July 20—Wagon Tracks (William S. Hart).
Aug. 17—A Society Exile (Elsie Ferguson).
Aug. 31—The Witness for the Defense (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIALS.

July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
Aug. 3—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

SUCCESS SERIES (REISSUES.)

July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldina Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).
Aug. 3—Miss George Washington (Marguerite Clark).
Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-BURTON HOLMES.

July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.
Aug. 3—Bangkok, the Royal City.
Aug. 10—Going Down to Buenos Ayres.
Aug. 17—In Siamese Society.
Aug. 24—The Salvation Army on the Job.

PARAMOUNT-BRAY PICTOGRAPHS

July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.
Aug. 3—Respectable Criminals; A Little Lesson in Thrift; Cartoon.
Aug. 10—New York the Stupendous; Our Pagan Peoples—The Laguna Indians; The Steam Engine.
Aug. 17—Lake Mohonk; Weaving; Cartoon.
Aug. 24—Salvaging Torpedoed Millions; Angling for Chinook Salmon; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

July 6—Through the Wrong Door (Madge Kennedy).
July 27—The Peace of Roaring River (Pauline Frederick).
Aug. 3—Upstairs (Mabel Normand).
Aug. 17—Heartsease (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—Lord Jim.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdaolene.

CAPITOL COMEDIES.

(Two Reels Each)

May 4—The Sea Woof.
May 18—Circumstantial Evidence.
June 1—In a Pinch (Mr. and Mrs. Carter De Haven).
June 15—A Wonderful Night (Smiling Bill Parsons).
June 29—Hheir Day of Rest (Mr and Mrs. Carter De Haven).
Juiy 13—Chasing Rainbeauz (Parsons).
Juiy 27—After the Bawl (Carter De Haven).
Aug. 24—Honeymooning (Carter De Haven).
Mar. 23—The Potum of Swat.
Apr. 6—The Midnight Alarm.

FORD EDUCATIONAL WEEKLY.

Pure Havana.
June29—At the Crossroads.
Juiy 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
Juiy 27—Sweetness.

BRAY PICTOGRAPHS.

(Weekiy One-Reel Release Beginning Sept. 7.)

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No.8, "Forward—Always Forward."

ARTO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

DEITRICH-HECK, INC.

The Bandhox (Doris Kenyon—Six Reels).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
Thte Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (BBlackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

(*Continued on page* 1536)

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUG. 3.

The Great Gamble (Episode No. 1, "The Great Gamble"—Three Reels—Drama—Western Photoplays, Inc,).
A Jazzed Honeymoon (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 15 (Educational).
Pathe News No. 64 (Topical).
Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUG. 10.

The Great Gamble (Episode No. 2, "The Clock of Doom"—Three Reels—Drama—Western Photoplays, Inc.).
Count Your Change (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 15 (Topical—Literary Digest).
Pathe News No. 66 (Topical).
Pathe News No. 67 (Topical).

RELEASES FOR WEEK OF AUG. 17.

The World Afiame (Frank Keenan—Drama—Six Parts).
The Great Gamble (Episode No. 3, "Into the Chasm"—Drama—Two Parts—Western Photoplays, Inc.).
Chop Suey & Co. (Harold Lloyd—Comedy—One Reel—Rolin).
Pathe Review No. 16 (Educational).
Topics of the Day No. 16 (Topical—Literary Digest).
Pathe News No. 68 (Topical).
Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 24.

The Love Cheat (June Caprice, Creighton Hale—Five Parts—Comedy Drama—Capellani.)
The Great Gamble (Episode No. 4, "In the Law's Grip"—Drama—Western Photoplay's, Inc..).
Heap Big Chief (Harold Lloyd—One—Reel—Comedy—Rolin).
Topics of the Day No. 17 (Topical—Literary Digest).
Pathe News No. 70 (Topical).
Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF AUGUST 31.

The Thirteenth Chair (Yvonne Delva and Creighton Hale—Six Parts).
The Great Gamble (No. 5 "The Draugbt of Death"—Two Parts—Drama—Western Photoplays).
Don't Shove (Harold Lloyd—One Part—Rolin).
Pathe Review No. 17 (Educational).
Topics of the Day No. 18 (Topical—Literary Digest).
Pathe News No. 72.
Pathe News No. 73.

RELEASES FOR WEEK OF SEPT. 7.

Baby Marie's Round-Up (Baby Marie Osborne—Two Parts—Comedy-Drama—Leon T. Osborne).
The Great Gamble (Episode No. 6, "Out of the Clouds"—Two Parts—Drama—Western Pbotoplays).
Be My Wife (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 19 (Topical—Literary Digest).
Pathe News No. 74 (Topical).
Patbe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 14.

Tbe Virtuous Model (Dolores Cassinelli—Six Parts—Drama—Capellani).
The Great Gamble (Episode No. 7 "The Crawling Menace"—Two Parts—Drama—Western Photoplay).
The Rajah (Harold Lloyd—One Reel—Comedy—Rolin).
Patbe Review No. 18 (Educational).
Topics of the Day No. 20 (Topical—Literary Digest).
Pathe News No. 76 (Topical.
Patbe News No. 77 (Topical).

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Aug. 10—This Hero Stuff (William Russell).
The Heilion.
The Otber Side of Eden.
The Dangerous Talent.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-Star Cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

July 13—Fancy Fooling Father.
July 20—Jimmie's Doggone Luck.
July 27—Winning Him Back.
Aug. 3—Betty and the Boys.
Aug. 10—Good Gracious Grace.
Aug. 17—Meet the Wife.

ROTHACKER OUTDOOR SUBJECTS.

Mar 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—His Bridal Night (Alice Brady).
July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 20—Mistaken Identity (Anita King).
July 27—Tbe Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—Tbe Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Three Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

July 30—A Lion Special (Animal Comedy)—03842.
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03893.

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03809.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Neilson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Monroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.
Sept. 8—The Woman Under Cover (Fritzi Brunette—Six Parts)—03899.

NEW SCREEN MAGAZINE.

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INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.
Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.
The Right to Happiness (Dorothy Phillips).
The Heart of Humanity (Dorothy Phillips).

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

(Continued on page 1538)

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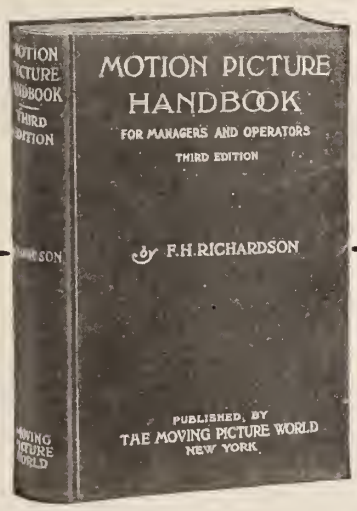

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List of Current Film Release Dates

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June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03803.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03886.
Sept. 8—No. 13, "Into The Chasm"—03901.

The Midnight Man.

(Drama—Eighteen Two-Part Episodes—James Corbett.)

Sept. 1—No. 1, "Cast Adrift"—03887.
Sept. 8—No. 2, "Deadly Enemies"—03900.

SPUR AND SADDLE SERIES.

(Two-Part Western—Marie Walcamp.)

Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03889.
Sept. 8—No. 2, "Tempest Cody Flirts With Death"—03903.

STAGE WOMEN'S WAR RELIEF SERIES.

(Monthly Release.)

Sept. 6—A Star Overnight (David Balasco and All-Star cast—Two-Part Drama)—03898.

Major Allen's Animal Hunt.

June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.

July 28—The Heart Punch (Jese Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).
Sept. 8—Sinbad the Sailor (One Reel)—03904.

CURRENT EVENTS.

Issued Every Friday.

Okeh Komedies.

Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.
Sept. 8—As You Were (Neal Burns—One Reel)—03902.

RAINBOW COMEDIES.

Sept. 10—A Roof Garden Rough House (Zip Monberg—Two Parts)—03906.

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

July 21—All Bound 'Round—03829.
July 28—The Tes Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.
Sept. 1—A Dog Gone Shame—0388.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.
Aug. 16—The Fighting Heart (Pete Morrison and Magda?)—05867.
Aug. 23—The Hidden Badge—03876.
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)—03885.
Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—5897.
Sept. 13—The Jack of Hearts (Jack Perrin)—03910.

Vitagraph

VITAGRAPH FEATURES.

The Hornet's Nest.
The Wolf.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Brambie Bush (Corinne Griffith).
The Gamblers (Harry T. Morey).
Over the Garden Wall (Bessie Love).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.

BIG V SPECIAL COMEDIES.

Tootsies and Tamalee (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parte).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).

Perils of Thunder Mountain.

(Drama—Fifteen Episodes—Two Parts Each released weekly—Featuring Antonio Moreno, with Carol Holloway.)

No. 1, "The Spear of Malice."
No. 2, "The Bridge Trap."
No. 3, "The Teeth of Steel."
No. 4, "Cave of Terror."
No. 5, "The Cliff of Treachery."
No. 6, "The Tree of Torture."
No. 7, "The Lightning Lure."
No. 8, "The Iron Clutch."
No. 9, "Prisoner of the Deep."
No. 10, "The Flaming Sacrifice."
No. 11, "In the Ocean's Grip."
No. 12, "The Rushing Horror."
No. 13, "The River of Dread."
No. 14, "The Hunt of Disaster."
No. 15, "Fate's Verdict."

World Pictures Corp.

Aug. 4—Coax Me (June Elvidge).
Aug.11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Clouded Name (John Lowell with Corene Uzzel and Edward Keller).
Sept. 1—The Battler (Esri Metcalfe and Virginia Hammond).
Sept. 8—His Father's Wife (June Elvidge—Hardy).
Sept. 15—Forest Rivals (Arthur Ashley—Dorothy Green).
Sept. 22—Where Bonds Are Loosed (Dixie Lee—Arthur Begrene).
Sept. 29—Miss Crusoe (Virginia Hammond).
Oct. 6—The Oakdale Affair (Evelyn Greeley—An Apfel production).
Oct. 13—Woman of Lies (June Elvidge).
Oct. 20—The Black Circle (Creighton Hale).
Oct. 27—Arizona Catclaw (Edythe Sterling).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (in all territories except Buffalo).

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JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.

Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).

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'Gators.
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Petrified Forest.
Sky Mountain.
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The Square Gambler.

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Home Brew.
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Rowdy Ann.
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Cuckoo Comedies.

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EQUITY PICTURES CORPORATION.

Eyes of Youth (Clara Kimball Young).

FIRST NATIONAL EXHIBITORS.

Sunnyside (Charlie Chaplin—Three Parts).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
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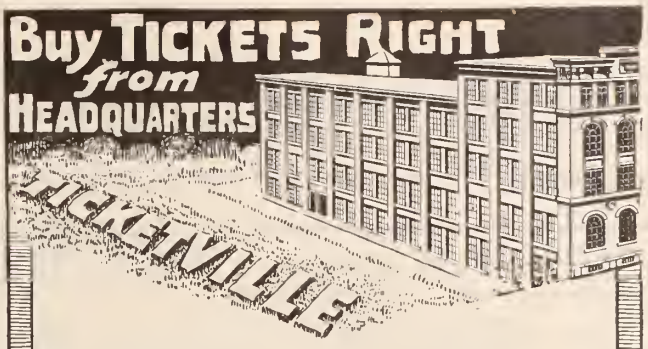

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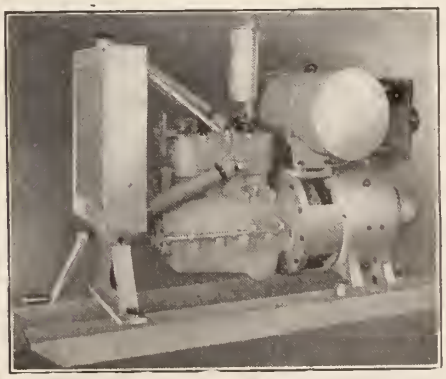

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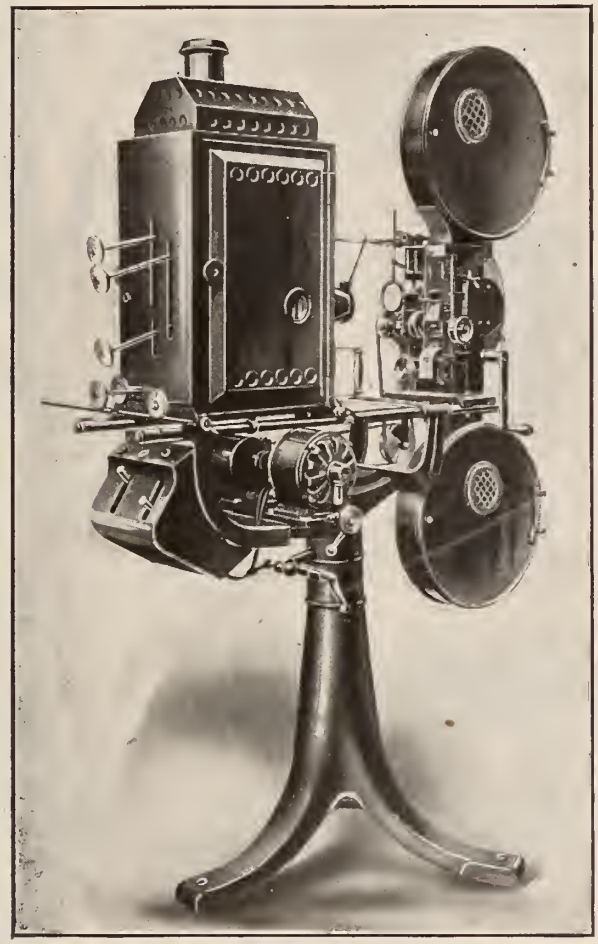

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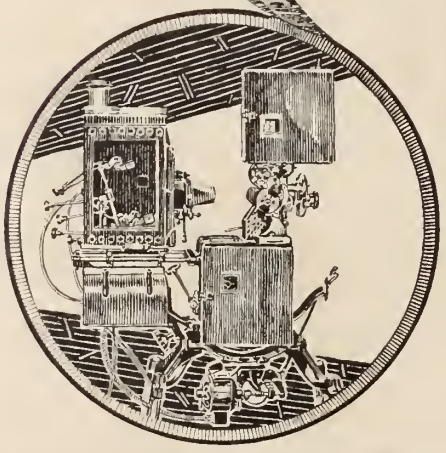

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From the play by GEORGE M. COHAN. *Based on the story by* FRANK L. PACKARD

A Paramount-Artcraft Picture

JULIAN JOHNSON

in October Photoplay Magazine, says:

"I do not recall that the silversheet has ever offered anything better than *'The Miracle Man,'* and few pieces as good. *'The Miracle Man'* stands alongside of the previously incomparable Griffith tapestry, *'Broken Blossoms.'* In a year and a half the screen has not only failed to furnish their equals, but nothing which in any way compares with them."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Jesse L. Lasky *presents*

HOUDINI
IN
THE GRIM GAME

BY ARTHUR B. REEVE AND JOHN W. GRAY
DIRECTED BY IRVIN WILLAT

THRILLS FROM BEGINNING TO END

"The Grim Game" has been booked for a run at the Broadway Theatre, New York. It is turning away crowds at every performance.

It is thrilling thousands. All proclaim it to be without question the most thrilling picture ever made. Any one of the thrills in "The Grim Game" could be the feature of an ordinary thrill picture.

People expected a lot from "The Grim Game." From all advance promises it sounded great. But it was a hundred times as great as they expected—more thrilling, more amazing, more exciting!

It will keep any audience on edge for the full six reels. Filled with stunts that no one but Houdini could do, and culminating in the thrill of thrills, the most exciting incident ever filmed—the aeroplane crash in mid-air!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director general*
NEW YORK

ARTCRAFT PICTURES

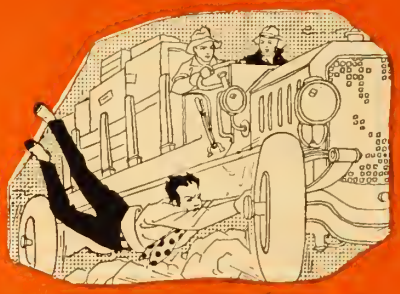
A Paramount-Artcraft Picture

Caught in his sleep

He secures a rope

He jumps over the edge and gets out of the strait-jacket

At the point of a gun he turns the tables



He jumps under a fast moving truck

And is saved by an awning

He almost makes his escape

And escapes in an auto

Almost free again

But is soon bound hand and foot

Caught, he escapes again

Sprung in the bear-trap

He attempts escape

The fight on the stairs

A narrow escape

And succeeds in getting to the roof

Caught on the roof

Trapped in the well

JESSE L. LASKY presents

HOUDINI

IN

The GRIM GAME

By Arthur B. Reeve and John W. Gray Directed by Irvin Willat

A Paramount-Artcraft Picture

WHAT THE CRITICS SAY

"There is more excitement in one reel of 'The Grim Game' than in any five reels I have ever watched. . . The exploits of the handcuff king are far more thrilling on the screen than they are in real life."—*New York Mail.*

"The picture is filled with thrills, and has more action in it than any picture we have seen in a long time."
—*Morning Telegraph.*

"The feats with which Houdini has entertained audiences for years were more baffling than ever. Aeroplanes and motor-cars brought into service to give the audience the best possible thrill in stock."—*New York Times.*

"Entirely different from anything we have ever seen. A smashing success in every sense of the word."
—*New York Tribune.*

"Houdini's scaling of the hospital wall, his descent via a short-distance rope, his leap under a big motor truck going at good speed, and the startlingly vivid aeroplane fight that climaxes the picture, with the machines finally crashing to earth—these are incidents that thrill."—*New York American.*

"One of the most sensational, most gripping pictures ever produced. One continuous succession of sensational incidents that make the hair stand on end."—*Harrison's Reports.*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

JESSE L. LASKY PRESENTS

HOUDINI
in
"THE GRIM GAME"

By ARTHUR B. REEVE and JOHN W. GRAY
Directed by IRVIN WILLAT

YOU READ IT IN THE PAPERS—
NOW SEE IT IN THE PICTURE!

The Associated Press on June 1, carried from Los Angeles a story of the most amazing aeroplane accident that has ever occurred. Amazing because no one was hurt, though two machines collided and fell thousands of feet to the earth.

This accident occurred in the filming of "The Grim Game."

The camera man in the third plane was cool-headed enough to keep on turning, though he was sure that the occupants of both machines would be killed.

The drawings on this page show what you see in the film:

Houdini prepares to descend to the plane beneath him. He swings off onto the rope. The lower plane turns its propeller upward—

The propellers gnash together!

The two planes lock—

They plunge to earth!

A thrill that can never be duplicated!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

A Paramount-Artcraft Picture

THE
GREATEST
LOVE-STORY
EVER TOLD
"The RIGHT TO
HAPPINESS

This Marvelous Dual Role

DOROTHY PHILLIPS

in

You won't believe it until Dorothy Phillips in the two characters has passed and re-passed many times before your eyes. For a moment, it seems almost uncanny—and then you recognize it for what it is—a combination of the most marvelous photography and the finest acting that the screen has ever known.

Same Mob — Same

UNIVERSAL - JEWEL

is the Wonder of the Screen

"The RIGHT TO HAPPINESS"

Vivian, the girl who had everything and gave nothing. Sonia, the girl who had nothing and gave everything. See them, at the crisis of the picture, meet and kiss and love each other—the same actress, the same scene—two utterly different personalities. Verily, this is the wonder of the screen.

Actress—Same Scene

PRODUCTION DE LUXE

"THE RIGHT TO HAPPINESS" will be one of the most talked of pictures of the year." M. P. NEWS.

"Sure to be a big financial success."

SAMUEL L. ROTHAPFEL.

"This should certainly be one of the big pictures this year. If you handle it right, it should be a very big money-getter." WID.

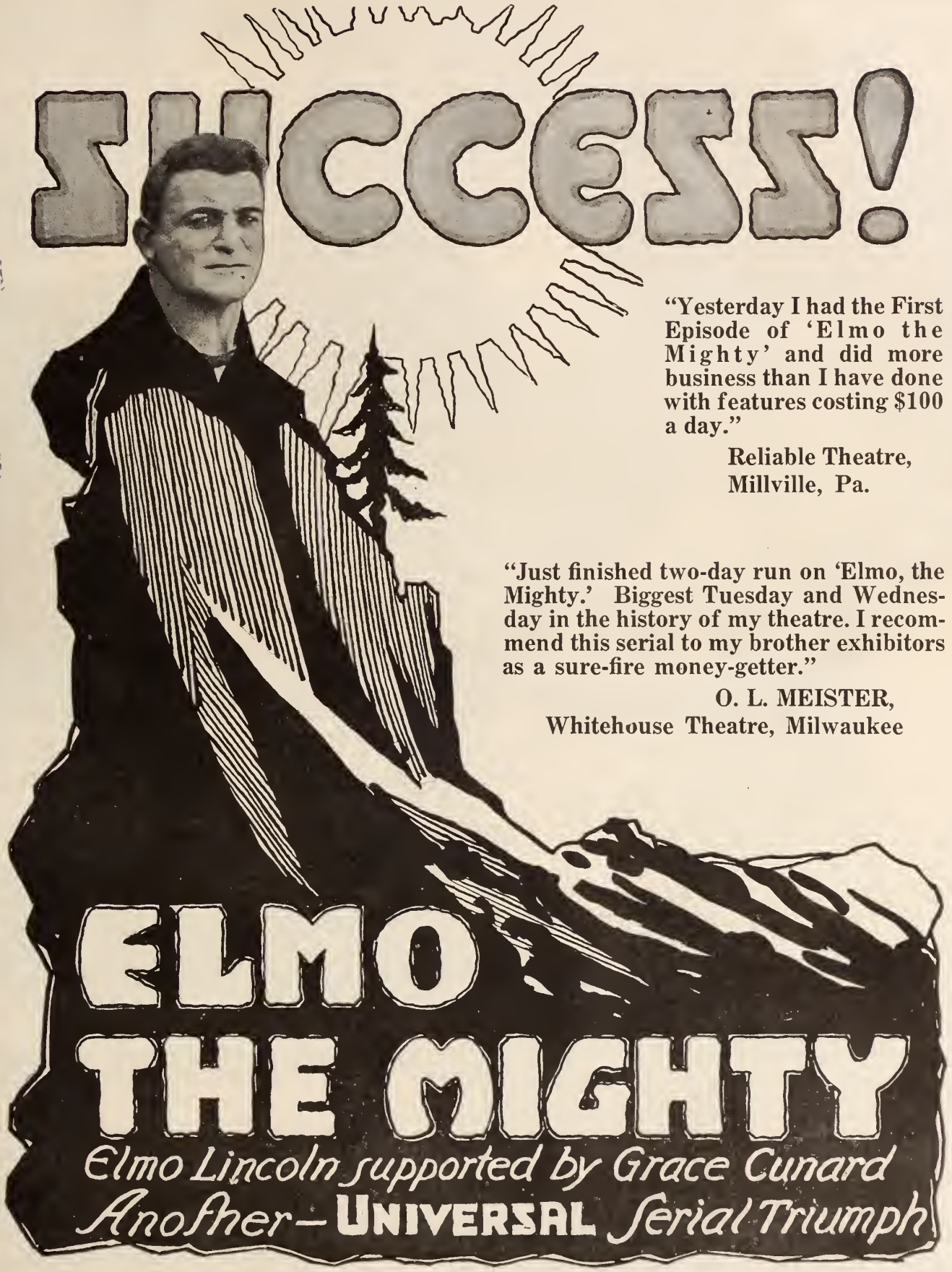
"Will it be popular? Don't ask foolish questions."

JULIAN JOHNSON in PHOTOPLAY.

"I feel that I was very fortunate in being able to see this wonderful picture. After the screening I immediately arranged for an *indefinite run* at the ROYAL THEATRE in Kansas City." FRANK L. NEWMAN.

DOROTHY PHILLIPS in *"The Right to Happiness"*

UNIVERSAL-JEWEL PRODUCTION DE LUXE


SUCCESS!
"Yesterday I had the First Episode of 'Elmo the Mighty' and did more business than I have done with features costing $100 a day."
Reliable Theatre,
Millville, Pa.
"Just finished two-day run on 'Elmo, the Mighty.' Biggest Tuesday and Wednesday in the history of my theatre. I recommend this serial to my brother exhibitors as a sure-fire money-getter."
O. L. MEISTER,
Whitehouse Theatre, Milwaukee
ELMO
THE MIGHTY
Elmo Lincoln supported by Grace Cunard
Another—UNIVERSAL Serial Triumph

See him

The Prince of Wales
inspecting the grea
new Quebec
Bridge

Our Royal Visitor

**will have his every mov
put first on the screen by**

MILLIONS of people are following every move of the young Prince of Wales during his wonderful American trip. Millions want to see him. Among those millions are many in your town who will walk miles to see this royal personage—how he acts—what he does—what he looks like in life. Take advantage of this big special attraction NOW. You get all the pictures of the Prince of Wales' trip in THE BIG THREE.

International

Universal Current Events

"BE FIRST"

in your house and ADVERTISE THAT FACT constantly and watch the crowds come regularly the same as if you were showing the biggest features.

Show him First in the Big Three!

Did you get in on this Big Three Scoop?

INSIDE stuff that nobody has yet procured. Inside stuff that only the International with its world-wide staff of experts can get. That's what you will be able to show your patrons EVERY WEEK if you show THE BIG THREE.

First pictures of Berlin from the inside — see the Doughboys ?

News

Hearst News

Produced by International

RELEASED By UNIVERSAL

The Box-Office Super Serial of

James Corbett

The best known Actor-Athlete in the World today

in

"The MIDNIGHT

"Did I see your Second Episode? Say—I'm not over it yet! What are you giving us here, anyway—a feature in two reels? You've got this new serial so dressed up with illustrated titles and classy trick openings that I can't make the late-comers believe it's a serial—they think they're seeing a feature production."

How's **that** for a testimonial, Mr. Exhibitor? Oh, Boy—if you miss "THE MIDNIGHT MAN" you miss the **surest** thing the serial screen has ever known. Get on the phone or wire **now**. Your nearest U. Exchange.

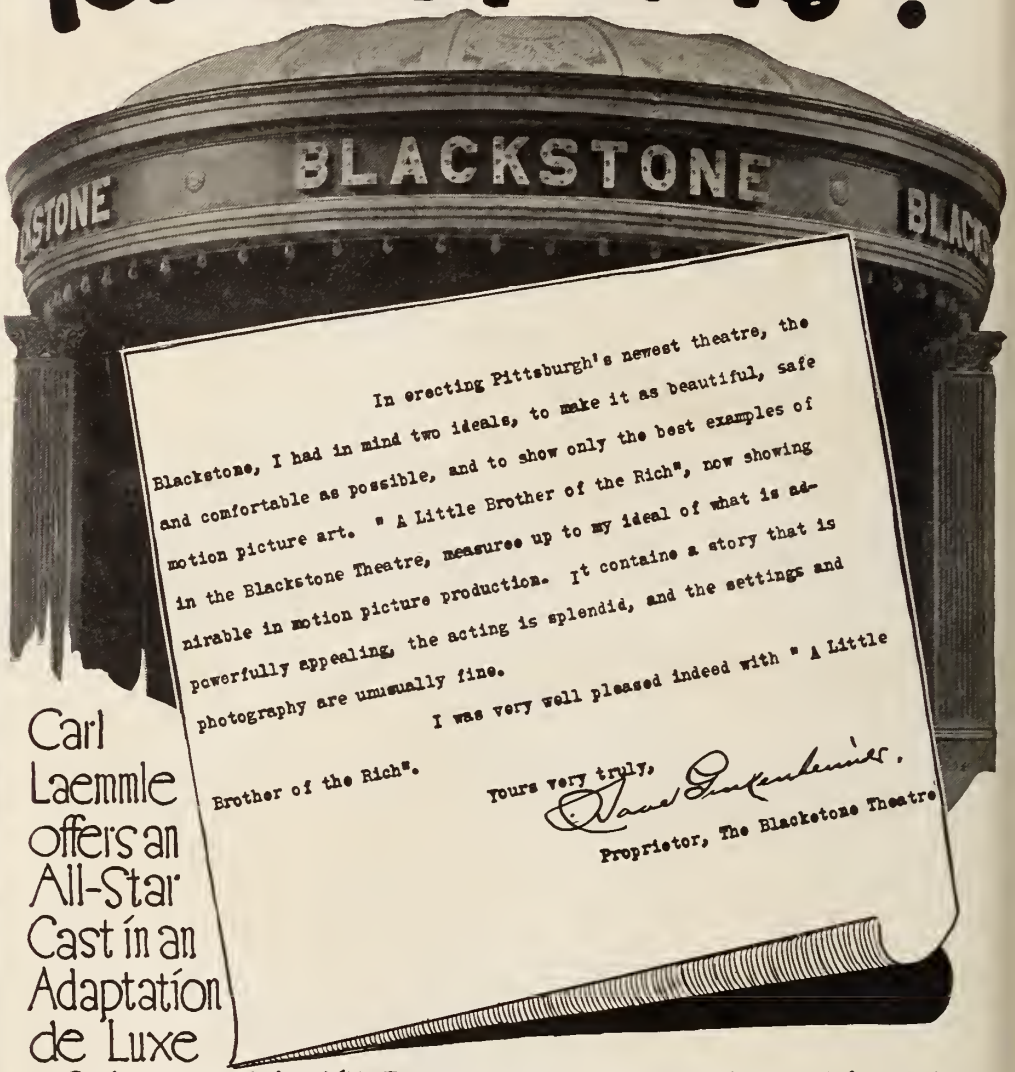
The new UNIVERSAL Super-Serial de Luxe

UNIVERSAL

Action-Drama-Mystery-Romance

"Kindly express your Preferences, Gentlemen— hooks or uppercuts— I always strive to please"
MAN"
Eighteen Weeks of Profits and Popularity

What did Pittsburgh's Newest Theatre Pick for its Opening?


BLACKSTONE
In erecting Pittsburgh's newest theatre, the Blackstone, I had in mind two ideals, to make it as beautiful, safe and comfortable as possible, and to show only the best examples of motion picture art. " A Little Brother of the Rich", now showing in the Blackstone Theatre, measures up to my ideal of what is admirable in motion picture production. It contains a story that is powerfully appealing, the acting is splendid, and the settings and photography are unusually fine.
I was very well pleased indeed with " A Little Brother of the Rich".
Yours very truly,
Proprietor, The Blackstone Theatre

Carl Laemmle offers an All-Star Cast in an Adaptation de Luxe of Joseph Medill Patterson's Sensational Novel

"A LITTLE BROTHER OF THE RICH"

A UNIVERSAL SPECIAL ATTRACTION

"PERSHING THE WEAPON OF DESTINY"

1 REEL SPECIAL

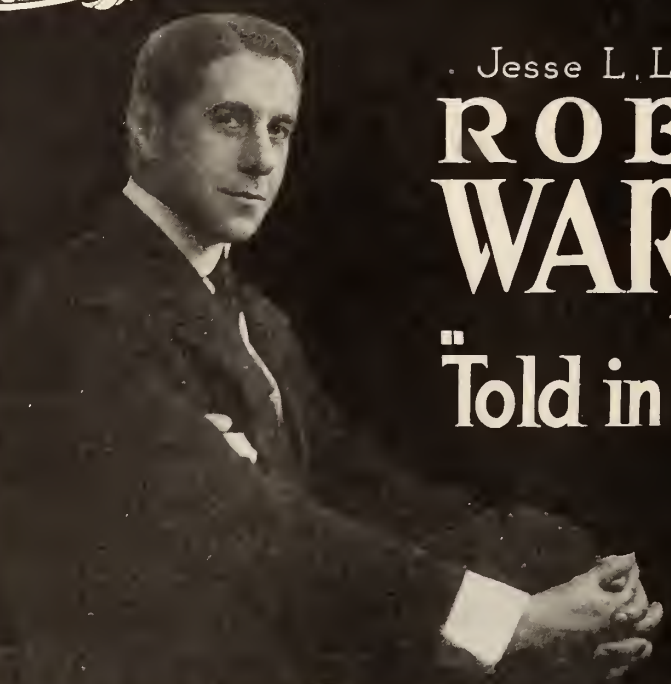
America's biggest **man** and biggest **hero** is coming home! The greatest figure in our whole military history, after Washington and Grant, is soon to have his wondrous welcome. His name will be on the whole nation's lips—**put his figure on your screen.** Here is an intimate story of his life—boyhood, young manhood, campaigns, a splendid review of his mighty work for us in France. **Don't on any account miss this Special.**

It's ONE REEL—**you can work it in anywhere.** But get it—and get it **now—sure.**

Released Coincidently with the General's Arrival Home

PRODUCED BY INTERNATIONAL

RELEASED BY UNIVERSAL



Jesse L. Lasky presents

ROBERT WARWICK

in

"Told in the Hills"

Directed by
GEORGE MELFORD

by Marah Ellis Ryan

Scenario by
Will M. Ritchey

A Paramount-Artcraft Picture

It Appeals to Three Generations

The novel, "Told in the Hills," has been a best seller for three generations. In its Paramount-Artcraft version it has all the elements of popular appeal:

A story that has been read and loved for forty years—
A star whose popularity was doubled by "Secret Service"—
The undying charm and romantic glamour of the old west.

You can see it at your exchange before you book it.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice-Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

Paramount Pictures — Artcraft Pictures

Jesse L. Lasky *presents*

LILA LEE

in

"THE HEART OF YOUTH"

By BEULAH MARIE DIX
DIRECTED BY
ROBERT G. VIGNOLA

A Paramount Picture

THE ELIXIR OF YOUTH

The old philosophers sought for a drink that would restore their youth. But we now know that we become young again by reliving the days of our youth.

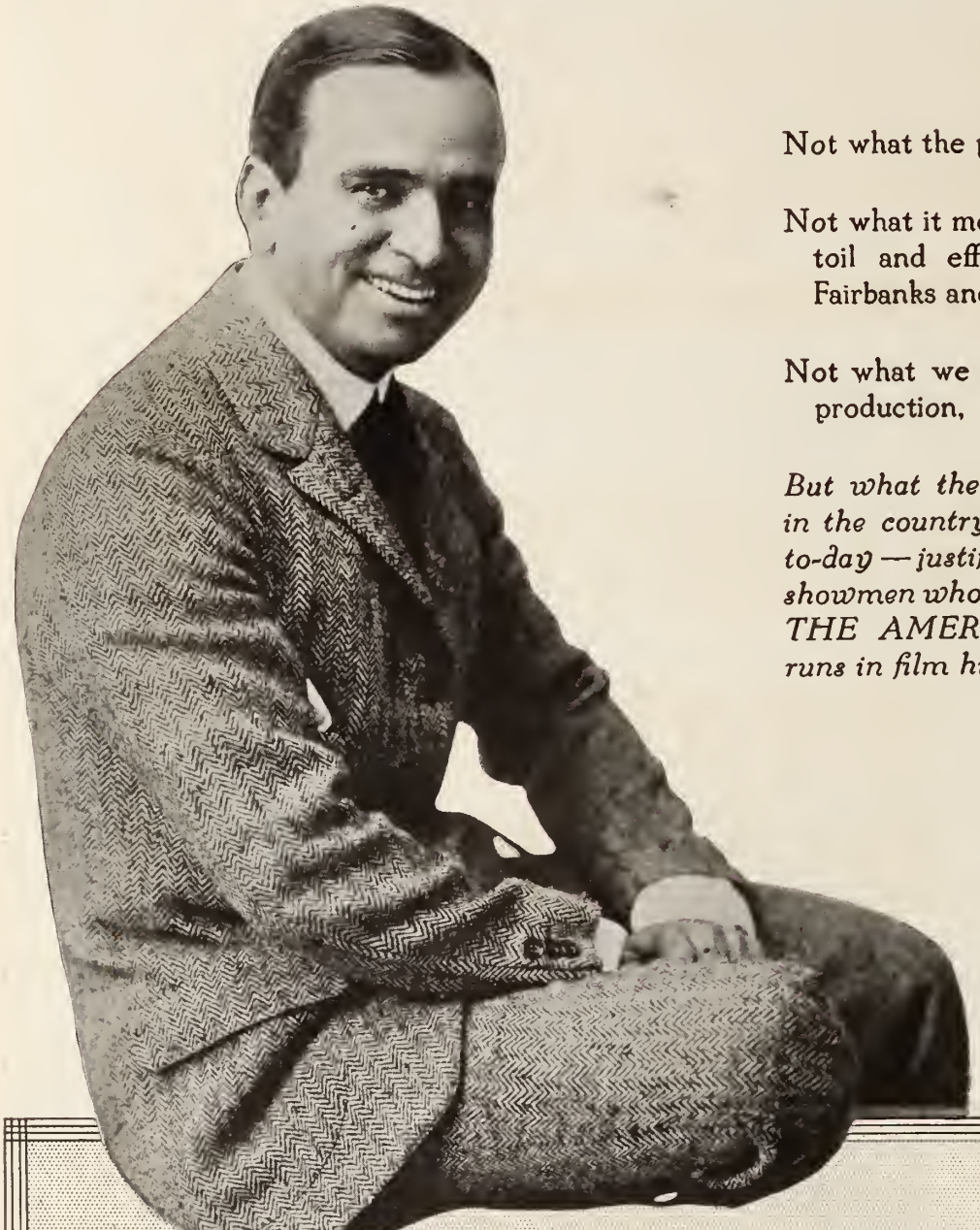
See "The Heart of Youth" and you will be carried back to the golden days, when ice-cream sodas were only a nickel, and the sun was shining, and the high cost of living hadn't been invented.

That's the appeal of "The Heart of Youth."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE
NEW YORK

ARTCRAFT PICTURES

MARY PICKFORD · CHARLIE CHAPLIN



Not what the picture cost to produce,

Not what it meant in months of unceasing toil and effort on the part of Mr. Fairbanks and his associates,

Not what we think of the merits of the production,

But what the foremost picture theatres in the country are doing with it now—to-day—justifies the judgment of the showmen who booked "HIS MAJESTY, THE AMERICAN" for the longest runs in film history.

DOUGLAS FAIRBANKS

in "His Majesty, the American"

UNITED ARTISTS CORPORATION

Oscar A. Price, President — Hiram Abrams, General Manager

DOUGLAS FAIRBANKS · D.W. GRIFFITH

D.W. GRIFFITH'S

"BROKEN BLOSSOMS"

Will be released through
United Artists Corporation
Bookings now being accepted.

UNITED ARTISTS CORPORATION
729 Seventh Avenue New York City

Gaiety Comedies

FEATURING

GEORGE OVEY

with

LILLIAN BIRON

and the

GAIETY GIRLS

ONE REEL A WEEK of FAST FUN and FARCE

PRODUCED UNDER DIRECTION of **CRAIG HUTCHINSON** FORMER DIRECTOR OF MANY SENNETT AND LEHRMAN SUNSHINE COMEDY SUCCESSES

BOOK THRU LEADING INDEPENDENT EXCHANGES

WATCH FOR DATE OF **FIRST RELEASE**

GAIETY COMEDIES *inc.*

1501 GOWER ST. LOS ANGELES CAL.

Realart's Policy *for* 1919-1920 —*and* Forever After

NOT only stars who have won nation-wide fame through merit, and whose box-office value is everywhere recognized—

Not only books and plays that are the rarest gems of literature and that have proved their popular appeal—

Not only direction that develops dramatic quality, knows the possibilities and limitations of pictures, and understands public taste—

Not only photography that surrounds stirring action with an atmosphere of charm and beauty—

But unswerving, unchanging determination that the Realart trade mark shall always mean

In Production—The Sign of Superiority.
In Distribution—The Sign of Service.
To the Public—The Sign of Satisfaction.
To Exhibitors—The Sign of Success.

Such is Realart policy—a uniform, fixed, standardized policy—a policy for this season and all the seasons thereafter—a policy you can adopt with assurance of profit.

Let Realart do your worrying!

Nearly Everyone Knows

"ANNE OF GREEN GABLES"

THAT IS WHY REALART BOUGHT
THIS BOOK AND THREE OTHERS
OF THE SAME FAMOUS SERIES.

HAVE you ever thought you would like to choose the stories for photoplays? And don't you believe it pays to pay a premium for public approval — for books the people have endorsed?

That is Realart's idea. That is why L. M. MONTGOMERY'S four "Anne" books were bought and given to FRANCES MARION to be woven into one photoplay.

"ANNE OF GREEN GABLES" has friends in almost every home in the land — friends who will rejoice to know that at last they may really *meet* her.

MARY MILES MINTER

the girl with 40,000 advisers, is visualizing "Anne," under the direction of WILLIAM DESMOND TAYLOR. Could there be a rarer combination of star and story, author and director? Can you conceive of anything but profits from such a happy alliance?

Realart already has heard the answer — from the stacks of contracts on the manager's desk. Doubtless yours is there, or on the way—*'most everybody's is!*

REALART
PICTURES
Mary Miles Minter

ALLAN DWAN—

MASTER CRAFTSMAN OF THE DIRECTOR'S ART — CREATOR OF MIGHTY PAGEANTS THAT GLOW WITH THE FIRE OF ACTION.

FOR years ALLAN DWAN has made pictures to meet producers' ideas of what would pay. And he has measured up to the demands both of employers and public.

Now he has organized his own company and is producing for Mayflower Photoplay Corporation, Isaac Wolper, President, *eight* pictures built on quality alone.

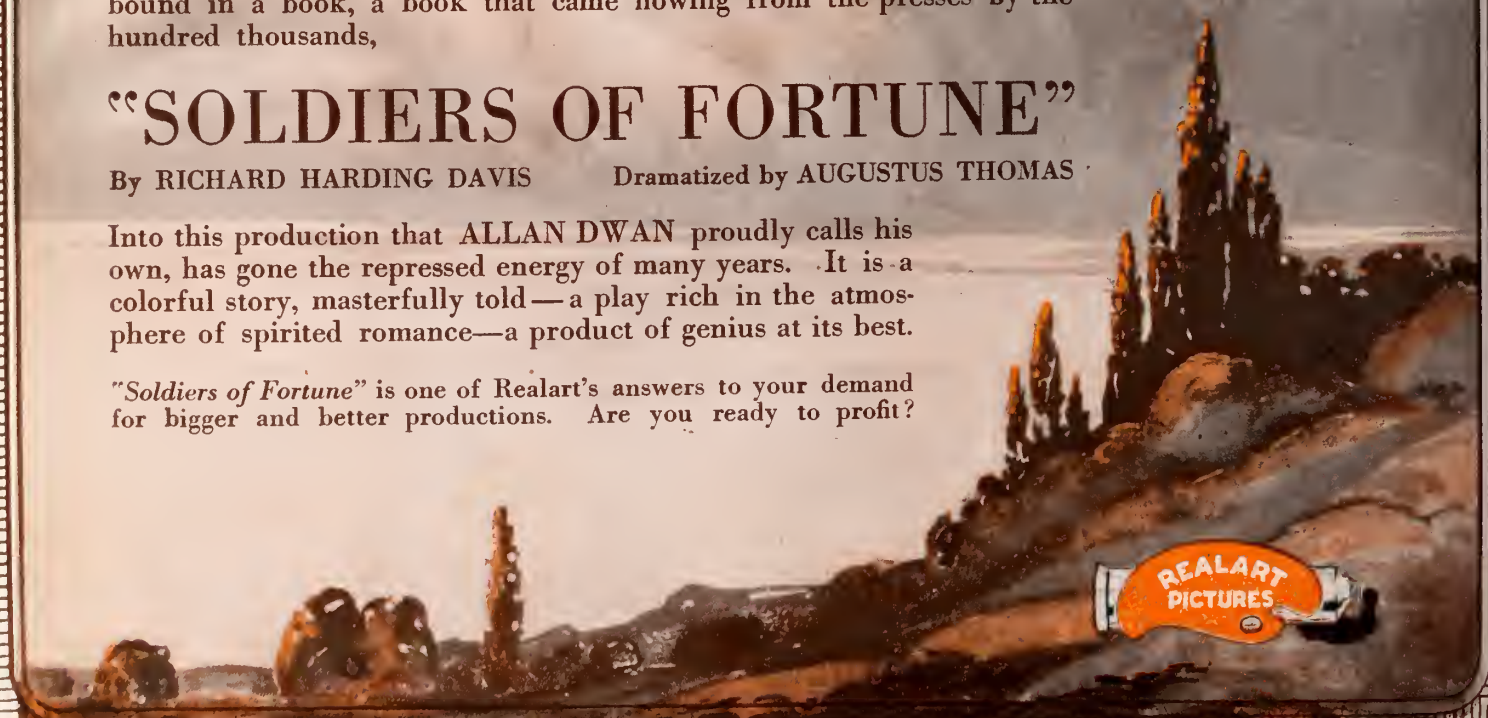
He begins by picturing one of the most stirring adventure stories ever bound in a book, a book that came flowing from the presses by the hundred thousands,

"SOLDIERS OF FORTUNE"

By RICHARD HARDING DAVIS Dramatized by AUGUSTUS THOMAS

Into this production that ALLAN DWAN proudly calls his own, has gone the repressed energy of many years. It is a colorful story, masterfully told—a play rich in the atmosphere of spirited romance—a product of genius at its best.

"Soldiers of Fortune" is one of Realart's answers to your demand for bigger and better productions. Are you ready to profit?



REALART
PICTURES
Allan Dwan

REALART PICTURES

The Debutante Star of Screen and Stage

CONSTANCE BINNEY

HER TRIUMPH IN THE BROADWAY SUCCESS, "39 EAST,"
NOW TO BE DUPLICATED ON THE SCREEN

AT LAST!—a new star who has youth, beauty and charm, and who, best of all, has *proved her merit*—who has won the whole-hearted indorsement of critical, blasé Broadway!

CONSTANCE BINNEY has for her first stardom adventure in pictures a play based on the far-famed novel, "BARNABETTA," by HELEN R. MARTIN—a play of such merit that it won for MRS. FISKE, who starred in it on the stage, a long-awaited return to Broadway.

"ERSTWHILE SUSAN"

Directed by JOHN S. ROBERTSON Scenario by KATHRYNE STUART

is a story of a Pennsylvania Dutch settlement—of a modern Cinderella, a scullery maid, the unwilling slave of a rich widower and his two loutish sons. It tells of powerful contrasts—of false love and true love—of the unfolding of the bright flower of innocent girlhood triumphant even in a somber environment of selfishness, sordidness and Satanic cruelty.

Exhibitors of the whole country are responding to the news of CONSTANCE BINNEY'S coming. Her first Realart picture is a triumph of the sort that draws crowds like the news of a run on a bank. If your contract is signed *today*, tomorrow's regrets will be some one else's concern.

REALART
PICTURES
Constance Binney

Emile Chautard

Originator of the Photonovel, the Newest Contribution to Bigger and Better Pictures.

EMILE CHAUTARD is the master story teller of motion pictures. And it is because, months ago, he foresaw today's insistent demand for higher production standards that he now is an independent producer—making six *photonovels* for Mayflower Photoplay Corporation, Isaac Wolper, President, to be released by Realart.

The CHAUTARD genius for speaking through action—for powerfully gripping presentation of his story—never has had greater or more interesting expression than in his first EMILE CHAUTARD Production—based on Gaston Leroux's pulse quickening novel,

"THE MYSTERY OF THE YELLOW ROOM"

This detective romance, the most baffling and absorbing riddle of present day literature, is a typical CHAUTARD subject — a problem that is made apparently unanswerable through the superior artistry with which it is presented.

If you want the *best* "better pictures," your route is straight to the door of the nearest Realart exchange.

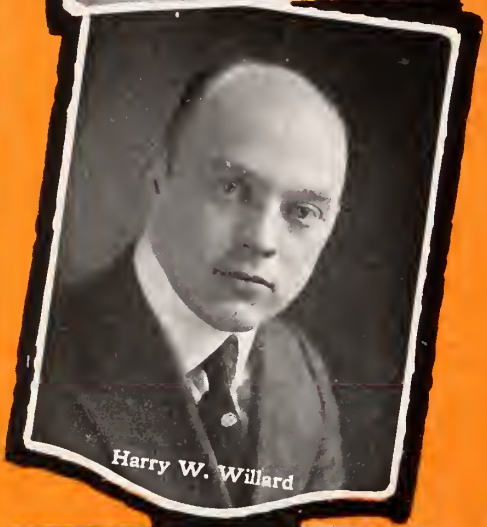
REALART PICTURES

REALART
PICTURES
Emile Chautard

Joseph L. Marentette

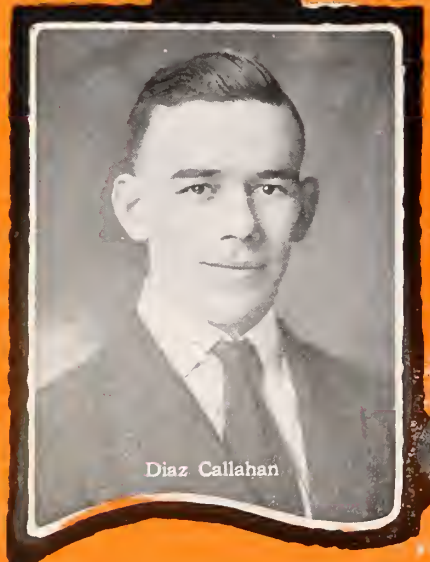
Walter R. Scates

Henry E. Wilkinson


Harry W. Willard

Mark Goldman

James B. Reilly


Diaz Callahan

Bert R. Latz

C. G. Kingsley

REALART PICTURES

WORTH KNOWING

THE men whose photographs are shown on these two pages were chosen from among scores who were available for managerial positions. One of them is Realart's chief executive in *your* territory. His knowledge of your problems is what most commended him to us.

Oren F. Woody

Har[illegible] L. H[illegible]lander

Lester W. [illegible]

Jay Emanuel

Nat Barach

Ralph B. Quive

Albert W. Eden

[illegible]

W[illegible]m. [illegible]. Rippard

WORTH REMEMBERING

IT is characteristic of these men that the trade mark slogan which they have selected as best expressing their business policy is one emphasizing the word SERVICE. Patronage may be won just once with promises; it is service that *holds* it!

REALART PICTURES

WILL ROGERS AND THE LAUGH

The commercializing of the laugh is the exhibitor's proposition, but the making of the laugh is your public's.

A laugh is simply a mechanical thing, making the lines of the mouth and eyes go upwards instead of downwards, downwards being a frown. But oh, the difference between one laugh and another!

There is the slap-stick laugh and the Will Rogers laugh. Will Rogers doesn't get a laugh on a custard pie stunt. Something deeper; something more rollicking; something more captivating; something more real. The Will Rogers laugh and the laugh that echoes in thousands of theatres throughout the country is elastic—lasts, and leaves no bad taste in the mouth.

Will Rogers, in a Goldwyn play, under Goldwyn direction, and in Goldwyn environment, backed by the Goldwyn exploitation, is the most valuable comedy offering before the exhibitor today.

In "Almost a Husband", Will Rogers is given a picture which should make an extraordinary success. We believe it will. If you can see it, do so, and you will book it.

SAMUEL GOLDWYN
PRESENTS

Will ROGERS
in
Almost a Husband

By Opie Read *Directed by C. G. Badger*

Suppose you could be married without a license? Suppose you found yourself married by accident, and although your accidental wife had no particular liking for you, she wanted you to make no effort to obtain a divorce?

Will Rogers goes through it as anyone in his place would have done, if he were half so splendid and half so funny.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Betzwood Film Company
presents

LOUIS BENNISON
in
High Pockets

By William Patterson White *Directed by* Ira M. Lowry

A Week in
VICTORIA THEATRE
Philadelphia

Read what the critics said of this, the greatest picture of Bennison's career:

The North American designates it as "A picture of more than ordinary merit."

The Public Ledger says of the appearance of "HIGH POCKETS" at the Victoria Theatre—"Bennison has been provided with many a peppy trial of strength, endurance and courage."

The Philadelphia Record remarks—"The picture is screened in a realistic manner and is in every way suitable for Louis Bennison and his style of enactment of western roles. There is an abundance of action and excitement in the film and there are no lagging scenes."

The Philadelphia Press says—"A snappy yarn with Katharine MacDonald as the good-looking heroine."

GOLDWYN DISTRIBUTING
CORPORATION
SAMUEL GOLDWYN *President*

Samuel Goldwyn Presents

Geraldine FARRAR

in

The WORLD and ITS WOMAN

With Lou Tellegen

By Thompson Buchanan

Directed by Frank Lloyd

IT is the greatest feature of Farrar's career, the best picture in Goldwyn's history, the outstanding drama of the screen year.

It is far beyond the advertising writer's power to represent the magnitude of the picture. The title barely suggests the bigness of the production.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

"UPSTAIRS"

better than

"MICKEY"

Says Editor

Samuel Goldwyn
presents

MABEL NORMAND

in

UPSTAIRS

By Perley Poore Sheehan
Directed by Victor Scherlzinger

The Ragtime Romance

"I wish to thank you for giving me the opportunity to see Mabel Normand in "UPSTAIRS." It is such a clever picture —more original and entertaining than "MICKEY" I think. It gave me several notes for my "Woman's Page."

Thanking you again for a very entertaining half hour, I am,

Sincerely yours,
(Signed) ETHEL McDONALD,
Editor, Kansas City Post."

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

(PHOTO BY ARNOLD GENTHE, N. Y.)

MAURICE TOURNEUR

Is Grateful to the Press and Public for the Most Cordial Reception of His Features.

So Much That Is Kindly Has Been Written That It Is His Earnest Desire To Give Exhibitors and Public Full Value In Entertainment and Artistic Endeavor.

Coming

The Funniest Pictures of the World's Greatest Funny Man

CHAPLIN CLASSICS

World Rights Controlled by
CLARK-CORNELIUS CORPORATION

Distributed by
EXHIBITORS MUTUAL

Already Booked by

RIVOLI New York

RIALTO New York

LOEW'S Metropolitan Circuit New York

CLARK & ROWLAND'S Circuit, Pittsburgh

TOM MOORE'S New Leader Washington

CLEMMER'S Seattle

RUBIN & FINKLESTEIN Minneapolis and St. Paul

and hundreds of other high class theatres

CHAPLIN CLASSICS

First Release
"The Floorwalker"
October Fifth

APCO PRESS N Y C

-fotoplay your pictures with the right music!

Your audience knows the difference between good and poor music —
That is one reason why you should install a FOTOPLAYER!

The only musical instrument registered, protected and known as the "FOTOPLAYER" is made by us —

THE AMERICAN PHOTO PLAYER CO.

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Smashing the

as

An Artistic Triumph!

NAZI

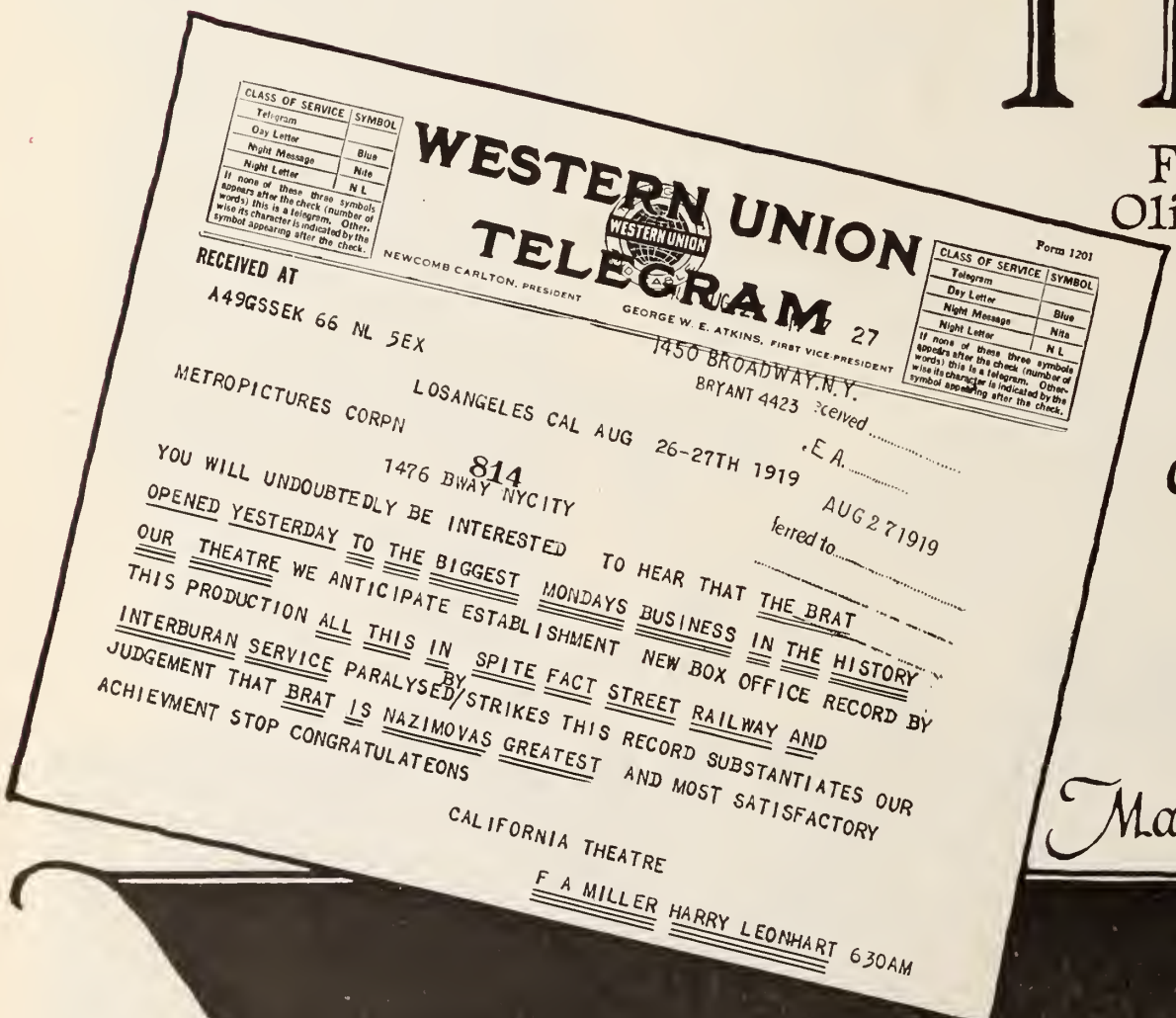
in

THE

From Maude
Oliver Morosco

Book
Record
and Break
Rec

Maxwell Karger



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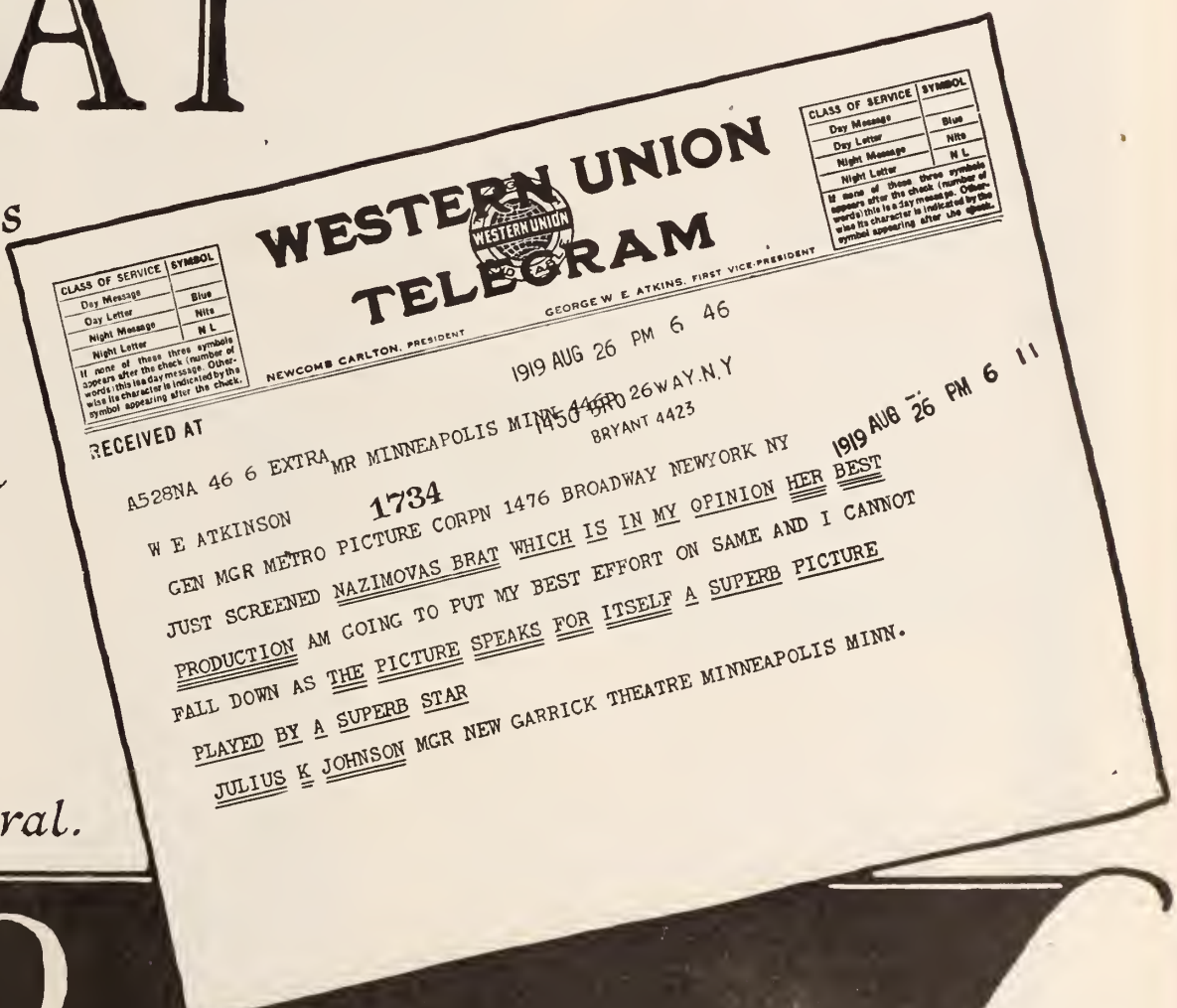

WESTERN UNION TELEGRAM

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JUST SCREENED NAZIMOVAS BRAT WHICH IS IN MY OPINION HER BEST PRODUCTION AM GOING TO PUT MY BEST EFFORT ON SAME AND I CANNOT FALL DOWN AS THE PICTURE SPEAKS FOR ITSELF A SUPERB PICTURE PLAYED BY A SUPERB STAR

JULIUS K JOHNSON MGR NEW GARRICK THEATRE MINNEAPOLIS MINN.

Director General.

TRO

CORPORATION

out the British Empire. Sir WILLIAM JURY, President.

READ WHAT NEWSPAPERS & TRADE PAPERS SAY ABOUT THIS TREMENDOUS BOX-OFFICE ATTRACTION.

N.Y. Herald ~
Best thriller that has come to Broadway.

N.Y. Sun ~
Greeted with every sign of approval.

N.Y. Tribune ~
Entertaining and exciting.

N.Y. Evening Post ~
the play is full of comic & adventurous scenes ~ pleased the audience greatly.

N.Y. Evening Journal ~
Has right elements ~ humor & thrilling drama.

N.Y. Globe ~
Cheered to the echo.

N.Y. Times ~
Every performance recieved with a roar of applause and a riot of laughter.

AND HERE ARE COMMENTS FROM THE TRADE JOURNALS~

Motion Picture News ~
Keeps the spectator at attention. An excellent cast headed by King Baggot.

Moving Picture World ~
Baggot does some effective work, supported by a well balanced cast.

Morning Telegraph ~
Cleverly constructed and highly entertaining story.

Wids ~
Unexpected twists that keep the spectator guessing.

Exhibitor's Trade Review ~
It's a "Sure ~ fire" attraction.

Exhibitor's Herald ~
The Exhibitor could not do better than to add this feature to his list of bookings.

Evening Herald, Los Angeles.

CLUNE'S BROADWAY

Four seasons in London and two equally successful seasons in New York as a stage play should be enough to guarantee the picture version of "The Man Who Stayed At Home," shown at Clune's Broadway this week with King Baggot in the title role, as an attraction of notable interest.

The story is one of sustained interest from the very first scene until the last flicker of the last reel. There are unexpected twists that keep the spectator guessing from the start, while the picture as a whole contains as many thrills as the most highly colored serial, without the impossibilities that usually mark that type of screen entertainment. At every turn of the story, just when the audiences begin to draw conclusions ahead of the action, there comes a new and entirely unexpected development, all of which serves to keep the interest not only tensified, but on the qui vive of further expectancy. In the end a fine and dramatic climax is registered. The plot centers around a young American secret service man, who allegedly accepts the position of a slacker to his friends' eyes, that he may secure the conviction of a desperate band of criminals, who are seeking to betray the United States into the power of Germany.

King Baggot's numerous admirers are sure to be wildly enthusiastic over his work in the role of Christopher Brent. Claire Whitnel is delicately beautiful and graceful as the heroine and Lillie Leslie and others complete a strong cast.

Hudson Dispatch, Union, N.J.

"MAN WHO STAYED AT HOME" SCORES A HIT

Stirring Secret Service Play Crowds the Fulton, Franklin and Rialto Theatres

The sensational London and New York stage success, "The Man Who Stayed at Home," the work of the noted English dramatists, Lechmere Worrall and J. E. Harold Terry, has been made into a graphic drama of the silver sheet by Screen Classics, Inc., and is a worthy successor to the spoken play.

This photoplay which was the feature at the Fulton, Franklin and Rialto theatres yesterday tells the story of Christopher Brent, a young and daring Secret Service agent who finds it difficult to bear the suspicions of the girl he loves and of his friends, because he will not disclose his secret mission.

Brent is ordered by his chief to proceed to a fashionable seaside resort to round up a band of conspirators who are seeking to gather American state secrets for transmission to an alien power. He goes there and with the aid of a clever woman assistant, discovers a wireless apparatus that has been ingeniously concealed in a revolving fireplace. His quarry soon suspect him and denounce him as a foreign agent.

As he is already under suspicion and unable to speak, his sweetheart further distrusts him, as do also her brother and father.

Brent finally, by a subtle move, manages to turn the tables on the plotters and ensnare them in the net of their own plotting.

Screen Classics, Inc., production "The Man Who Stayed at Home" is supported admirably by an all-star cast including King Baggot, Frank Bennett, Rieta Allen, Ida Darling and Lloyd Lack. The big picture is directed by Herbert Blache and produced under the personal supervision of Samuel Karger, director general.

Herald, Dallas, Tex.

HIPPODROME THEATER.

Criticism.

"The Man Who Stayed at Home" is a genuine screen thriller and King Baggot, who plays the leading role, makes it thrilling.

The picture, which began a week's run at the Hippodrome theater Sunday, shows a new phase of the great war—or rather, a part of the great war about which little or nothing was known. It concerns a man whose mission was secret and who braved the scorn of his friends and the contempt of the woman he loved to discharge his duty. As a secret service operative, he encountered dangers equal to those of the boys in the trenches, but there was no glory for him. Even his friends suspected him of having connections with enemy agents, but he could no reveal his secret. How he eventually performed a great service for his country and won back the confidence of his friends and the love of the girl forms a most powerful climax.

"The man Who Stayed at Home" abounds with rapid-fire action and the interest never lags. King Baggot gives a masterful portrayal of his powerful role and reveals striking dramatic ability. It has been many months since we have seen this attractive star and his work in this picture revives hope that the movie fans will see more of him in the future.

ME PICTURES

JURY IMPERIAL, Ltd, Exclusive Distributors through

The MAN WHO STAYED AT HOME

By Lechmere Worrall and J. E. Harold Terry
Herbert Blache, Director.

Maxwell Karger
Director General.

The Sensational Success of two Continents. Ran for 4 years in London 2 years in New York 14 weeks in Pittsburg and had equally big runs in Philadelphia, Boston, Chicago, and Other Cities.

TRO
CORPORATION

out the British Empire. Sir WILLIAM JURY, President.

William Parsons
presents

BILLIE RHODES

in

The Blue Bonnet

By E. Magnus Ingleton

Directed by Louis Wm. Chaudet

Picture Billie Rhodes as a foundling, deserted by a fugitive mother.

Picture her as a wild, bare-legged harum-scarum youngster in a shop where thieves redeem and pledge their spoils.

Imagine her winsome appeal as a newsboy facing the dangers of a big city.

Then—

You see her as a Salvation Army angel.

You next see her reunite the girl who stayed at home with the boy who went away.

Here is a story of love and danger; of sweetness and charm.

Released now.

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With an All-Star Cast:

E. K. LINCOLN
MARGERY WILSON
EILEEN PERCY
W. LAWSON BUTT
WALTER LONG
RUSSELL SIMPSON
ARTHUR MORRISON
EDWARD COXEN
FRANK LANNING
FRANK BROWNLEE
WILLIAM BAINBRIDGE

We Go Even Farther:

In these days of seeing what you buy we invite you to *see* "Desert Gold" and to see the very few really big pictures in the market.

Up to now we have merely said that "Desert Gold' is a very big picture. *Now* we say to you that *"Desert Gold" is a fifty per cent bigger audience and box-office picture than anyone else has to offer you.*

And another thing to remember is: Zane Grey's *name* delivers more people into theatres than any other author writing for the screen or stage.

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Distributing through PATHÉ Exchange, Incorporated
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B·A·ROLFE

presents

"THE·AMAZING·LOVERS"

adapted by Chas. A. Logue
from "The Shining Band"
by ROBERT W. CHAMBERS

The first production of

The ROBERT W. CHAMBERS SERIES

With an exceptional cast including

GRACE DARLING
RAMSAYE WALLACE
SALLY CRUTE
MARC McDERMOTT
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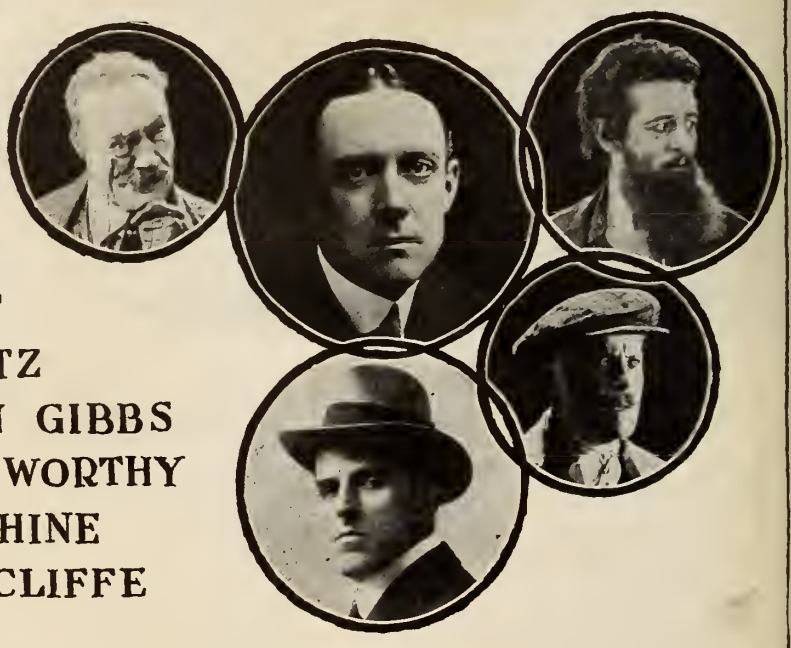
ROBERT PATON GIBBS
JOHN GOLDSWORTHY
JOHN L. SHINE
E. J. RATCLIFFE



Watch for further announcements

A. H. FISCHER FEATURES INC.

A. H. FISCHER, Pres. & Treas.; B. A. ROLFE, Vice-pres.; CHAS. A. LOGUE, Secy.

NEW ROCHELLE, N. Y.

FRANK KEENAN PRODUCTIONS
presents

FRANK KEENAN

in

"The False Code"

One day rich, powerful and respected; the next broke and in jail; and all because of a "frame-up" engineered by those whom he thought his friends.

A powerful story of a Vengeance achieved not through Justice but by a successful bluff!

PRODUCED AT ROBERT BRUNTON STUDIOS

DIRECTED BY ERNEST WARDE

Pathé distributors

Albert Capellani
Productions
presents
Dolores
Cassinelli
the ravishing, in the
adaptation of Pierre
Wolff's famous play,
"The Gutter"
The Virtuous
Model
Pathé
Distributors

The Virtuous Model

If titles are half the battle, here's one with a title equal to two-thirds,—simply sure to get them in.

Miss Cassinelli is coming along fast; beautiful in face and figure, and with a magnetic talent that is certain to send them away satisfied.

See her in "The Virtuous Model," then book it.

Picturized and directed by Albert Capellani

Pathé
Distributors

Not a new picture for it's several months old; but it's a whole lot better than the average, and that's why we bring it to your attention again.

The trade paper reviews were excellent; the reports from exhibitors are excellent. You can't go wrong with a picture that has made good!

EXTRA SELECTED
FANNIE WARD
PHOTOPLAY

Fannie Ward

in the extra selected feature

The Cry of the Weak

Produced by Astra Directed by George Fitzmaurice
Written by Ouida Bergere

Pathé
Distributors

Who is the
AMERICAN
BEAUTY?
FIRST NATIONAL EXHIBITORS CIRCUIT
The New First National Star

Before we sign a star we watch her work on our screens and take her measure at our Box Offices all over the United States.

There is absolutely no guess-work about her ability or value.

FIRST NATIONAL EXHIBITORS CIRCUIT

A NEW FIRST NATIONAL STAR *must be* an OLD public favorite.

SPECIAL OFFER

5,000,000 Feet of
POWERS POSITIVE FILM
recently purchased from
Powers Film Products, Inc., of Rochester

We are offering this large quantity for sale without warranty

Write for samples, and after examination make us a reasonable offer for the quantity you can use

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NEW YORK

VITAGRAPH SECURES STORIES BY WORLD'S GREATEST AUTHORS

Albert E. Smith, president of Vitagraph, announces this week the acquisition of rights to the products of twelve great authors. The names he mentions glow with long established fame. They represent the aristocracy of brains.

Mr. Smith's announcement spells the enthronement of a new power in films. It is the final evidence that writers now share the importance of stars.

In addition to the imposing list of *famous plays* announced for release during the season of 1919-20, VITAGRAPH has purchased the literary products of these twelve writers:

REX BEACH
ROBERT W. CHAMBERS
RUPERT HUGHES
MARY ROBERTS RINEHART
IRVIN S. COBB
BOOTH TARKINGTON
RICHARD HARDING DAVIS
O. HENRY
GEORGE ADE
GOUVERNEUR MORRIS
AMELIE RIVES
GEORGE RANDOLPH CHESTER

Every American Knows These Writers

They are writers who have reached the elusive goal known as Fame. Their names are a guarantee for real ideas, real craftsmanship, real *story.*

VITAGRAPH has been holding back silently while its competitors' claims were creeping forward, and has been reaching for a whole battalion of the greatest names procurable before mentioning its effort.

Now, the statement of what VITAGRAPH has mobilized in the form of writing folk is made with the same assurance that a manufacturing plant proclaims its installation of a compound engine.

The authors whose stories have been purchased by VITAGRAPH form a veritable liberty motor of genius.

The pages of the best modern fiction have been exhaustively searched by George Randolph Chester, himself a famous author, as well as production editor of VITAGRAPH, that the BEST STORIES might be secured for VITAGRAPH.

The associations and craft standing of Mr. Chester as an author have for years been in the highest altitude of the writing profession. His presence gave VITAGRAPH an inside track in the quest for big stories.

VITAGRAPH has for years had the greatest players and directors the market could afford, and has employed the best stories that could be procured in open competition. The only channel for further stride lay in the direction of top-rung writing genius.

Here is a galaxy of brilliant names such as has never been offered to the exhibitor. Names from the Hall of Fame, each with a distinct and separate niche:

REX BEACH, whose works paint the visual narrative of the wild places.

ROBERT W. CHAMBERS, famed for his sparkling society dramas.

RUPERT HUGHES, whose every word of his tales of city life, of social strife, fairly *leaps from the page.*

MARY ROBERTS RINEHART, always master of mystery, whose stories on the screen will have an especial appeal for *women.*

IRVIN S. COBB, called "the world's greatest reporter."

BOOTH TARKINGTON—the world's greatest stylist.

And then—

RICHARD HARDING DAVIS—whose slashing adventure stories have endowed his memory with perpetual life.

O. HENRY, with his masterpieces of heart-stuff—slices of human life.

GEORGE ADE, master of humor, and his quaint, delightful slang.

GOUVERNEUR MORRIS, writer of the *unusual* love story.

AMELIE RIVES, who knows and writes the throbbing dramas of diplomatic life—BIG STUFF!

And last but not least,

GEORGE RANDOLPH CHESTER, with his tales of that lovable vagabond, J. RUFUS WALLINGFORD, himself.

READ GEORGE RANDOLPH CHESTER'S LETTER ON NEXT PAGE

ERT E. SMITH. PRESIDENT
JOHN M QUINN. GENERAL MANAGER

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MONTREAL
TORONTO
ST JOHN, N.B
WINNIPEG

NEW YORK Aug. 15, 1919.

Mr. Albert E. Smith, President,
Vitagraph Inc.,
Brooklyn, N.Y.

My dear Mr. Smith:-

Following is the list of popular writers for the Vitagraph's twelve, one-a-month, big-author feature specials in the season of 1919-20: viz:-

Rex Beach	Richard Harding Davis
Robert W. Chambers	O. Henry
Rupert Hughes	George Ade
Mary Roberts Rinehart	Gouverneur Morris
Frvin S. Cobb	Amelie Rives
Booth Tarkington	George Randolph Chester

At your insistence, I have included my own name and shall try to make the special "Get-Rich-Quick-Wallingford" picture worthy of the superb stories provided by the other eleven authors.

I have no hesitation in saying that no motion picture producing company has announced or can announce a list of popular modern authors so illustrious as these eleven other names, and the stories, without exception, are in my estimation the best which have been offered to Vitagraph. These, in conjunction with our "Famous Plays" series, make a galaxy such as has never been offered to the exhibitor.

Starting with Rex Beach's powerful story, "THE VENGEANCE OF DURAND," which releases in November there is not a weak spot in the "line-up."

This letter marks the end of several months of strenuous effort, and I must confess that as I read over the imposing array of talent which we have gathered for this "grand slam" I am much more than content-- and I feel certain that, anxious as you are to give the public better pictures than they could obtain from any other source, you too will be more than satisfied with the selection.

Yours cordially,

George Randolph Chester

Editor - Vitagraph.

WORLD-PICTURES
WORLD PICTURES
present
EARL METCALFE
and
VIRGINIA HAMMOND
in
"The Battler"
By FORREST HALSEY
Directed by FRANK REICHER

"WHO IS MONSIEUR X?"

THE MYSTERIOUS MASTER MIND OF THE SACRED TWELVE SWORN TO RECOVER FROM THE FOUR CORNERS OF THE EARTH THE NINE DAGGERS THAT OPEN THE DOOR TO THE HIDDEN "DEVIL'S TRADEMARK"

"The Trail of the Octopus"

FEATURING
BEN WILSON &
NEVA GERBER

15 SMASHING
EPISODES

"THE SERIAL OF A THOUSAND THRILLS"

PRODUCED UNDER THE PERSONAL SUPERVISION of BEN WILSON

BOOK

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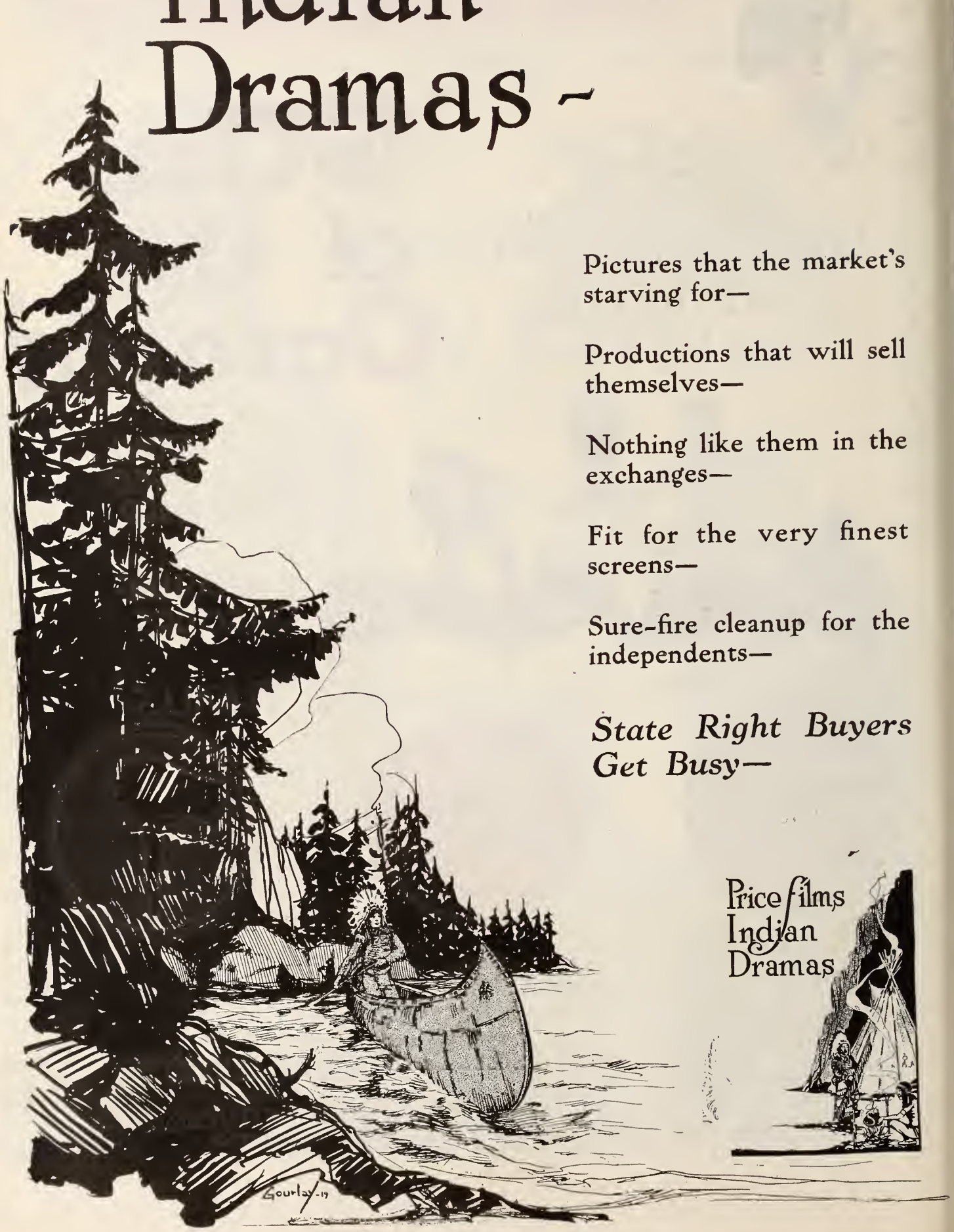
Indian Dramas -



Pictures that the market's starving for—

Productions that will sell themselves—

Nothing like them in the exchanges—

Fit for the very finest screens—

Sure-fire cleanup for the independents—

State Right Buyers Get Busy—

Short Subjects

Red blooded stuff in short lengths—

Fifteen single reel subjects—2,000 feet of action in 1,000 feet of film

Good old-fashioned, blood-and-thunder, rip-roaring drama

Shoot a wire today to

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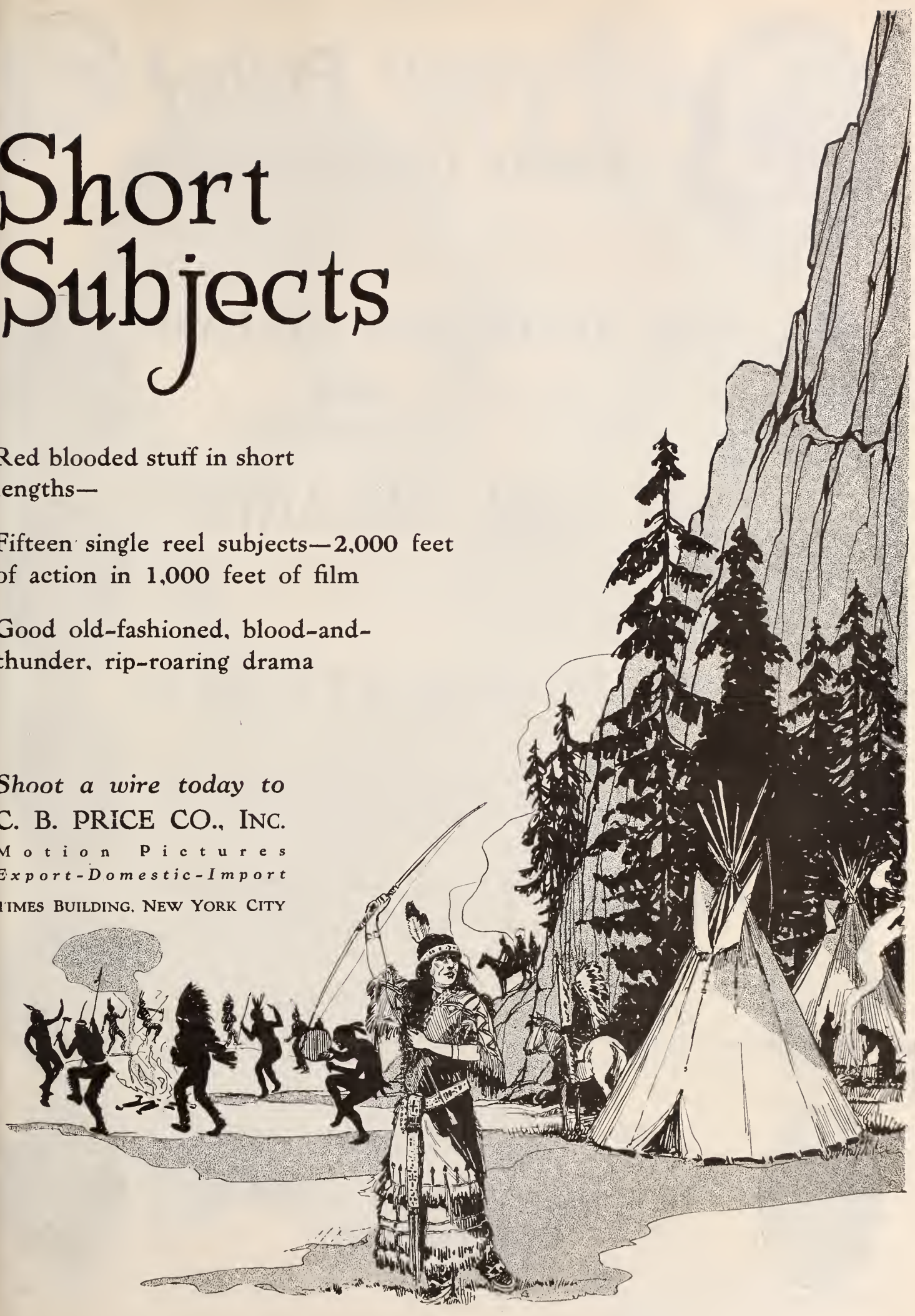

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Adolf Philipp Film Corporation

ADOLF PHILIPP, President PAUL PHILIPP, Business Representative

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NOW READY FOR RELEASE

THE FIRST THREE MUSICAL FILM COMEDIES

Marie Pagano

Patsy de Forrest

"MY GIRL SUZANNE"

A MUSICAL FILM COMEDY IN 2 ACTS BY ADOLF PHILIPP

with Adolf Philipp, Patsy de Forrest, George Henry, Joseph P. Marquis, Cleme Briant, Edward Elkas, Lucia Seger, Marie Louise Buckley, a cast of Forty and lots of Pretty Girls.

Joseph P. Marquis

Harold Peel

"The MIDNIGHT GIRL"

A MUSICAL FILM COMEDY IN 2 ACTS BY ADOLF PHILIPP

Adapted from Adolf Philipp's Famous Broadway Success. Produced at the 44th Street Theatre, New York, and all principal cities. With Adolf Philipp, Marie Pagano, Gladys King MacClure, Philip Sanford, Edward Elkas, Joseph P. Marquis, Pauline de Palla, Harold Peel, a cast of fifty.

Louise Marceau

Gladys King MacClure

"OH! LOUISE"

A MUSICAL FILM COMEDY IN 2 ACTS BY ADOLF PHILIPP

Adapted from Adolf Philipp's Tremendous Musical Comedy Success, "Auction Pinochle," produced for 250 nights to crowded houses in New York. With Adolf Philipp, Marie Pagano, Philip Sanford, Gladys King MacClure, Harold Peel, Will H. Sloane, Edward Elkas, Louise Marceau, Pauline de Palla, a cast of Thirty and Twenty Pretty Bathing and Dancing Girls.

Will H. Sloane

Philip Sanford

THREE

NEW MUSICAL FILM COMEDIES EVERY MONTH

Marie Louise Buckley

Pauline de Palla

ROBERTSON-COLE PRODUCTIONS

Bessie Barriscale

HER PURCHASE PRICE

"A Splendid Drama. Despite the fact that these are days of lavish production, days when cost is evidently the last consideration in the selection of a photo-play story, this picture is extraordinary in its lavish sets which were obviously arranged with supreme disregard for the elusive 'Almighty Dollar.' The production is of artistic merit and the vivid scenes at its beginning are assets which make it distinctly entertaining as a whole."

Charles Flood in
The Trade Review.

"A satisfactory photo-play for the majority to enjoy."

Tom Hamlin in
Motion Picture News.

"Distinctive and totally different."

Margaret MacDonald in
Moving Picture World.

Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

Jesse D. Hampton presents

WILLIA DESMO

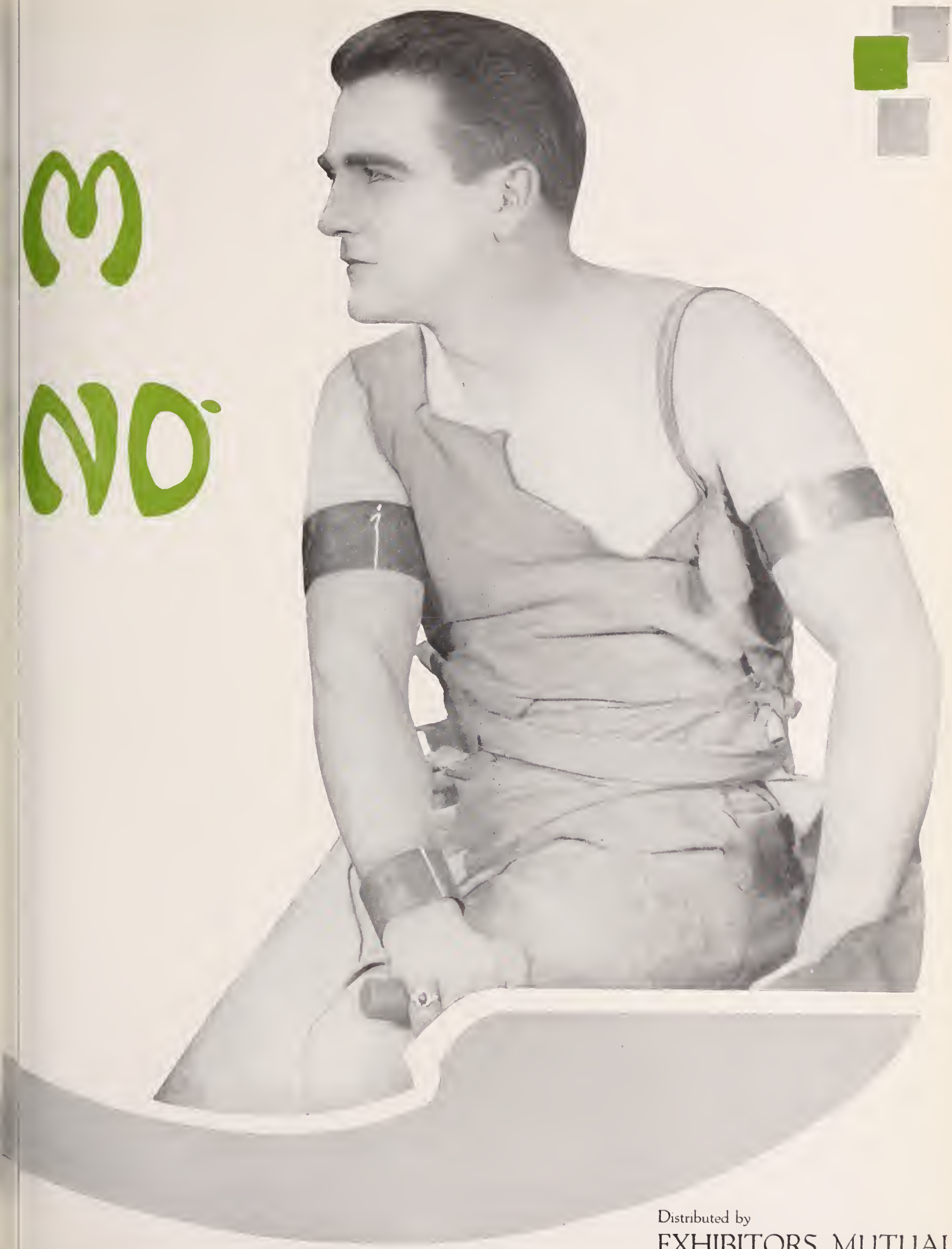
In Dangerous Waters

GASPING, startled, gripped audiences will greet this story of high society and will talk of it for many a day. It is a daring drama with a tremendous punch, thrill, and shock.

The Feast of the Gods, a scene from this production, is a stupendous and lavish portrayal of a wild Bacchanalian revel of those who don't care.

Combined with a theme of dramatic intensity the truly sensational background of the picture makes it an offering of extraordinary box office strength.

3 2D



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ROBERTSON-COLE PRODUCTIONS

"THE OTHER HALF"

"WILL INCREASE THE RESPECT OF YOUR PATRONS"

says P.S. Harrison

A Brentwood Picture
Directed by King W. Vidor
Creator of
"The Turn in the Road"

47 WEST 42ND ST. HARRISON'S REPORTS NEW YORK CITY
PERSONAL TALKS FROM AN EXHIBITOR TO AN EXHIBITOR
VOL. 1 (SUBSCRIPTION $10.00 PER YEAR) NO. 36

"The Other Half" with an all-star cast

Noble is the motive of this story, and nobly is it interpretated by the characters.

Two friends, one a captain, the other a corporal, return from France. Don, the captain, is wealthy; Jim, the corporal, not well-to-do. Each has a sweetheart. In France, Jim had once saved Don's life. For this, Don is grateful. Jim, however, thinks nothing of it: "You would do the same thing for me, Don," he would say, and thus pass it up. The two are the best of friends. Each is proud of the other. They both work in the factory, because Don wants to make his way up, without the help of his father's money

Jim's girl, who works in a laundry, is overcome by the heat and is carried home. Jim and Don are notified and they rush home. Don telephones for his sweetheart, and she comes to nurse the girl. The kindness of her disposition brings cheer to the sick girl who shortly recovers. The two girls become fast friends.

Don's father dies, and Don inherits the entire fortune. His father's last words were, "Son, remember, there can be no sentiment in business." This motto now guides Don's actions, and the once "good fellow" becomes selfish and heartless.

Jim is made foreman. He immediately reports the unsafe condition of the factory's walls. Don turns him down. The walls cave in, and Jim is caught in the wreckage. He is blinded.

It is difficult to describe in this short space how Don is once again transformed to a lovable young man, and how Jim regains his eyesight to the joy of the spectator; but this much can be said about the whole picture, it is the personification of all that is good in human nature, all that is lofty. The wealthy girl's conduct towards the sick girl will touch every heart-string. Her look at the faded flower will melt any heart. Jim's unwillingness to think evil of Don even in his affliction, excusing his failure to visit him by saying, "Don must be too busy, otherwise he would come to see me, I know he would", will bring tears to your eyes, whether you want to or not. Such is the influence the picture exerts upon the finer emotions all the way through.

You, the exhibitor, have not yet fully realized the importance of your position in the community. Some people think it is equal to that of an educator; others, even superior. The writer is inclined to side with the latter, because your influence, for good or evil, as you may choose to exert it, is more powerful than that of any other factor known. Pictures such as "The Other Half" will increase the respect of your patrons for you and the profession. It is the kind that ennobles the soul, refines the feelings.--Robertson-Cole Co.--Through Exhibitors Mutual. -5 reels.

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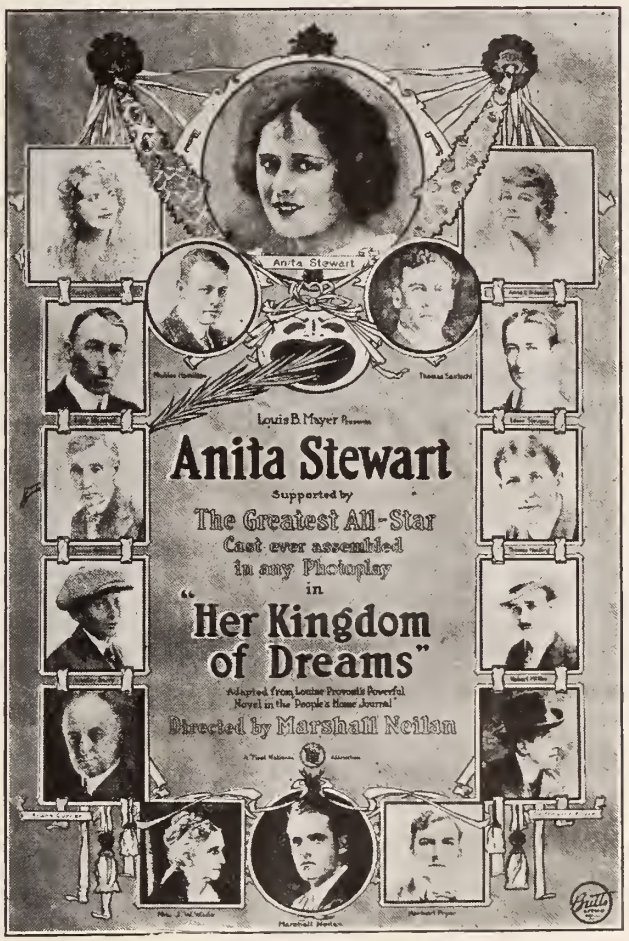
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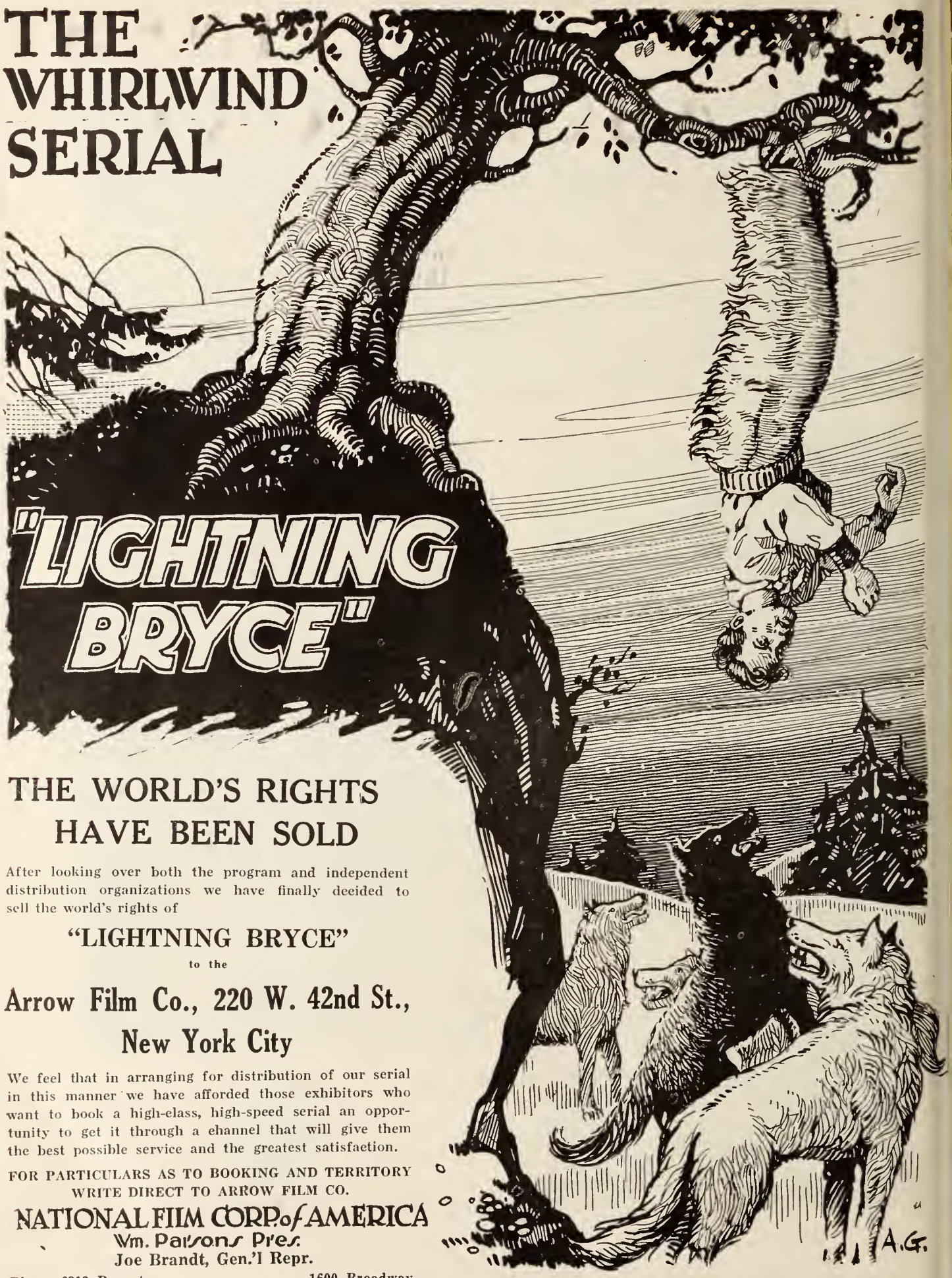

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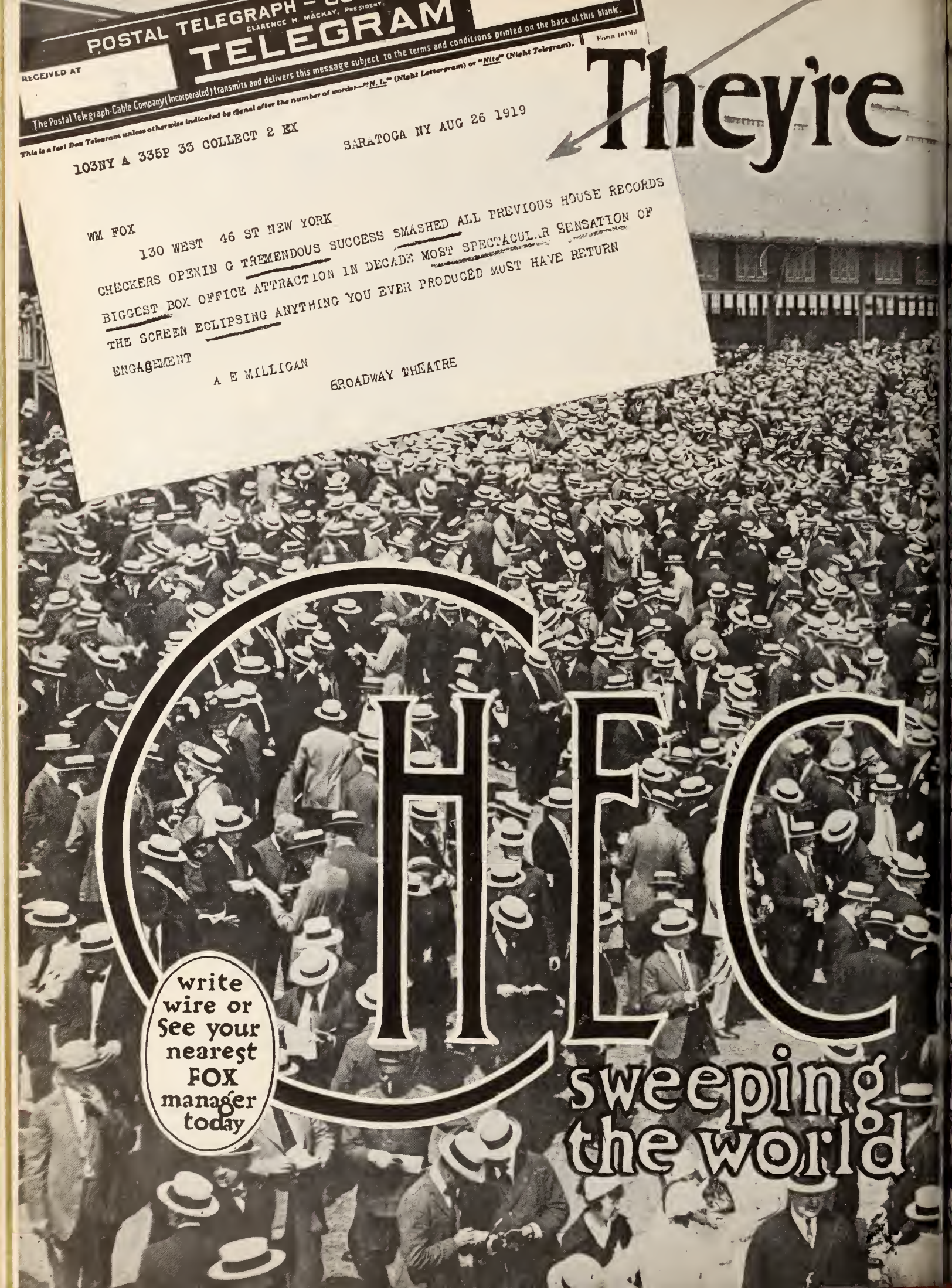
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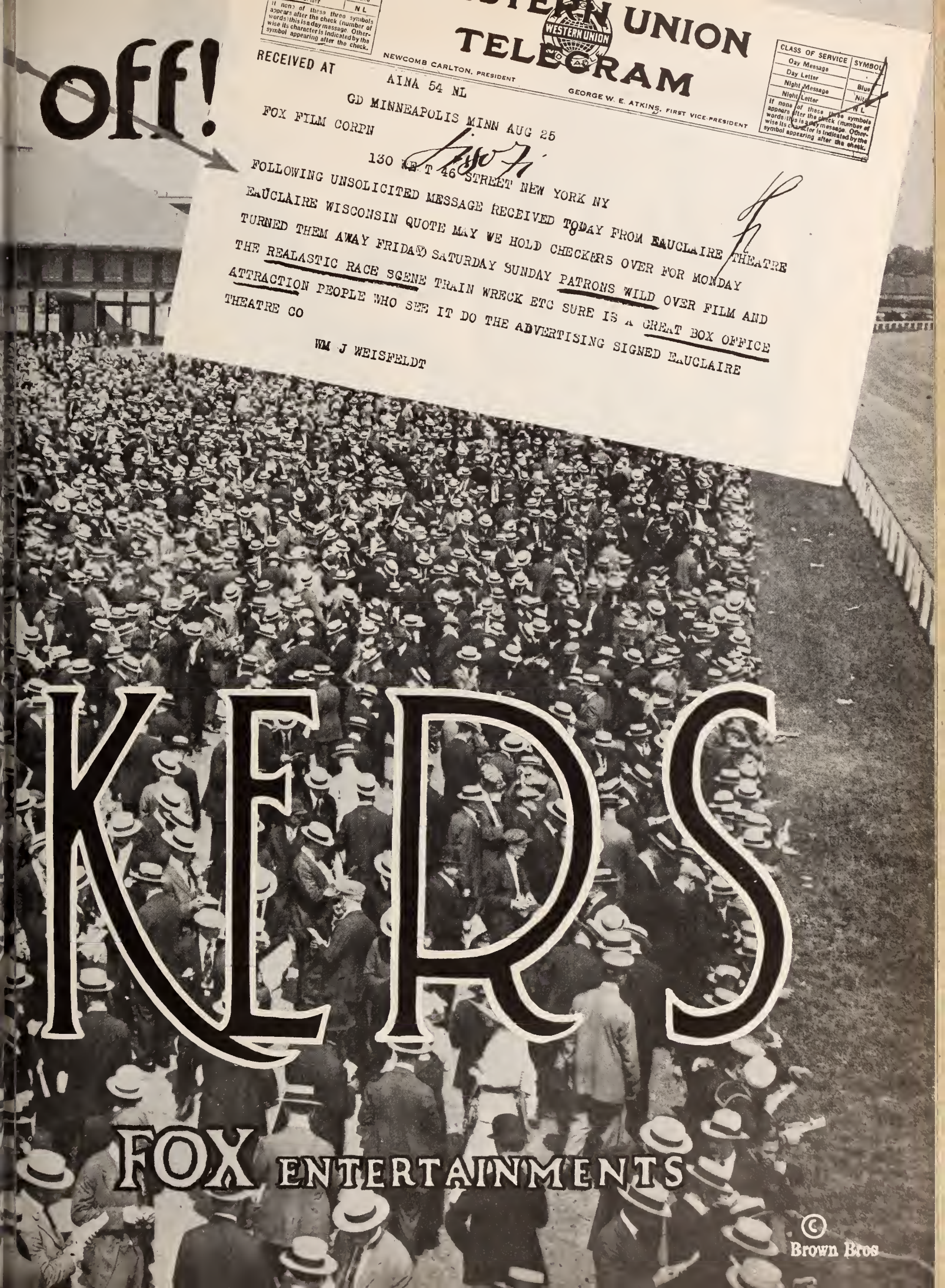
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William Farnum in Zane Grey's most tremendous novel

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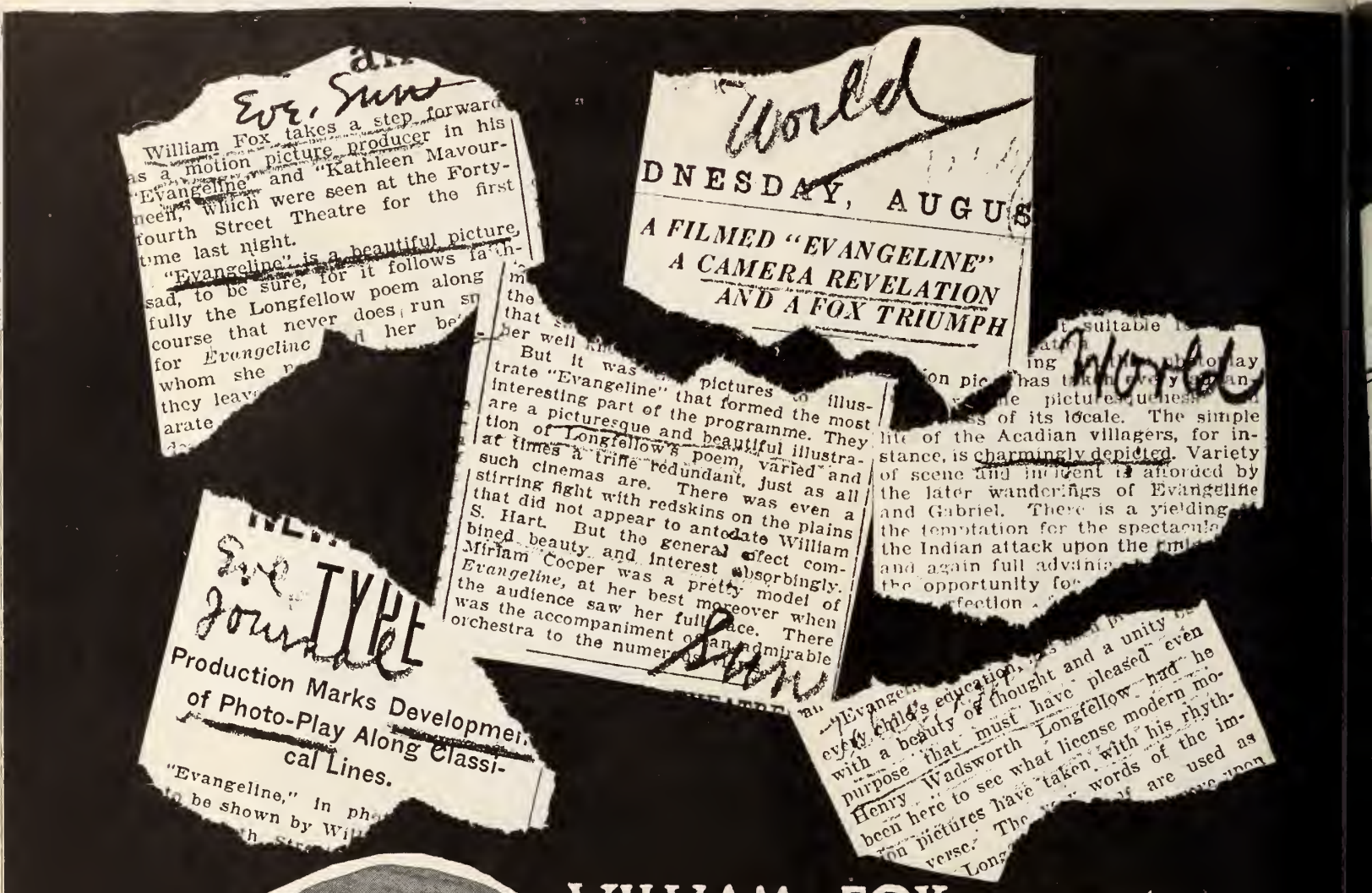
Eve. Sun
William Fox takes a step forward as a motion picture producer in his "Evangeline" and "Kathleen Mavourneen," which were seen at the Forty-fourth Street Theatre for the first time last night.
"Evangeline" is a beautiful picture, sad, to be sure, for it follows faithfully the Longfellow poem along course that never does run smooth for Evangeline and her beloved whom she never finds until they leave this earth to be separated
World
DNESDAY, AUGUST
A FILMED "EVANGELINE"
A CAMERA REVELATION
AND A FOX TRIUMPH
But it was the pictures to illustrate "Evangeline" that formed the most interesting part of the programme. They are a picturesque and beautiful illustration of Longfellow's poem, varied and at times a trifle redundant, just as all such cinemas are. There was even a stirring fight with redskins on the plains that did not appear to antedate William S. Hart. But the general effect combined beauty and interest absorbingly. Miriam Cooper was a pretty model of Evangeline, at her best moreover when the audience saw her full face. There was the accompaniment of an admirable orchestra to the numerous
World
suitable
ing
has
picturesqueness
of its locale. The simple life of the Acadian villagers, for instance, is charmingly depicted. Variety of scene and incident is afforded by the later wanderings of Evangeline and Gabriel. There is a yielding to the temptation for the spectacular in the Indian attack upon the
and again full advantage
the opportunity for
fection
Sun
Sun TYPE
Journal
Production Marks Development of Photo-Play Along Classical Lines.
"Evangeline," in ph
to be shown by Wi
"Evangeline's education
every child's
with a beauty of thought and a unity of purpose that must have pleased even Henry Wadsworth Longfellow had he been here to see what license modern motion pictures have taken with his rhythverse. The
words of the im
are used as
Long

WILLIAM FOX presents
Henry Wadsworth Longfellow's
vitally dramatic poem

Evan

with MIRIAM COOPER as Evangeline
Directed by R. A. Walsh

great critics agree!

write wire or See your nearest FOX manager today

Brooklyn Citizen

WEDNESDAY, AUG

BEAUTIFUL FILM IS 'EVANGELINE'

One of the Most Artistic Ever Produced.

PRESENTED BY WM. FOX AT 44TH ST. THEATRE

Portrays Vividly the Life History of Henry W. Longfellow's Heroine in "

Herald

...of Arcadia, played ... with restraint and conviction and a great deal of winsome appeal.

Mr Fox has succeeded in giving to the love epic a setting that was spectacular and realistic. The story of Gabriel and Evangeline is told in a frame in which two modern lovers who have quarrelled figure. The poem is read to them as a lesson and they profit by the example of the tragedy.

...to popularize the classics ... Above this point is the ...t fact that Mr. Fox has achieved success in what other picture producers have repeatedly found an unprofitable task.

Perhaps it was the producer's selection of his directors that brought him the greatest measure of success last night. Evangeline in particular, R. A. ... provided the screen with some of the most beautiful scenes in the comparatively brief history of that mode of dramatic ... of "...

Mail

geline

FOX ENTERTAINMENTS

William Fox
presents

Tom Mix

For Fall release

Tom Mix

in

The Speed Maniac

in ROUGH RIDING ROMANCE

write wire or See your nearest FOX manager today

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DAVID BELASCO

AUTHOR of

La Belle Russe

FOX ENTERTAINMENTS

WILLIAM FOX

presents

THEDA BARA *in*

La Belle Russe

FOX ENTERTAINMENTS

Which did she break and why

1 Thou shalt have no other gods before me.
2 Thou shalt not make unto thee any graven image.
3 Thou shalt not take the name of the Lord thy God in vain; for the Lord will not hold him guiltless that taketh His name in vain.
4 Remember the Sabbath day to keep it holy.
5 Honor thy father and thy Mother that thy days may be long upon the land which the Lord thy God hath given thee.
6 Thou shalt not kill.
7 Thou shalt not commit adultery.
8 Thou shalt not steal.
9 Thou shalt not bear false witness against thy neighbor.
10 Thou shalt not covet thy neighbor's house, thou shalt not covet thy neighbor's wife, nor his manservant nor his maidservant, nor his ox, nor his ass, nor anything that is thy neighbor's.

WILLIAM FOX
presents
GLADYS BROCKWELL
in
Broken Commandments

write wire or See your nearest FOX manager today

A VICTORY PICTURE TRIUMPH

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WILLIAM FOX *presents*

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GEORGE WALSH, *The Star*.

FROM NOW ON

By Frank L. Packard, Author of
THE MIRACLE MAN

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GEORGE WALSH
RAOUL WALSH *in*

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presents
The empress of stormy emotions

MADLAINE TRAVERSE

in

THE SPLENDID SIN

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They will be delighted and you will be delighted with

PEGGY HYLAND

Presented by
WILLIAM FOX
in

THE MERRY-GO ROUND

A romance of the open life

An Excel Picture
Directed by
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UD NEW YORK AUG 19-1919

ROBERT BRUNTON

BRUNTON STUDIOS LOSANGELES CALIF

HELEN KELLERS EPOCH MAKING MESSAGE OF "DELIVERANCE" TO THE WORLD OPENED AT LYRIC THEATRE TONIGHT WITH GREAT BROADWAY CROWD. HOUSE PACKED TO DOORS WITH MOST ENTHUSIASTIC AND DISTINGUISHED AUDIENCE BROADWAY HAS EVER SEEN. ALL THE CRITICS PRONOUCE IT A MASTERPEICE. THIS WILL PLEASE YOU BECAUSE THE HELEN KELLER PRODUCTION WAS MADE AT THE BRUNTON STUDIOS AND A GENEROUS SHARE OF ITS TRIUMPHANT SUCCESS IS DUE TO THE SKILLFUL WORK OF YOUR ORGANIZATION. I KNOW THAT GEORGE FOSTER PLATT THE GENIUS WHO DIRECTED THE PICTURE JOINS ME IN THIS EXPRESSION OF APPRECIATION FOR THE VALUABLE SERVICES RENDERED BY THE BRUNTON STAFF UNDER YOUR ABLE SUPERVISION. NO GREAT FEATURE PRODUCTION WAS EVER MADE ON A MORE ECONOMICAL BASIS. WE PRODUCED IT AT THE BRUNTON STUDIOS FOR NEARLY HALF WHAT IT WOULD COST US IN THE EAST. WE HAVE LEASED IT TO THE SHUBERTS ON A GUARANTEE THAT BREAKS ALL RECORDS. THEY ESTIMATE THAT ITS METROPOLITAN EXHIBITIONS WITH FOREIGN AND STATE RIGHTS WILL EXCEED THREE MILLION DOLLARS GROSS. GEORGE FOSTER PLATT LEAVES TONIGHT TO MAKE ANOTHER BIG PRODUCTION AT YOUR STUDIOS. LETTER FOLLOWS.

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1230 AM AUG 20

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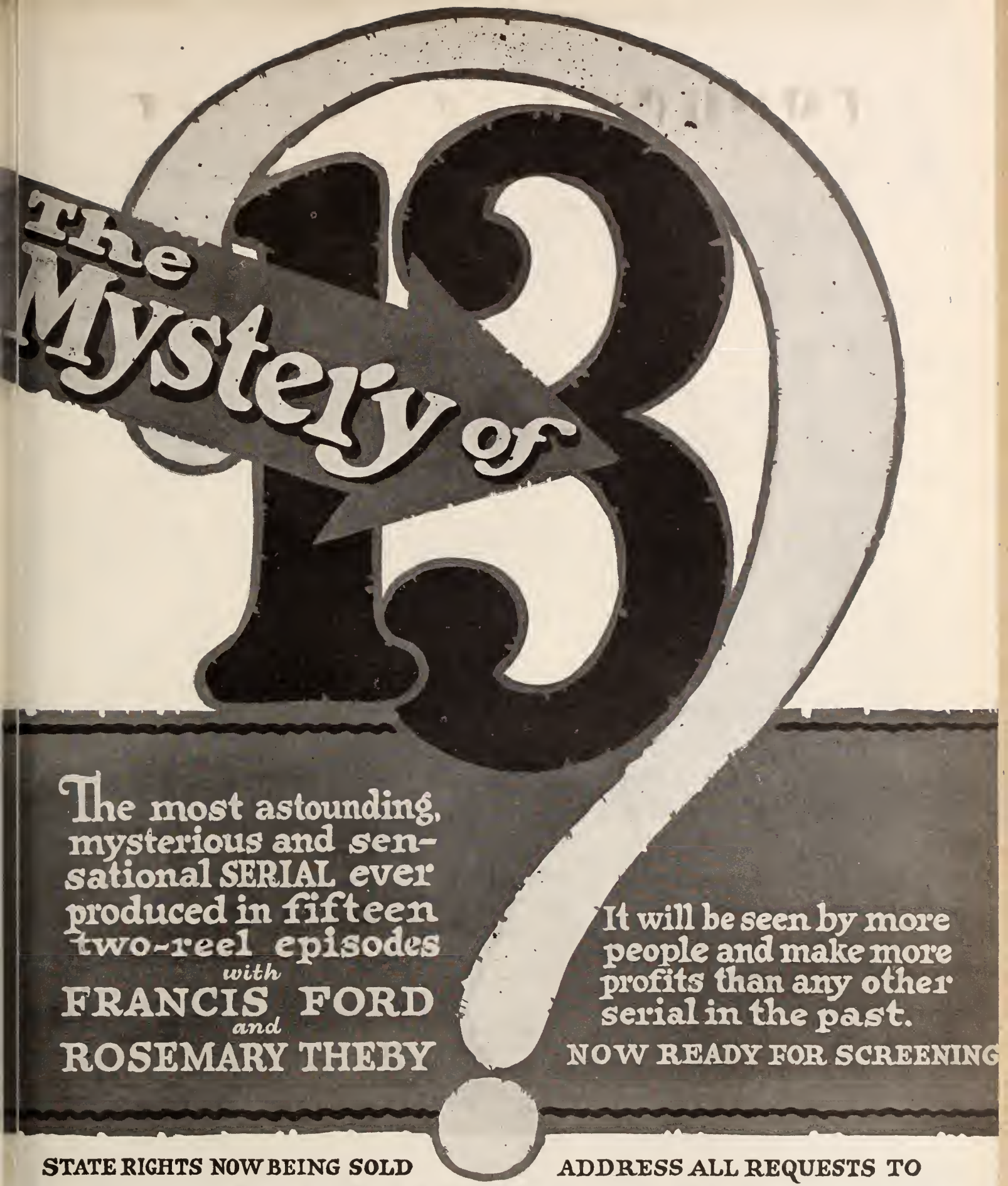
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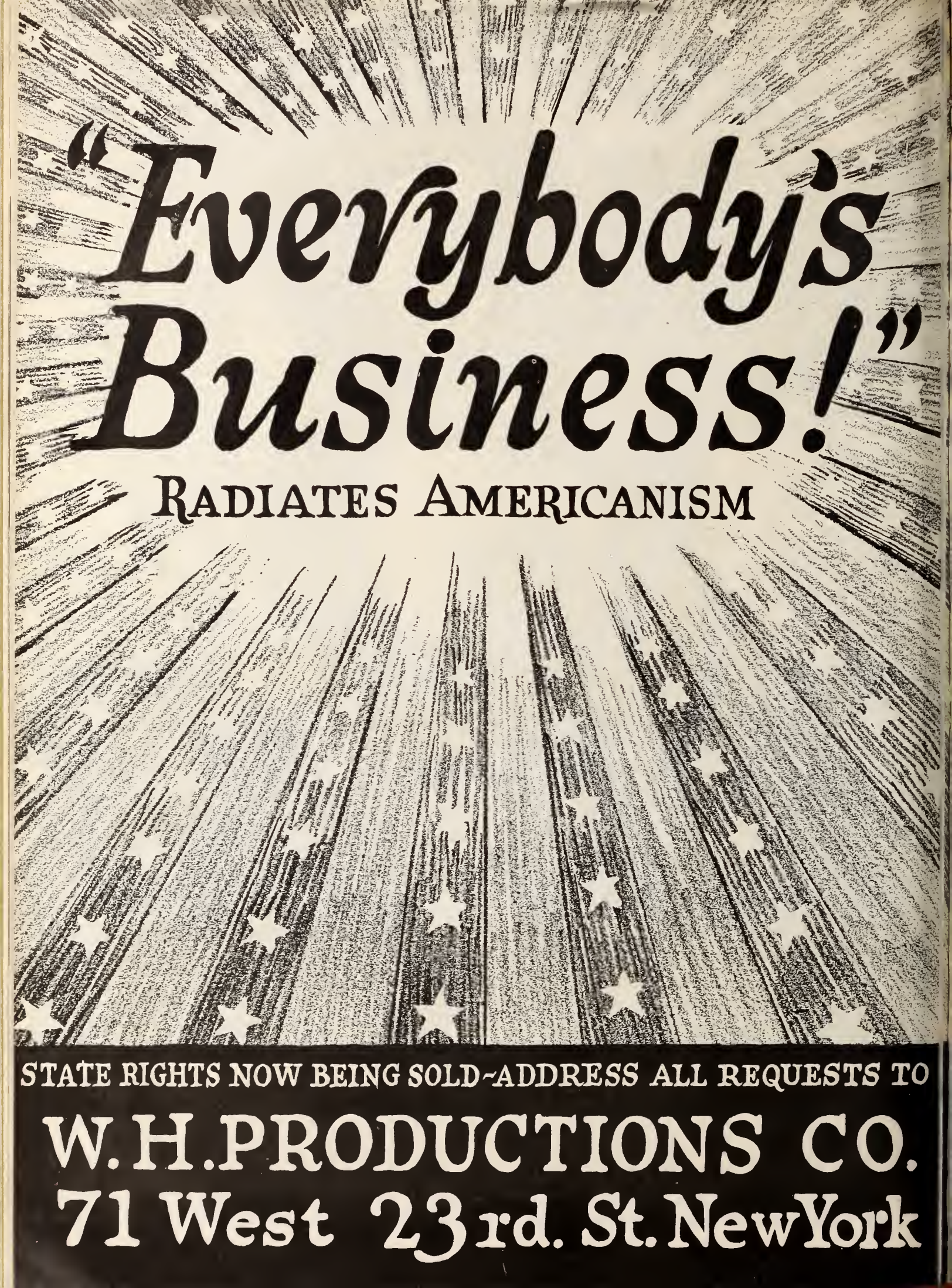
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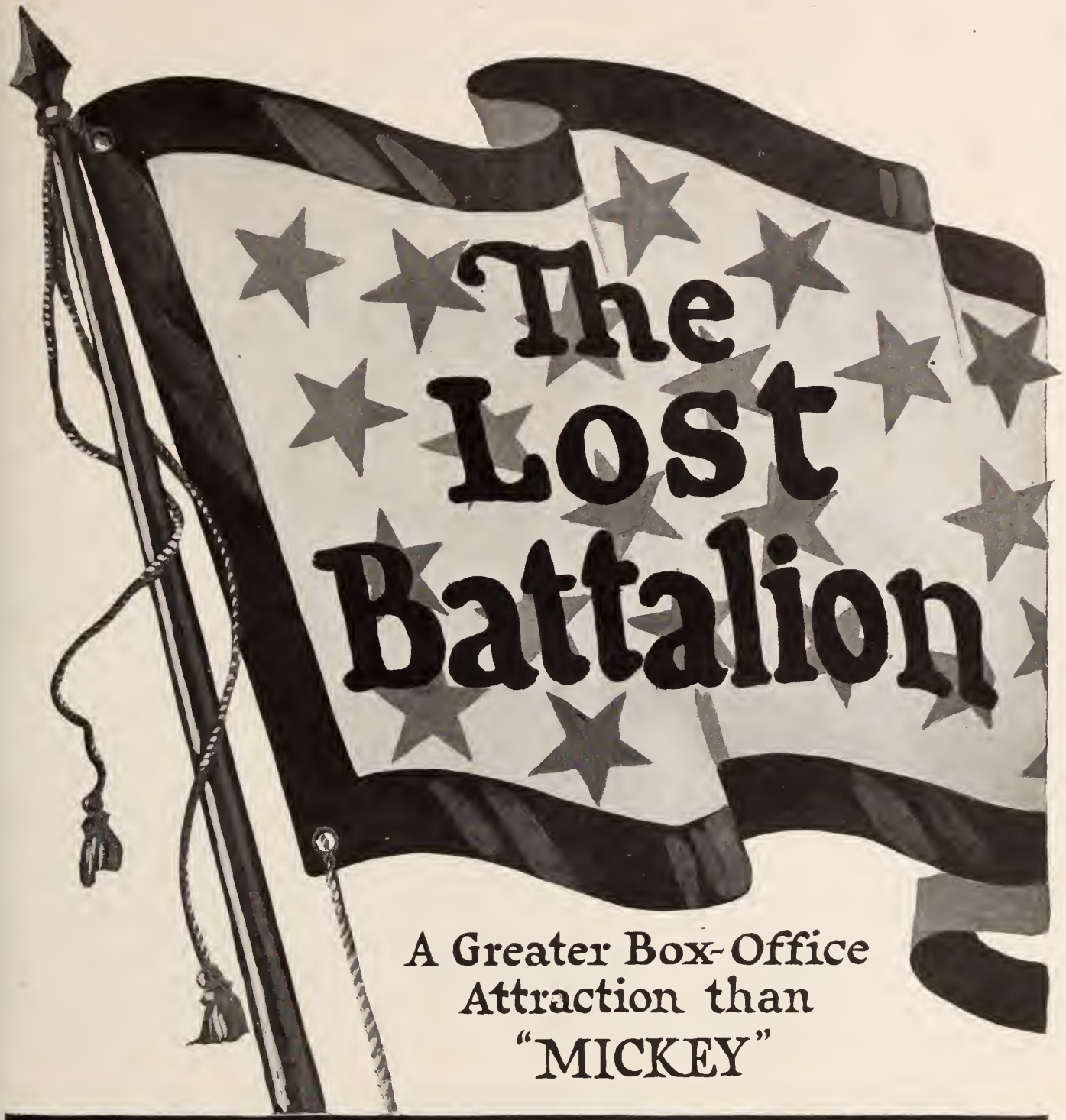

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J. Cibrario 1579
Equity Pic. Corp.....Colored Insert
Exhibitors Mutual Distrib. Corp...Colored Insert
Famous Players-Lasky Corp., Colored Insert, 1558-59
First Natl. Ex. Circuit, Inc., Colored Insert, 1588-89
Fox Film Corp.....1592-1605
A. H. Fischer Features, Inc.....1578
Gaiety Comedies, Inc.....1562
Goldwyn Pictures Corp.....1564-69
Hallmark Pictures 1583
Maurice Tourneur 1570
Metro Pictures Corp.....1572-75
Pathe Exchange, Inc.....Colored Insert
C. B. Price.....1584-85
Realart Pictures Corp.....Colored Insert
Robertson-Cole Co. .....Colored Insert
Victor Kremer Film Features.....1546
United Artists Corp.....1560-61
Universal Film Mfg. Co.....1547-57
Vitagraph Co. 1580-81
W. H. Productions.....1607-9
W. W. Hodkinson Corp.....1576-77
World Film Corp.....1582
MISCELLANEOUS.
Automatic T. S. & C. R. Co.....1713
Bioscope, The 1706
Cinema, The 1705
Classified Page 1711
La Cinematografia Italiana.....1703
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Moore, Wm. N.....1704
National Elec. Ticket Reg. Co.....1706
National Ticket Co.....1705
Premier Title Co.....1706
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MFRS. OF RAW STOCK.
Eagle Rock Mfg. Co.....1713
Eastman Kodak Co.....1713
MUSIC & MUSICAL INSTRUMENTS.
American Photoplayer Co.....1571
Professional School of Pic. Playing.....1706
PROJECTION MCH. MFRS.
DeVry Corp. 1690
Master Mch. Tool Co.....1714
Pathescope Co. 1688
Power, Nicholas, Co.....1716
Precision Mch. Co.....1715
PROJECTION SCREEN MFRS.
Genter, H. C.....1690
Gold King Screen Co.....1689
THEATRICAL ARCHITECTS.
Carl Boller & Bro.....1706
Norton, Bird & Whitman.....1683

MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

NEW THEATRE TAX IN KANSAS CITY

State Law Permits County Officials to Fix Fees and Issue Licenses—Lowest Tax Is $25

COUNTY officials in Missouri, under a new state law, have fixed the license rate for amusement enterprises, and will begin this month to issue licenses and collect taxes. The law became effective August 8. Since that time county license inspectors have been classifying amusement enterprises and helping the county courts to decide what rates should be charged. Each county sets its own license fees.

The fees range from $1,000 a week for big shows, such as the American Royal Live Stock show, down to $25 a year for the smallest moving picture theatres. Because enterprises located in the city pay a city license tax, they are presumably given credit for such tax, but this does not affect moving picture theatres. The lowest license tax is $25 a year, which is to be paid by all moving picture theatres in rural Jackson county and in the towns of Jackson county outside Kansas City. The theatres in Kansas City, in the outlying districts, with seating capacity of less than 800, pay $25 a year also.

Fees for Outlying Theatres.

All moving picture theatres in outlying districts having seating capacity of 800 or more will pay $50 a year.

The moving picture theatres in a prescribed "downtown" Kansas City district will pay $100 a year, regardless of seating capacity. The limits of the "downtown district" are given as Holmes street on the east, State Line on the west, Fifteenth street on the south, and the Missouri river (city limits) on the north. The downtown house with 400 seats is on the same basis as the house seating 1,200—paying $100 a year.

Three Newman Theatres Excepted.

The only picture theatres excepted from the $100 downtown schedule are the three Newman theatres, Royal, Regent and Newman. These are classed for taxation purposes with the Gayety, Century and Empress theatres—the first two being burlesque houses, the Empress a vaudeville and moving picture theatre. They all are to pay $25 a month county license, in addition to the city licenses.

They are not the most heavily taxed of local theatres. The Grand and the Shubert, "legitimate" houses, and the Orpheum, vaudeville, must pay $50 a month to the county. Both the Grand and the Shubert have occasionally run big feature pictures; the Orpheum has its news film, but never exploits the moving picture element of its program.

Goldwyn Product With Oswald Stoll.

Sir Oswald Stoll, founder of Stoll Film Co., Ltd., in London, through which Goldwyn Pictures have been handled in the United Kingdom ever since their inception two years ago, has assumed the dominant place in the motion picture world that he has long occupied in the vaudeville field, where his position in England resembles that of the Keith interests in this country.

Knighted by the king a few months ago and relieved of his war duties, Sir Oswald has returned to a more active supervision of his extensive theatre, motion picture and vaudeville interests. With the expansion of the motion picture business that is expected to come in peace times, the Stoll Film Co., Ltd., possessing unequaled channels for distribution, is enlarging its organization to handle the Goldwyn product.

New York Rivoli-Rialto Each Advance Admissions

HUGO RIESENFELD announces that beginning on Sunday, September 7, there will be an advance in the prices of admission to the Rivoli and Rialto theatres. He has been compelled to take this step by the increase of the rentals demanded by the producers of feature pictures and short subjects.

In addition to this the musicians of both theatres have had their salaries augmented twenty per cent. A similar increase has been given to the motion picture operators, stage hands and electricians, as well as to all the other employes.

The new scale of prices for the afternoon performances, will be forty cents for the orchestra and twenty five cents for the balcony. In the evening the prices of the orchestra seats will be seventy-five cents, and the balcony seats forty cents. The prices of the loges will be one dollar at the Rivoli and seventy-five cents at the Rialto.

Dallas Patrons Object to Advertising Slides

DALLAS movie fans are starting a petition which they will send to the managers of several theatres which go strong on displaying advertisements on the screen between reels. The petition is for the benefit of several moving picture shows as well as vaudeville houses.

Fans say that they have no objection to learning through screen advertisements what is coming to the playhouse during the next week but they object to having to twiddle their thumbs while stale and musty slides advertising Old Doc Saphead's Hair Tonic and other similar delicacies are flashed before them day after day, week after week ad infinitum. They have decided it is a waste of time and will patronize advertisement-free shows unless it is discontinued.

The matter has been taken up by the dramatic critics of local newspapers, who are unanimously opposed to overdoing this kind of advertising.

Two Maine Towns Supply Long Petition Against Tax

TEN feet of signatures affixed to petitions asking Congress to repeal the motion picture taxes have been forwarded to Congressman Peters, of Maine. The signers are residents of Eastport and Calais.

The signatures were obtained through the efforts of Wilbur A. Shea, prominent theatre owner of Eastport and Calais, who has proved himself one of the most active exhibitors in the campaign forces.

In addition to obtaining signatures to petitions, Mr. Shea wrote to each of the Congressmen from his state with the result that they expressed themselves favorably on the repeal and pledged themselves to vote for it if the Ways and Means Committee reported favorably on the pending repeal bills.

Brooklyn Strand Opens; Lobby Reminds of Pompeii

AFTER weeks of preparation and elaborate planning, the Brooklyn Strand Theatre, at Fulton street and Rockweil place, opened its doors August 28. All that had been claimed for this theatre in beauty of furnishings and architectural design was borne out, for Moe Mark, president of the Mitchel H. Mark Realty Corporation, spared no effort or expense to beautify the newest of his string of theatres throughout the country.

The gorgeous lobby in the very beginning leads one to expect the elegant interior—an artistic creation in Venetian marble, enhanced with hangings of blue and red. This lobby is considered to be one of the largest in the United States, if not in the entire world, representing in a general way the patio of a typical Pompeiian house.

Contrasting with the whiteness of the marble were numerous floral decorations, which added an unexpected touch of color. These floral tokens of good will were presented by the Goldwyn Pictures Corporation, Mr. Adolph Zukor, the Famous Players-Lasky Corporation, Samuel Goldwyn, Louis B. Mayer, Anita Stewart, W. W. Hodkinson, the Bray Studios, Pathe, the Vitagraph Company, Lewis Selznick, Mr. and Mrs. Phillip Curran, builders of the theatre, and Matthew D. O'Malley.

Large Increases in Operation Costs Bring Higher Admissions in Dallas

AS the result of wholesale increase in expenses and the putting into effect of new pay scales for the moving picture operators' union and the musicians' union in Dallas, the Hulsey houses, the Hippodrome, Old Mill and Queen, have raised their admission prices from 28 cents to 33 cents—an increase of a nickle. Other Dallas shows are planning to follow suit within the next few days. The Majestic, showing pictures with vaudeville, has raised its admission from 75 cents to $1. There has been no falling off in attendance, all theatres playing to capacity houses.

Operators Get Increase.

The moving picture operators' union demanded and secured a wage increase from a minimum of $31 a week to a maximum of $37.50 a week. The musicians secured an increase from a minimum of $30 a week to a maximum of $38 a week.

E. H. Hulsey, in view of the fact that the organized crafts had secured increases in pay, raised the salaries of every employe in his three large theatres from the office staff to the ushers. Each employe was given a salary increase of 25 per cent. on what he was earning.

The increased cost of films will send admission prices soaring in moving picture theatres all over the state, it is predicted. Huge display advertisements in Dallas newspapers are outlining the new firm policy of the various producers and distributors.

New Hampshire Exhibitors to Fight for Tax Repeal

A SPECIAL meeting of the Exhibitors of New Hampshire has been called for September 9 at Boston, when the tax repeal campaign will be taken up. The meeting was announced this week in a letter sent by C. H. Bean, of Franklin, N. H., to all exhibitors in that state. Mr. Bean was appointed state director for New Hampshire and is making an active fight for the tax repeal.

Similar action is being taken in other states in view of the fact that Chairman Fordney, of the Congressional Ways and Means Committee is to set a date for the hearing which he has promised exhibitors. State Director H. T. Nolan, of Denver, met the exhibitors of his state at a special meeting, and resolutions indorsing the action of Louis F. Blumenthal, chairman of the legislation and tax committee, have been sent forward to Washington.

Chambers of Commerce Take Up Repeal Fight

A NUMBER of the leading commercial organizations of the country are being interested in the tax repeal campaign. Through C. H. De Bruler, of Georgia, the National Chamber of Commerce, one of the most influential bodies of business men in the country, is considering an invitation to support the campaign.

Phil Gleichman, of Detroit, has already received a favorable reply from the Detroit Chamber of Commerce, whose support he sought.

Through Harry Leonhardt, of Los Angeles, and A. P. Michael Narlian, general counsel of the Los Angeles Film Board of Trade, the California State Legislature will be asked to come out in support of the tax repeal.

These reports show that the campaign plans outlined by the Committee on Legislation and Tax are bearing fruit.

California Becomes San Francisco's Long Run Theatre; Portola Continues Present Policy

OWING to the high standard to which motion picture productions have been raised for the coming season, an arrangement has been made at San Francisco between Manager Roth, of the Portola Theatres, and Manager Partington, of the Imperial, whereby the Imperial becomes what will be known as the "long run" theatre of San Francisco. Producers have been advocating and promising bigger and better pictures for a long time and the season just opened will offer many stupendous productions running from 7,000 to 10,000 feet or more in length.

Among the first few releases to be offered at the Imperial are George Loane Tucker's "The Miracle Man," Cecil B. DeMille's "Male and Female," and other productions bearing the Paramount-Artcraft trade mark. "The Miracle Man" will be the first to be shown for an extended run. It is the intention of Managers Roth and Partington to present these photo-dramatic masterpieces in big style, with enlarged orchestras, prologues and elaborate stage settings.

Theatre Being Beautified.

The splendid programs heretofore offered at the Imperial will be transferred in their entirety to the Portola Theatre. Another feature will be the installation of a pipe organ of the newest model, which will be used in conjunction with the Portola's splendid house orchestra, the pictures will be insured the best musical interpretations. Decorators are now engaged in preparing plans for beautifying the auditorium and lobbies.

The California will continue its present policy of high-class attractions and musical settings, with added attention being given to the matter of stage sets. The first picture under the new arrangement is Wallace Reid in "The Valley of the Giants."

Government Sues General for 1914 Income Taexs

THE dividends to be paid to the creditors of the General Film Company may be diminished as the result of a suit filed in the United States District Court against the company by the Government to recover income taxes for 1914 with interest and penalties aggregating approximately $12,000.

Under the provisions of the Bankruptcy act taxes due to the Government, state and city, constitute preferred claims against bankrupt estates, so that if the Government is successful in the present suit the dividends accruing to the creditors will be reduced appreciably.

Bankruptcy proceedings were instituted against the General Film Company several months ago and the business is being liquidated under the direction of Asa B. Kellogg, who was appointed receiver of the business and who was subsequently elected trustee of the bankrupt estate.

Mr. Kellogg is not named as a defendant in the present suit, but as the business is being wound up under his direction as trustee in bankruptcy, it is expected he will act as a co-defendant.

Features in this Issue

The Navy Comes to Filmland—What Secretary Daniels and Other Prominent Navy Men Thought of the Newest of Industries. On Pages 1650 and 1672.

Who Had the First Picture Show?—The Original Americans, It Appears from an Article on Early Indian Customs in the Southwest. On Page 1619.

The Power of "The Miracle Man"—Moving Picture World's Critic Tells What He Thought of This, One of the Remarkable Productions of the Year. On Page 1637.

Playwrights Present Ultimatum to Managers—Some Inside Information Is Included in This Account of the Greatest Crisis in American Stage Affairs by the Moving Picture World's Representative. On Page 1613.

Rumors of Boycott in the Northwest Are Dispelled in Article Explaining Action of Exhibitors' Circuit. On Page 1639.

A Clergyman Declares That Men of the Cloth Require Instruction Before They May Take Unto Themselves Censorship Duties. On Page 1662.

Minneapolis Board of Trade Sounds a Timely Warning Concerning the Maltreatment of Film Reels by Careless Handlers. On Page 1665.

Sam Bullock, of Cleveland, Tells Louis F. Blumenthal in Open Letter About the Success of Advertising Slides. On Page 1617.

Once Again "Smiling Jimmy" Kelly Bursts Forth with News of Events in "The Tall Grass." On Page 1621.

The Photoplaywright Is Given Some Up-to-the-Minute Information by Epes W. Sargent. On Page 1674.

Select and Selznick Pictures Are Prevented Showing by Injunction in Rhode Island. On Page 1615.

Playwrights Present Ultimatums and Theatrical Strike May End

Struggle Between Managers and Actors Reaches Crisis When Former Are Said to Have Made Three Attempts at a Reconciliation—Will Equity Ask For Further Concessions as a Retaliatory Measure or Agree to Waive the Closed Shop Clause

By Sumner Smith

THE war of attrition waged in theatrical circles in many cities of the country, with New York the chief sector, reached a sharp crisis as it rounded out its fourth week on September 3, when it became known that during the early hours of the morning, after a meeting of the managers with heads of the Stage Hands Union, the Producing Managers Association made three distinct attempts at reconciliation which would grant the Actors' Equity Association practically all it has asked.

One of the attempts at a settlement, all of which have been kept as quiet as possible, was made by the Stage Writers' Protective Association on behalf of the managers. The playwrights have threatened that, provided the Equity agrees to waive the "closed shop" clause and the managers do not agree to grant all other claims, they will use writs of mandamus to secure their plays now held by the managers and will themselves enter the producing field.

Will Further Concessions Be Asked?

It therefore seems possible that the strike, which has cost millions of dollars and kept thousands of stage folk out of work, may be settled to the advantage of the Equity within two or three days, possibly within a day. It is said on good authority—the same authority from which the story of the managers' three offers was obtained—that a settlement may only be delayed by the determination of some Equity members and some union members to force still further concessions from the managers in retaliation for the long-drawn-out fight.

The terms of the settlement are said to insure virtually a complete victory for the Equity. The association would be formally and directly recognized and the managers would give assurances that there will be no discrimination in favor of Fidelity members as against Equity members. In return the stage hands, the musicians and the actors would guarantee that the closed shop would not be asked so far as the actors are concerned.

Playwrights Make Threats.

The managers have declared that a closed shop for actors would be death to their business, and the playwrights have brought pressure to bear in favor of an open shop. A committee of five, consisting of Augustus Thomas, Rupert Hughes, Gene Buck, Owen Davis and Eugene Walter, was appointed on September 2 at a meeting at the Hotel Astor to endeavor to obtain from the Equity, the stage hands and the musicians assurances that the open shop will be continued in the theatre.

Another result of the strike can be seen in the framing of a standard contract by the playwrights. This would be the first they have ever had in this country. One of the cardinal demands would be the relinquishing by the manager of all interest in the motion picture rights. Authors have frequently claimed in the past that managers have been profiting unduly by the film rights of plays. The authors would also demand full money for stock rights, half of which has hitherto gone to the producer, and all foreign rights.

Vaudeville Strike Threatened.

The determination of the Equity to force the complete surrender of the managers was further emphasized by the announcement, September 3, of an open mass meeting of the vaudeville, circus and burlesque branch of the Associated Actors and Artistes of America, which is affiliated with the American Federation of Labor, to be held at the Amsterdam Opera House, Friday evening, September 5.

The announced speakers are Francis Wilson, international president of the "Four A's"; James William Fitzpatrick, international vice-president of the "Four A's" and president of the F. A. V. A., and Harry Mountford, international executive of the "Four A's" and executive secretary of the F. A. V. A. All actors and actresses in vaudeville, burlesque, circus, cabaret, concert and Chautauqua are invited to attend, and Equity members are welcome, says an advertisement in "The Billboard." The meeting will open at 11.45 p. m. It will be the first in two years and a half.

George R. Allison
Made Southern district manager for Fox.

Hopkins Denies Vote on Closed Shop.

The advertisement caused all imaginable kinds of rumors to float up and down the Gray White Way. Actors freely predicted a sympathetic strike of vaudeville players. Another rumor was that the managers had not reached a decision to recognize the Equity, and Arthur Hopkins, speaking for the managers, was quoted as saying that he could not see the end of the strike in twenty-four hours or even in a few days. He admitted, however, according to the newspaper report, that the question of a closed shop had been taken up at the managers' last meeting, but said that no vote had been taken on it.

Both the Actors' Equity Association and the Actors' Fidelity League held meetings on September 2. Frank Gilmore told Equity members that the end of the strike was "nearer than they thought."

Motion Pictures Not Affected.

Various influences have successfully kept the motion picture industry out of the strike. Operators and the officers of the Chicago union met on August 26 and heard Equity members urge them to join in the fight, but the operators were determined to live up to their contracts and maintain the attitude of neutrality urged not only by Equity officials in New York, but also by union leaders. However, they voted to pay $600 a week to the actors' treasury until the strike is settled, and they agreed not to handle any films produced by companies affiliated with the managers' association.

Hugh Frayne, an organizer of the American Federation of Labor, formed the Moving Picture Players at a meeting at Geneva Hall, 43 West Forty-fourth street, New York, and this new organization, which includes "extras," will ask for more money some time in the future, it is hinted.

There have, however, been no indications, as there were a week ago, that motion picture players will become involved in the Equity strike.

Farnum Gives $5,000.

The Equity ball, held Thursday evening, August 28, at the Hotel Astor, was a huge success both from a social and financial standpoint, as was a similar ball held in Chicago. The sum of $15,000

was netted for the strike fund. The amount includes a check for $5,000 from William Farnum. Ethel Barrymore and John Drew led the grand march. The motion picture players in Pacific Coast studios who purchased boxes to make clear their position in the actors' strike were Geraldine Farrar, Douglas Fairbanks, Robert Warwick, Madame Nazimova, Bryant Washburn, William Courtleigh, H. B. Warner, Bert Lytell, Frank Milton Sills, Clara Kimball Young and Viola Dana. Among the boxholders who were present were Mrs. Felix Morris, Fred Stone, Molly King, William Farnum, Elsie Ferguson, Dianthe Patteson, Blanche Ring, John Emerson, Anita Loos, Ernest Glendenning, Marie Dressler, Norma Talmadge, Arthur Cushman, Walker Whiteside, Ida Muello, Robert Edeson, Mary Miles Minter and Frank P. Walsh.

The Equity plans two more balls for the near future, the first under the auspices of Mrs. De Wolf Hopper, at St. Nicholas Rink, on September 8, and the second on September 11, at Audubon Hall, Broadway and 166th street.

Dillingham Resigns.

New Yorkers to the number of 6,000 were out of luck and owners were out of pocket to the amount of $7,000 when, shortly before curtain time Thursday night, August 28, players and employes of the Hippodrome went on strike without previous notice of their intention. They took the management so much by surprise that money taken in advance sales had been banked and it was not possible to refund the ticket money that night. A few suburbanites were given their money and the rest were told to come around at 11 o'clock in the morning.

The Hippodrome is owned and operated by the United States Realty Company. This company is not a member of the Producing Managers' Association, but it employs Charles B. Dillingham, who is, as its managing director. It had been previously understood that the Equity had classed the Hippodrome as a vaudeville house and would not interfere with it. When told of the sudden strike, Grant Stewart, corresponding secretary, said it was "news to him."

Belle Story, prima donna, led a delegation of players to Equity headquarters, where they became members. Marie Dressler raced to an Equity meeting, announced the strike and declared it the work of her hands.

The following day Dillingham resigned as managing director. He issued a statement giving as his reason his interest in the welfare of the theatre. The management then announced the Hippodrome would reopen on Labor Day and it opened according to schedule. Dillingham was beginning his fifth season as managing director.

Equity Secures Leases.

Increasing the scope of its plans for independent producing, the Equity has announced that it has secured leases on the Academy Theatre, Philadelphia; the Academy of Music, Brooklyn; the Lenox Theatre, New York, and an unnamed theatre in Chicago. It plans to open musical comedy about September 9 at the Philadelphia house. The Equity Revue opened September 1 at the Second Avenue Theatre, New York, and the Thomashefsky Theatre opened the following day with another Equity show. The Lexington Theatre, at which Lionel Barrymore plays in "The Copperhead," continues to attract large audiences.

The actors have been strong on publicity, while the managers have maintained, for the most part, an attitude of secrecy and mystery. It was said the first of the week that they will employ Fidelity stage folk to break the strike. Advertisements in theatrical magazines and newspapers all over the country have brought many girls to the offices of producers said to be planning non-union choruses. It is said the police are to furnish protection.

"Follies" to Rehearse.

On Sunday, August 31, it became known that Florenz Ziegfeld, Jr., had called the "Follies" together for rehearsals. On September 2 it was said that the "Follies," George White's "Scandals of 1919," Cohan & Harris' "The Royal Vagabond" and "East Is West" would all open within two weeks. Two of the principals of "East Is West," Lester Lonergan and Fay Bainter, are Fidelity members, while two others, Hazzard Short and George Nash, are Equity members.

AS THIS JOURNAL goes to press it is reported that negotiations between the managers and the actors are at a standstill. The reason ascribed is that the Stage Hands' Union has blocked an early decision by insisting on a closed shop for the actors. The managers are unwilling to discriminate against the Actors' Fidelity League, which has remained loyal to them.

Without the intervention of the stage hands the strike would have come to an early end. Equity members still entertain hopes that a settlement will be effected within a few days that will be a victory for them.

When Equity learned that the all-day meeting of the managers had failed to reach an agreement, Grant Stewart issued the following statement:

"The managers are evidently gluttons for punishment. We shall endeavor to oblige them."

What is definitely known is that the managers have abandoned plans, temporarily at least, to reopen houses in several cities. Striking stage hands prevented the showing of John D. Williams' "George Washington Silver," which was written by Booth Tarkington and Harry Leon Wilson, at Shubert's Washington theatre. Williams is not a member of the P. M. A. and had given his company Equity contracts. The play was announced to open September 1 at Shubert's Comedy Theatre, but did not. Neither did "Lusmore," a production by Mrs. Chauncey Olcott, open at Henry Miller's Theatre, because the theatre is jointly operated by Miller and Klaw & Erlanger, the last two being members of the P. M. A. The Shubert-Belasco Theatre, Washington, is also dark, as is Shubert's Thirty-ninth Street Theatre, New York.

Chicago Trying to Break Strike.

Two Philadelphia theatres, the Garrick and Adelphia, decided against trying to open. "La La Lucille" has been scheduled for the Garrick, and "Toby's Bow" for the Adelphia. Six Boston houses, the Tremont, Plymouth, Shubert, Wilbur, Colonial and Park Square, have closed. The Shubert-Majestic, Mayflower and Providence Opera House in Providence are also dark. They were due to open September 1. The Blackstone, Imperial and Victoria theatres, in Chicago, planned an early opening, with the Equity frowning only on the Blackstone. This theatre made a determined effort on September 1 to break the strike in Chicago with George C. Tyler's play, "On the Hiring Line." Mr. Tyler and his associates served as stage hands. The house was packed despite the persuasions of Equity pickets.

"Yankee Doodle" Closed in Bronx.

Musicians and stage hands struck at the Shubert Theatre, New York, shortly before curtain time on Labor Day, closing "The Mikado," which the Equity had announced would be undisturbed because of its Equity cast, and because Fortunato Gallo, the producer, is not a member of the P. M. A. and is bound to the Shuberts by a contract. An Equity statement regrets the necessity and explains that Mr. Gallo was previously informed he could open "provided the theatre was not declared unfair" because it is owned by the Shubert interests. The Bronx Opera House, showing a moving picture, "Yankee Doodle in Berlin," was closed because the house is operated by Cohan & Harris.

Secretary William McCarthy, of the International Alliance of Billposters and Billers of the United States and Canada, an organization numbering about 9,000 members, has announced that it will post no more theatrical bills in New York until the strike is settled. The State Federation of Labor has asked the State Industrial Commission to conduct hearings and investigate working conditions among stage employes. Ethel Barrymore has been summoned by Charles Frohman, Inc., to appear for rehearsals, but has announced she will not appear until the strike is settled. Francis Wilson and David Warfield have been cussing and discussing Cohan's proposed contract for actors.

Censors Establish Age Limit

In passing the "Auction of Souls," the Ontario Board of Moving Picture Censars did something that had never been done before in the Province of Ontario, it is declared, when they approved the feature practically in its entirety but for presentation to persons only over the age of twenty-one years. This is the very first time that the Ontario censors have placed an age limit on those who are to view a picture, it is stated. It is understood that only slight cut was made in the whole attraction, which was given its initial showing in Eastern Canada at the Strand Theatre, Toronto, during the week of August 25.

Objection might be taken to the age limit prescribed by the censors in this instance for two reasons. One is that drawing the mark at twenty-one years keeps many people away from the theatre during the presentation.

Then, if it comes down to a question of ethics, worldly understanding, marriageable age, etc., it is pointed out that the Ontario Government calls a girl of sixteen a woman and gives her her own say completely, more or less, when she reaches the "legal" age of eighteen.

Stop Showing of Select and Selznick Pictures in Providence by Injunction

Max Nathanson, Head of Amusement Company, Claims Exclusive Rights to Rhode Island Territory on Thirty-five Subjects—Says He Has Oral Agreement with Lewis J. Selznick and a Written Contract

MAX NATHANSON, a prominent Providence theatrical man, a group of other Providence theatrical interests, the Select Pictures Corporation and the Selznick Pictures Corporation are the central figures in a lively court fight being staged before Judge Sweeney in the Rhode Island Supreme Court.

The principle involved is whether a distributing company, after accepting the deposit of an exhibitor for a series of films and delivering the first of these series, may then return the exhibitor's check and revoke the contract on the plea that higher bids have been offered the distributing company by rivals of the original buyer. Lewis J. Selznick, it is claimed, during the hearing enunciated the interesting theory that "contracts are binding on the exhibitor but not on the distributor." In the meantime Mr. Nathanson has succeeded in having prevented by injunction the exhibiting of the films contracted for by his outbidders.

Nathanson Wins First Point.

As head of the Nathanson Amusement Company Mr. Nathanson is trying to restrain permanently the Providence Theatre Company, the Emery Amusement Company, the Rialto Amusement Company and Edward F. Albee from showing the first runs of Select and Selznick pictures, which Mr. Nathanson claims he has exclusive rights to show in the Rhode Island territory.

The first point was won by Mr. Nathanson when Judge Sweeney granted an order restraining the Providence photoplay houses from showing the pictures involved until the suit is ended. Mr. Nathanson states that, failing to secure a permanent injunction and the rights to the films, he will bring suit for damages.

Bad Faith Is Alleged.

General charges by Mr. Nathanson that he had been tricked in his dealings with the producing and distributing companies, and a declaration by Lewis J. Selznick that agencies require a cash deposit with contracts because 90 per cent. of playhouses seeking pictures are unreliable and that the demand is made on all no matter how solidly financed were the outstanding features of the first two days' testimony.

Mr. Nathanson contends that in New York last June he entered into an oral agreement with Lewis J. Selznick, head of the Select Pictures Corporation. Under this agreement Mr. Nathanson claims he was to have exclusive rights in his section to thirty-five films starring Norma Talmadge, Eugene O'Brien, Olive Thomas, Elaine Hammerstein, Constance Talmadge and Alice Brady. A written contract was signed the following week in the Boston office, as all sales to the New England territory have to come from the New England office in Boston. Mr. Nathanson presented a check for $3,000, and the following week it came back from the bank, having been cashed in New York.

Told He Was Outbid.

On August 11 Mr. Nathanson received the first picture, Alice Brady in "Marie Limited," and showed it at his Modern Theatre. At this point he charges he was informed that he could not have any more pictures, that other exhibitors in Providence had outbid him and now had contracts for showing them exclusively in Rhode Island. A check for the amount he had paid to the Select company was sent him. As August is the month for booking for the fall and winter, Mr. Nathanson claims that he has been unable to secure satisfactory pictures and that if the other Providence exhibitors are allowed to show the films he contracted for and arranged to show his interests will be seriously hurt.

Also Mr. Nathanson is fighting for what he calls "the principle of the thing." Believing that there was an agreement between the Providence Theatre Company and the Emery Amusement Company to share the benefits of the showing of the Select Pictures in Rhode Island, Mr. Nathanson carried his fight to the courts.

Tragedy

Written in the above scene with Sylvia Breamer and Margaret Barry in the Blackton-Pathe picture, "The Moonshine Trail."

Mr. Nathanson claims that his oral contract is binding and that his written contract should have been approved by the New York office under the agreement.

"Exhibitor Bound—Distributor Is Not."

Lewis J. Selznick in reply states there was no oral agreement; that he only saw Mr. Nathanson in New York for five minutes and that their conversation had no bearing on prices or contracts. He defended the system of contracts, saying that the distributing agency reserved the right to have the contract sent to the home office for approval in order to give the moving picture corporations an opportunity to obtain the highest bid. For this reason also, Mr. Selznick claimed, contracts are binding on the exhibitor but not on the distributor.

Mr. Selznick on Stand.

The petitioner's testimony was interrupted by agreement of counsel to allow Mr. Selznick to testify and return to New York, but when adjournment was taken for over Labor Day Mr. Selznick was still on the stand under cross-examination. Counsel for Mr. Nathanson asked for the temporary injunction, which was granted.

The Providence Theatre Company's New Victory Theatre, in the heart of the shopping district in Providence, planned to throw its doors open Labor Day by showing Eugene O'Brien in "A Perfect Liver," and had advertised the fact widely, but was obliged to put on another picture under the court's order.

As the legal questions involved concern methods of contract the decision is awaited with interest.

Mr. Selznick Makes Statement.

"Except that I have been ridiculously misquoted in one respect, the facts are about as stated in this article," said Mr. Selznick at his offices at 729 Seventh avenue, after reading the foregoing article. "I never said anything remotely like 'contracts are binding on the exhibitor but not on the distributor.' The remainder of the story relates an everyday transaction in the picture business.

"I had no agreement, oral or otherwise, with Mr. Nathanson, and when the contract he offered was submitted by our Boston office it was rejected. Meanwhile, to save him from disappointing an audience, we allowed him to use the Alice Brady picture, 'Marie, Limited.' Every exhibitor in the country will understand that this was a courtesy which is often extended without contract. That is all there is to it. Mr. Nathanson is trying to make it appear that this courtesy binds Select to carry out a contract it never accepted."

Paramount-Artcraft's "National Week" Starts Off Boomingly Around New York

WITH the showing of Paramount-Artcraft pictures in approximately 4,000 theatres in the United States and the current full-page newspaper announcements that those theatres would show only pictures released under those trademarks for the succeeding six days, the second National Paramount-Artcraft Week was ushered in Sunday, August 31. Probably no other event in the line of motion pictures was ever heralded in this or any other country with such a tremendous campaign of newspaper advertising.

For weeks previous exhibitors had been using teaser slides, postcards, circular letters and other accessories, to say nothing of single, three, six and twenty-four-sheet posters in announcing the event. Exchange managers and salesmen in every Famous Players-Lasky branch office in the United States worked unceasingly to make the week the biggest thing in the line of concentrated salesmanship in the history of the industry.

Advance Work Good.

Consequently a spirit of keenest rivalry developed among the various exchanges. Not only did this rivalry play a big part in swelling the total number of bookings, but it gave rise to a large number of unique stunts in the way of exploitation.

In New York the week was introduced with an airplane flight over the city. Dorothy Dalton, Thomas H. Ince star in Paramount-Artcraft pictures, accompanied Victor Vernon, chief test flier of the Curtiss company, in a new model seaplane, leaving the Curtiss hangar at Port Washington, L. I., at 1 o'clock, and returning at 1.40, after having soared over Manhattan from Thirtieth street to 110th street.

Flying north over Broadway, Miss Dalton scattered passes to motion picture theatres in New York co-operating in the week. This was Miss Dalton's second airplane flight, her first being a trip to Albany in behalf of the Victory Loan. In the flight Sunday she was accompanied by Miss Alison Smith, motion picture editor of the New York Evening Globe.

Miss Dalton's "Flight Life" Insured.

Realizing the dangers that attend aviation, even in the present advanced development of the science of flying, the Famous Players-Lasky Corporation had Miss Dalton's life insured for $100,000 for the period of the flight. The policy was placed with Lloyd's of London through Frank Barthold, insurance broker, who was not able to find any American insurance company willing to take the risk.

The flight was arranged by Manager Arthur G. Whyte and Accessory and Publicity Manager J. C. Davis, of the New York exchange. Messrs. Whyte and Davis also mapped out an elaborate exploitation program for the entire week, including daily airplane flights by one of the Curtiss staff of pilots. Every noon the airman makes a long trip over Greater New York, distributing free tickets good for admission to specified theatres during the week.

Telegraphic reports received from Famous Players-Lasky exchanges in all parts of the country indicate that house attendance records for a single week will be smashed in hundreds of leading theatres. Especially is this true in New York City, where, among other leading houses, including the Proctor, Keith, Moss and nearly all the Loew Circuit theatres, the Rialto, Rivoli, Broadway, George M. Cohan and Eighty-first Street theatres are presenting Paramount-Artcraft pictures exclusively for the week.

At the Rialto the management reports a tremendous business on Sunday, while on Monday, Labor Day, one of the biggest holiday crowds on record besieged the doors all day long, making it necessary several times to stop the sale of tickets. The attraction at the Rialto is Billie Burke in "The Misleading Widow."

At the Rivoli, also, Wallace Reid in "The Valley of the Giants" is threatening the one-week attendance record, and at the Eighty-first Street William S. Hart in "Wagon Tracks" is doing business of similar proportions. George Loane Tucker's "The Miracle Man," now in the second week of its special engagement at the Cohan, is playing to capacity at every performance, while "S. R. O." is the rule every evening after 8 o'clock at the Broadway, where Houdini is appearing in "The Grim Game."

In the New York exchange territory, which embraces Greater New York, Southeastern New York State and Northern New Jersey, over 300 theatres are co-operating in the week's drive, but the latest reports received at the home office indicated that several of the other exchanges were threatening this record.

Truly a remarkable "picture week."

List of Goldwyn Press Representatives Who Assist Exhibitors Is Now Almost Complete

WITH the exception of Salt Lake City, where it is expected that an appointment will be made within the week of September 7, Goldwyn Pictures Corporation has completed its list of press and service representatives located at the twenty-two Goldwyn exchanges for the purpose of assisting exhibitors in giving their pictures the most effective and complete exploitation possible. In most of the exchanges the press and service experts have been co-operating with exhibitors for the past month.

Recent appointments, bringing the total up to twenty-one, are Frank C. Teck, Seattle; Gertrude R. Deppen, Dallas; W. Bodin, San Francisco, and Mack McSween, New York. Spencer Sladdin has been named to succeed A. A. Lionais in Boston.

Modesty Makes Us Print This.
Earle Williams gives M. P. W. the professional eye between scenes of his Vitagraph, "The Black Gate."

Teck Widely Known.

Mr. Teck, the Seattle representative, is a newspaper man, magazine writer and publisher, who is widely known in the Northwest, where he has spent most of his life. For more than twenty years he has been closely associated with many important undertakings in the state of Washington.

Gertrude R. Deppen, at the Dallas exchange, is the second woman to be installed as a press and service representative, the other being Unda Hamren at the Omaha branch. Miss Deppen has been engaged in advertising work for several years. At the time of joining the Goldwyn organization she was publicity director of the Dallas Woman's Advertising League.

McSween for New York.

Mack McSween, appointed in the New York territory, is a newspaper and advertising man who has made a special study of the handling of motion pictures. In San Francisco, Goldwyn feels that an ideal man has been chosen in W. Bodin, who knows the territory thoroughly.

Mr. Sladdin, the Boston representative, is especially well known in the trade through his connection with a number of producing and distributing companies. With the Helen Holmes company, as general representative and publicity director of the Consolidated Film Corporation, in association with the Williamson Brothers, in exploiting "Cabiria" in the leading theatres throughout the United States, and with Louis Mayer in organizing the campaign for the Anita Stewart pictures, Mr. Sladdin has won an enviable reputation.

Model Comedy Company Moves.

The Model Comedy Company, producers of Gale Henry films, and the Bull's Eye Film Corporation will move from 1329 Gordon street to the Clifford Studios, at 5815 Santa Monica Boulevard, Los Angeles, in September.

In Open Letter Sam Bullock Tells of Great Success of Slide Advertising

Says Northeastern Ohio Doesn't Take St. Louis Convention Seriously — Screens Now Number 468

Cleveland Motion Picture Exhibitors' Association.

Cleveland, Ohio, Aug. 27, 1919.

Mr. Louis F. Blumenthal, 1587 Broadway, New York.

My Dear Louis:

PARDON my apparent neglect in failing to acknowledge receipt of the proffered appointment, at your hands, as Ohio state director in the fight to repeal the various taxes now imposed upon us.

I wrote you that I would meet you at Rochester and take the matter up with you Tuesday or Wednesday, 5th and 6th instant. Unfortunately you left on the 5th and I arrived on the 6th to meet the New York State organization, at their invitation. The N. A. M. P. I., dinner on the 5th did not interest me. The exhibitors' meeting on the 6th did, very much, and I naturally expected to see you there.

Briefly, this is what I wanted to tell you:

Doesn't Take St. Louis Seriously.

Northeastern Ohio does not recognize the action or attitude of the St. Louis convention seriously. We could not. True, in a certain sense the Executive Board indorsed the Cleveland-Pittsburgh plan of organization, without, however, providing the necessary changes in your April made constitution and by-laws safeguarding the C and P system of operation. Your convention strenuously refused to permit Fred J. Herrington, whose name was printed in the elaborate program as Pennsylvania's executive board member and delegate, to utter a word. He is a former national president and former national organizer. He originated the idea with me from which the Cleveland-Pittsburgh system developed, and was ready to report success jointly with me at St. Louis. Why was he ignored? He sought no office or favors. I offer no brief for "Pittsburgh Fred." His record is as "clean as a hound's tooth," as thousands of exhibitors will testify from Hell Gate to the Golden Gate.

Baltimore Drawing Thousand a Month.

Mr. Herrington brought a message to St. Louis to show you how to finance the National organization without taking a penny from the local or state organizations. Tom Goldberg, of Maryland, following instructions from Cleveland, informs you that Baltimore is now financed to the tune of one thousand dollars a month, cash in hand.

The dream of a couple of "nuts." Some dream! Cleveland and Pittsburgh's "dream" is twenty to twenty-five thousand per year, but if friend Tom is going to "finance the tax repeal campaign in Maryland," as your paper states, from that fund, Tom's excusable enthusiasm conflicts with our system. If he takes two cents per seat from each slide contract, Maryland is giving you something for nothing.

Start with 468 Screens.

For illustration: Cleveland has now 135 members, cash dues and slide contracts; Pittsburgh 125, all slide contracts; Miami Valley exhibitors, Southern Ohio, 105; Detroit, Mich., 103. These are adding daily from their respective film distributing zones and under the C. and P. system will not stop until all are in, approximately 1,600 members. Our starting list is 468 screens. Cleveland and Pittsburgh right now show 260 theatres pledged to collect our rightful percentage on all camouflaged advertising "inserts" or the said "inserts" will not be shown. The same rule applies to nationally distributed commercial ad films.

By the time this is in print Miami Valley and Detroit will add their quota. Kansas City, Mo., is organized on the Cleveland and Pittsburgh system and now in operation. Ohio, Pennsylvania and Michigan have jointly without his previous knowledge requested a prominent New York exhibitor to act as their representative in collecting said "insert" percentages.

Percentages Will Finance Any Fight.

Now get the idea. These percentages will finance a tax repeal fight or any other fight we may want to start, and we are going to start a few, for that is what we devised the Cleveland-Pittsburgh system for. Meantime, with several hundred slides running daily on the screens of Northern and Southern Ohio, the Congressmen and Senators of the Buckeye State will be educated to what is right, for the little circular slogan on every advertising slide reads, "Ohio Exhibitors' Association," "An injury to one is the concern of all."

Don't be too anxious about Ohio. We refuse to enter any controversy regarding St. Louis. The C. and P. system places every "local" on its own feet with no interference from state or national. We ask nothing from southern Ohio. They get nothing from us—only real and reel co-operation. As a State, we furnish the power to the National to collect, as aforesaid. The National is well paid and returns us our share. The film advertiser is satisfied, for he gets 100 per cent. efficiency, which no industrial film distributor can at present guarantee him. The system is dignified and legitimate and renders totally unnecessary all two-cent assessments, picture lovers' contests, insurance bargains or official trade journal exploitation schemes, etc.

This is what I wanted to tell you at Rochester.

Fraternally yours,
SAM BULLOCK,
Executive Secretary.

"Six Feet Four," Arithmetical American Drama, Has a Thrill Every Inch and a Throb Every Ditto.
William Russell, well over six feet in his own holeproofs, is the star of this brawny American feature distributed by Pathe.

Briggs Film Shows Country School

An old-fashioned country school forms the setting for the second of the Paramount-Briggs Comedies, "Skinny, School and Scandal," which is released September 7 by Famous Players-Lasky Corporation.

In "Skinny, School and Scandal," Skinny, the boy hero of the Briggs series, is shown uncovering a plot to oust his teacher from her class, in favor of a niece of the school board's chairman. The role of Skinny is played by John Carr, who has support in his brother, Stephen Carr, who plays Buck, Skinny's pal. Phil Robson plays Deacon Appleby, and Helen Cooper is seen as Agatha Jones, the deacon's niece. Others in the cast are Myra Brook, Lynn Hammond, Hilda Darron, Clarence McGinty and Rosemary Carr.

"Checkers" Opens Shubert Theatre in Brooklyn

CROWDED houses greeted William Fox's massive production of Henry Blossom's famous story of the turf, "Checkers," with an all-star cast, at Teller's Shubert Theatre in Brooklyn, August 30, when that production, which is packing the Central Theatre, on Broadway, Manhattan, opened for an indefinite run.

The management of Teller's Shubert had followed the plan of exploitation suggested by the producer, and the well-advertised opening attracted one of the largest audiences that ever entered the popular house. Many men of race track fame were on hand. They had come down from Saratoga for the opening of the fall season at Belmont Park. Tod Sloan, regarded by many as the greatest jockey that ever rode a horse, has declared that the race is the most realistic, most exciting and most interesting ever photographed.

When a picture can bring an audience to its feet with cheers, with "Come on, Remorse!" on its lips, it must have in it all the thrills of a classic of the turf, and that is what the racing scene in "Checkers" did at Teller's Shubert Theatre on Saturday night.

Arthur S. Kane
President of Realart Pictures Corporation.

Realart Announces Names of Prominent Writers Whose Works Will Furnish Basis of Photoplays

A UNIQUE point of view regarding production is advanced this week by Realart. What can the profit be, it asks, of securing the services of favorably known stars, competent directors and expert cameramen, of preparing for elaborate productions, and then entrusting all of these expensive necessities to an untried vehicle?

Realart argues that this not only is poor business practice but the best possible justification for its refusal to consider scenarios of any sort, no matter how good or by whom written, unless they are based upon a recognized, successful book or stage play. The Realart plan already is said to have resulted in a decision not to read or consider submitted photoplay material. The policy adopted is to choose books and stage plays, secure the motion picture rights and employ recognized continuity writers to adapt the material to photoplay purposes. This plan will be continued as a permanent policy, it is said.

Is Composite of Four "Anne" Books.

"Anne of Green Gables" is the result of the purchase of four books, all by L. M. Montgomery. Although written as a series, each book is a complete story from the standpoint of fiction, but there are features of each which it was considered essential to embody in the photoplay. The result was that the four were purchased with the understanding that only one picture would be made from them.

The sale of these books, according to a statement by the publishers, exceeds 700,000 copies and the estimated number of readers, figured on the usual basis, is more than 2,000,000.

The four stories were worked into one by Frances Marion. The principal incidents of each book have been utilized, so that the photoplay will carry "Anne" through her orphanage days to marriage.

Three other pictures now being made for Realart are based on stories which have been successful both as books and plays. "Sinners" became famous first as a play and then was novelized by D. Torbett. The play was written by Owen Davis. Eve Unsell, now London manager of the scenario department for Famous Players-Lasky Corporation, wrote the photoplay scenario.

Constance Binney's initial Realart production is also a decidedly popular tale. "Erstwhile Susan" served Mrs. Fiske recently as a stage vehicle and was played by her during a successful season in New York and on a road tour through the country. The play was based on "Barnabetta," Helen R. Martin's novel of Pennsylvania-Dutch life; and the picture script by Kathryne Stuart is said to embody the best features of both play and book.

Not only the star pictures, but also the Realart-Mayflower specials are each based on some recognized success in the play or book world. Allan Dwan's first production is "Soldiers of Fortune," perhaps the best liked of all of the late Richard Harding Davis' stories of adventure and romance. The book was the basis of a successful stage play of which Augustus Thomas was the author. Emile Chautard's productions for Realart will be inaugurated with his own adaptation of "The Mystery of the Yellow Room." It is a detective story by Gaston Leroux, a well known French writer.

United Cigarette Named After Louis Bennison

A TIE-UP to keep the name of Louis Bennison, whose pictures are handled by Goldwyn Pictures Corporation, constantly before thousands of motion picture patrons has been made with the United Cigar Stores Company, and will go into operation September 15.

On or about that date the United Cigar Stores will introduce a new cigarette, called "Bennison Smiles," and will launch an advertising drive to include all of the United Cigar Stores in the chain that covers the country. Six business-pulling posters in three colors, differing in design, have been prepared, and will be circulated in time for the opening of the drive.

The label on the box presents the caption "Bennison Smiles." Immediately under this is a characteristic likeness of the star wearing a sombrero and laughing as thousands of people have seen him laugh on the screen. Under the picture are the words "Turkish Cigarettes."

Higher Wages in Massachusetts?

When the motion picture theatres of Lawrence, Mass., announced that the prices on admissions would go up from 10 to 16 cents, the theatrical help followed with a demand for higher wages. Moving picture operators, musicians, and stage hands said their proposed new wage scale was in effect September 1. They base their claim for more money on the increased cost of living. Lawrence theatre managers are disposed to accept the demands and avert a strike, it is said.

J. S. Woody
General sales manager of Realart.

Who Had the First Picture Show?

None Other Than Comanches and Cherokees Who Saw Their Stone Daubings Flash in Fire of Oil-Soaked Shale in "No-He-Go-Mah," Place of Painted Rocks

By Phil Fox

THE first picture show in America—in existence years before the sunbeams flashed from the armor of La Salle and his intrepid troop as they tediously navigated turgid South-

The Clutching Hand.
No modern serial had such a gripping paw as the Indian braves had here in the rock.

western currents—is still operating in Texas.

Before its vast amphitheatre it displays the greatest screen on the continent. Between the flash and shadow of its pictures, fierce Comanches and Cherokees, smeared with ochre, once danced and whooped with the scalps of their enemies hanging to their belts.

"No-He-Go-Mah."

"No-He-Go-Mah," the Place of the Painted Rocks, is the earliest picture show in history and perhaps the only place in the world where pictures that move are portrayed naturally.

The Place of the Painted Rocks is located near Paint Rock in Conche County, Texas, and according to the legend of the town, for years untold Indian tribes have gathered for their ceremonials before a vast ridge of shale-like rock, burning and glowing perpetually through internal combustion.

Glow from Oil-Soaked Shales.

The flames from the burning, oil-soaked shale throw in wierd relief the Indian sculpture and clay daubed paintings. The shale, which holds a high percentage of oil, was set on fire, possibly by lightning, ages ago. It smoulders and some times breaks into flames in the vicinity of the Indian paintings. During rainy weather nothing but a dull glow is seen, but during the summer nights, the light rays make the crude pictures twist and distort into fantastic shapes.

Some of the Pictures.

Two great hands, their imagery chipped slowly out of the rocks by some Indian's hands of bygone ages, seem to clutch and grasp at the spectator as the oil flames are fanned by the wind. An Indian figure, riding what seems to be a buffalo, has a steed which bucks and twists when the wind fans the smouldering shale fires.

The sun, a gigantic conception larger than the side of a house, glitters and throws off rays when the light effect is right. The moon is also carefully carved in respect to the light and shadows thrown from the natural illumination. And then there are some clearly later pictures. Possibly they were added by Indians who returned from some great adventure towards the Northeast.

Demons Once Exorcised.

There is the roughly chipped figure of a church with a cross which is so situated as to reflect the light. There is also a design which looks like a ship beneath which, when the shale flames rise, is a rippling sea. Other designs are grotesque and unaccountable.

The earliest settlers in Conche county say that their fathers' fathers have told them that the Place of the Painted Rocks was a sacred Indian ritual ground on which no white man could trespass. The cowled monks of old Mexico, who a century ago ruled this territory, according to rumor, tried to exercise the demons which they declared infested

Second Reel of the First Picture in America.
These weird bits of daubing flitted as on the screen for the Indians assembled for ceremonies.

The Sun, a Gigantic Conception That Shines Out Between the Oil Flares.
Beside the sun a warrior rides a steed that twists and prances when the light and shadow from the oil flames strike it at the right angle.

this volcanic section and which were leading their Indian converts away from the true faith. After their efforts to extinguish the fires with sand and water the Indian dances for a while ceased. Later the fires broke out again, and the dances were resumed.

A Great Amphitheatre.

Some of the Eastern geological sharps who have flocked to Texas since the first oil discoveries declare that the Paint Rock vicinity is rich in mineral wealth. The amphitheatre of the first picture show of America, a vast bowl in the greensward, which has seated thousands, is being profaned by derricks. For miles around ground has been leased for oil drilling. One well is already spouting gas, while yet another is giving small production.

The picture show flames have not yet gone out.

FIFTH UNIVERSAL FOREIGN COMPANY

Latest To Be Produced Abroad by This Concern Is Serial, Which Will Be Made in Japan

ONE of the interesting trade announcements of the week is contained in the statement from Universal which tells of the sending of the fifth of its foreign producing units abroad and that four new serial productions are under way.

Universal has at the present time four separate producing units out of this country. They are the Eddie Polo company, now in Scotland making the serial "The Thirteenth Hour"; the Smithsonian-African Expedition in conjunction with Universal, the Alder-Laemmle expedition into the Orient, and the industrial expedition headed by Roswell B. Johnson.

Is Second Foreign Serial.

The fifth producing company is to sail from San Francisco for Japan on September 10, according to the present plans. The company will be headed by Marie Walcamp. The serial which will be made in Japan is titled "The Petals of Lao-Tze," taken from a story by J. Allen Dunn, western writer. The production will be directed by Henry McRae.

This is the second company Universal will have sent abroad to produce a serial.

Thomas Gubbins will be assistant director and interpreter, and Joe Waddell, formerly an American aviator who accounted for two German planes overseas in the recent war, will be chief cameraman. Waddell will not only enjoy the trip as cameraman, but will make a honeymoon of it, his bride of a few weeks accompanying him.

Supporting Miss Walcamp will be Harlan Tucker, former leading man for the Morosco stock company. Wadsworth Harris will have the villainous role and Otto Lederer will have the character roles to portray. Others in the group who will make the trip to the islands of Japan are George Hively, scenarist, who will act as continuity writer, Elinor Fried, business manager and film editor; Earl R. Hinds, developer; Charles Monroe, electrician, and Stockton Quincy, technical director and property chief.

Some idea of the size of this producing unit may be obtained from the fact that it will be equipped with a complete portable film laboratory, including film tanks, drying drums, and a printing machine, besides several hundred trunks of costumes and clothes and 225,000 feet of film.

Fox Scenic Department Intends to Spend Much Effort on McCarthy's "If I Were King"

THE most recent William Fox release, starrying William Farnum, in E. Lloyd Sheldon's "Wolves of the Night," is claimed to be a distinct scenic victory. In line with this, Fox Film Corporation has determined to make "If I Were King," Farnum picture, based on Justin Huntley McCarthy's famous play, as big in scenic value as in dramatic power.

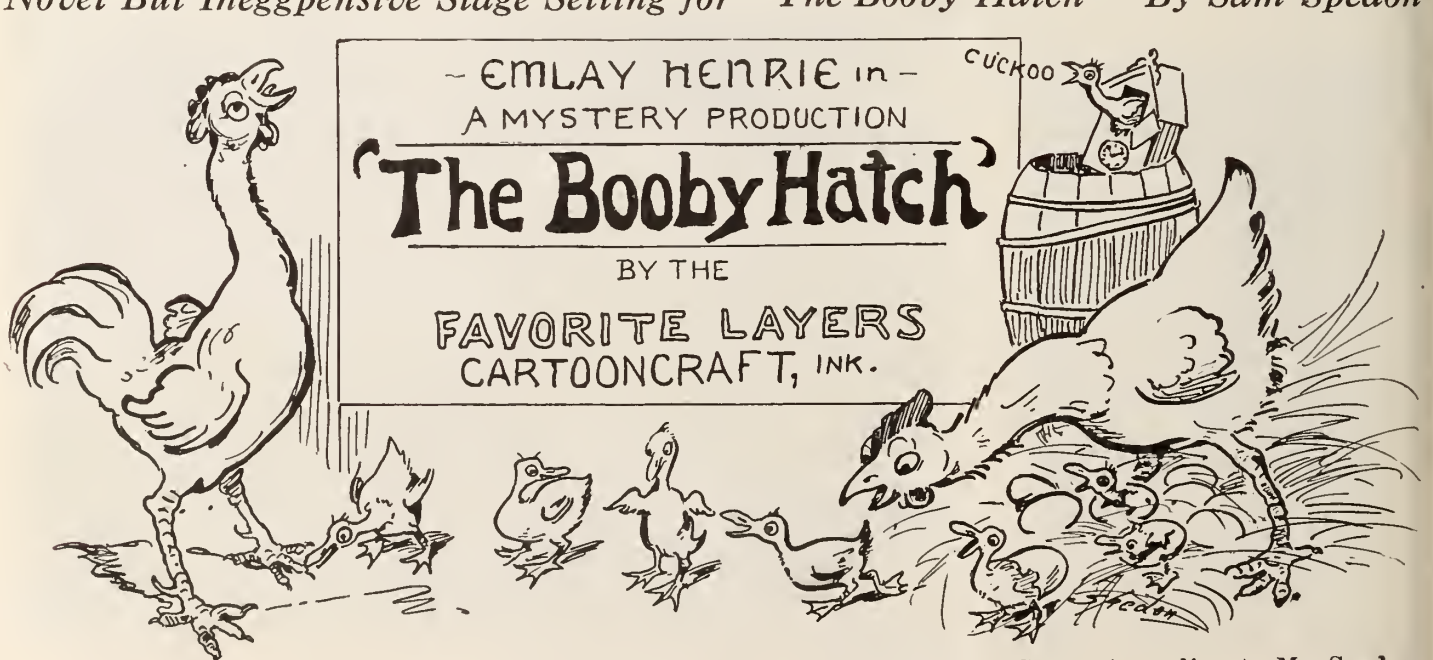
To this end J. Gordon Edwards, the director, is supervising the work of the art and scenic departments in preparing period backgrounds for the story.

It is proposed by Mr. Edwards to make "If I Were King" an artistic treasure commemorating for all time the work of the great author, whose story has formed part of the education of thousands of the present generation.

The scenic and art departments of the Fox company are therefore concentrating on this production with the promise of creating some distinctly new and novel effects for the screen. Exhaustive research has been conducted to insure accuracy in the details of the palace of the king, the costumes of the courtiers, and the furniture of the period. Hundreds of extra people will be employed in many of the big scenes of the play, and the costumes for these players have been patterned in design and material after records and sketches of the fashions of the time.

According to present plans "If I Were King," when completed, will follow the release of "Wings of the Morning," which in turn will be seen after "The Last of the Duanes." These also were directed by Mr. Edwards. "The Last of the Duanes," adapted to the screen from Zane Grey's great novel of the same name, will be Mr. Farnum's next release. The date set is October 12.

Novel But Ineggpensive Stage Setting for "The Booby Hatch"—By Sam Spedon



Any Neighboring Barnyard Will Be Glad to Hook Up on This Eggsploitation Stunt, According to Mr. Spedon, Cartoon Conductor of the M. P. W. Exhibitors' Service Bureau.

SOME HOKUM FROM THE TALL GRASS

Kelly's Dallas Compress Packs Plenty of News Into Limited Space and Adds Dash of Advice to Showmen —Pertinent Personals Tell of New Moves in Texas

Smiling Jimmy.

REALIZING that the Poor Downtrodden Exhibitor is continually in need of exercise in order to keep up his physical and mental condition, during the trying moments of endeavoring to separate the poor unsuspecting public from its hoards of filthy lucre, allow me to submit the following calisthenics which if followed religiously for thirty consecutive days should greatly relieve the P. D. E. in many of his woes and grief.

Exercise No. 1.—Arise at 8 a. m. In B. V. D. (standing in middle of room) raise arms slowly above head, take deep breath, and say "Damn the M. P. Business" slowly, lowering arms in attitude of despair. Do this ten consecutive times.

Exercise No. 2.—Extend body flatward on floor, close eyes with hands, kick heels, think of your tomorrow's program and weep till dry.

Exercise No. 3.—Kneel gently on floor (on knees), wring hands, meditate on what the last film peddler promised you and groan 150 times. Assume sitting posture, hands on hips, sway gently to and fro and concentrate on your "Favorite" (?) Exchange Manager, until a general froth at the mouth sets in. Continue until you have finished frothing.

Exercise No. 4.—Collapse on floor. Grovel vigorously, think of the ticket and seat tax and gnash teeth in anger. Ad Lib here, using own pet phrases.

Exercise No. 5.—Roll over on stomach holding hands and arms horizontally in position of final despair, allow lower portion of mouth to open exhaling blue fumes relative to deliveries of the American Railway Express Company with silent prayer that there will be no "Blow-up" today at least. Continue until fumes diminish perceptibly.

Observe these simple rules each morning before breakfast and you will reach your theatre with most of the cares and worries of the day out of your system.

Newsy News from Texas.

E. W. Kindel, Princess Theatre, Weatherford, Tex., is drawing up plans for a new theatre to cost in neighborhood of $40,000. This theatre will be equipped for vaudeville and big road attractions as well as pictures; will have a 75-ft. front and a seating capacity of 1,000. This town is on the end of the oil belt and business is looking up.

"Windy" Daniels, general manager Strand Theatre, Laredo, Tex., stopped over in Dallas on his way to California, where he will remain for a month. He states that his new $50,000 theatre at Laredo will open its doors by fall, and also explains that this will be the most up-to-date theatre in South Texas.

J. J. Hegman, proprietor and general manager of the Queen Theatre, Austin,

By James B. Kelly
(Smiling Jimmy)

and Crescent Theatre, Temple, Tex., spent several days in Dallas as guest of his old friend, the writer. "J" was all enthused about the coming fall business. This is a man that deserves a great deal of credit for the way that he has single-handed fought the Sunday Closing Law in Texas. He even went to the expense of several hundred dollars in putting full page advertisements in the daily papers in defence of Sunday shows, and although he has not won his fight yet, the prospects look very bright. When he wins, the other big exhibitors of Texas should feel ashamed of the fact that they allowed "J" to buck this very important matter single handed.

"Boston" Campbell, of Peebles & Campbell, who run a string of theatres at Deniston, Tex., favored Film Row, Dallas, with his presence lately and reports excellent business in the North Texas town. He also raved about the new theatre in contemplation. He left "Babe" at home. (Note to Editor: "Babe" is Boston's partner, Peebles.)

"Stock Yard King."

L. C. Tidball, proprietor of Isis Theatre, North Fort Worth, Texas, and generally called the "Stock Yard M. P. King" slipped over to Dallas and arranged for many new productions for the coming season.

P. C. Levy, proprietor of the Strand and Hippodrome theatres, Ft. Worth, Tex., went to "Chi" for a few days to absorb some new ideas for his new moving picture palace that will open very soon on the old site of Byers Opera House. "P. C." is going the limit on his new venture, and when finished this new house will be one of the most elaborate in Texas.

Captain H. P. Barstow, of Texas and border "Gum Shoe" fame, slipped in on us the other day and as usual remained "mysterious" regarding what he had been doing and his future intentions, although he did mention "oil." The Captain was attached to both the Q. M. Dept. and the Intelligence Office during the past difficulty with the Boche, and we trust that he will decide to locate permanently in Texas, where he has many friends and admirers.

A. V. Wade sold his pretty little theatre in Lewisville and intends to locate in some " live" town in Arkansas. Mr. Wade is one of the oldest showmen from point of service in these parts.

The Orpheum Theatre, Ft. Worth, Tex., is remodeling and will be ready to open its doors about September 1. Manager Springer looks for a big fall season.

Show Business Booming.

Many of the big vaudeville circuits are opening in Texas and Oklahoma and from box-office reports are enjoying a record-breaking business for this time of year.

M. S. White, formerly traveling representative of the Film Clearing House, Dallas, Tex., recently resigned and will locate a new theatre in Texas. Mr. White, although an excellent film salesman in every respect, is also a past master in the exhibiting end. Mrs. White, who has been connected with the Famous Players Lasky Co., also resigned in order to assist her husband in his new enterprise.

Morris Lowenstein, proprietor of the Majestic Theatre, Oklahoma City, spent several days in Dallas among his many friends on Film Row. Morris is very enthusiastic about his experiences in the U. S. Army from which he was recently discharged, but still impressed us with the fact that he was glad to get back to Oklahoma.

"Gosh," Says Houdini, "There's the Fellow Who Stole My Lawnmower."
It doesn't pay to "borrow" from Houdini, particularly in his Paramount-Artcraft, "The Grim Game," from which the above scene was taken.

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Taking a Dive into the Past with Cash.

WE have it from Lowell Cash, pufflicist for Universal productions, that wheezes live a while, die, go away and come back again after many years. Mr. Cash does not inform to that effect, exactly saying, but does more: he submits without comment something we met long before July 1, 1919. The "wine" was then eliminated by law. On most stages musicians and grips have since cut out the "song." But as we hop from car to car we observe that party of the third part is still present.

Gaze now upon the veteran said Lowell Cash led in by firm hold under each of its emaciated arm-pits; then carefully aimed it at a chair and gave it a shove:

S. M. Tompkins, chief deputy of the Universal City laboratory, recently found it necessary to upbraid a cameraman for showing up late.

"Why don't you cut out wine, women and song?" Tompkins asked.

"Just what my doctor told me," answered the cameraman, "he said that I'd have to cut out either wine, women or song, so I stopped singing."

P. S.—We understand that, like printshops, studios do not encourage whistling. That's why the cameraman could not have any music to console himself through a long and happy life.

—x—

Everybody Bring a Lump of Coal.

"When Norma Talmadge returns to her studio to begin work she will be given a house-warming by the members of her executive staff in the little studio apartment which has been built and furnished in her absence," says Beulah Livingstone.

—x—

We asked the proprietor of the Griffin House, Riverhead, L. I., if he had seen the latest issue of electric signs on Times Square. He said he had not. Just how that man decides what pictures to attend is more than we can figure out.

—x—

The fine art of a smooth-running intellect is displayed in the work of Peter Milne, who now writes pictures up, when, as a reviewer, he used to write them down.

—x—

Three Tons of Silver Used Weekly In Motion Picture Film Manufacture.—Tradepaper Headline.

And how many tons are made in their exhibition?

—x—

Having increased the wages of all house-attaches 20 per cent., two of New York's Main Street cinemas now declare a raise in admission rates of 25 per cent. and 33⅓ per cent., according to location.

—x—

"A number of vaudeville artists already have bid for rights to sing the song in their acts," is something we are asked to believe concerning a piece of music that is "hooked up" with a film.

Song "pluggers" must look with disfavor upon such unusual conduct.

Let Nature Take Its Course.

Dear Rambler.—Relative to Jerome Beatty's request for a word "meaning a body of people looking at a picture":

Why not breed Audience, Optience and Congregation and get "Audoptregation" or "Optaudregation"?

—Carl S. Scribner.

Oswego, N. Y., August 31.

—x—

When somebody from the sale promotion department is transferred to writing publicity the first sign of efficiency to be observed is using UPPER CASE for mentioning the titles of photoplays. Throwing the red ribbon on for the boss's name is another method of making copy-readers bust every pane of glass in their mansion in the sky.

—x—

Edward C. Thomas, West Coast, Cal., Goes After Record and Lands It.

IN view of the present high cost of white paper, four announcements issued by Henry Lehrman this week take on the utmost importance. Hard-pressed editors will be glad to learn that:

Mr. Lehrman does not promote golf tournaments.

Mr. Lehrman is not acquainted with any Chinese bandits.

Mr. Lehrman never disappears, since he always carries a compass.

Mr. Lehrman has never received a letter from a Japanese schoolboy.

This is thought to bust every record in the cabinet, both in its astounding array of space-saving facts and in the number of times the boss' name is mentioned in four lines of copy.

Charlie Hochberg, film editor of Lehrman Comedies, is to become a blushing bridegroom. Any bird that laughs out in meeting at this remark stays after school.

Henry Lehrman says that egg-throwing in comedies is now in distinctly bad odor, regardless of the age of the eggs. It's hard-boiled or nothing, from now on.

Anyhow, a lad who can stand eggs in his mush must have a taste like the next morning.

—x—

We are asked to inquire what has become of the operator who used to sweep out the picture theatre. The answer:

He is now a projectionist.

—x—

Waiting for Trains at Tie Siding Gives the Mind a Chance to Roam

H. T. SNOWDEN, of the World Films, Cincinnati, in addition to his sales duties, is now engaged in making a series of special productions for the Teacup Film Company, of Kentucky, and a list of the tentative releases is announced. Among them:

"Her First False Tooth;" or, "The Dentist's Revenge."

"Raising Flats in Flatbush;" or, "The Real Estate King."

"Babbling Brooks of Brooklyn;" or "The River of Doubt."

"Three Dates in Dayton;" or, "The Wurst Is Yet to Come."

"My Girl's a Swell Fellow, Ain't It?" or, "Abey's Dream."

"Sixteen Fords on a Dead Man's Chest" (in 16 installments). The title of the 1st episode will be, "Yea Ho—and a Bottle of Rum."

Snowden is now working on the scenarios of the first five releases and also the serial.

—Paul Gray.

Myron Selznick Holds Conference With Superintendent of Errands

MYRON SELZNICK called the new Selznick office boy into his sanctum and instructed him to get Business Manager Jim Dent. The lad returned in a few minutes and spoke thus:

"Mr. Dent is busy talking with Harry Rapf."

"My boy," said Mr. Selznick, pitifully, "you have made a very sad and almost unpardonable mistake.

"Never, as long as you are a factor in THE industry, let anyone hear you utter the words:

"'Mr. So-and-So is talking with Mr. Such-and-Such.'

"No such state exists in this business.

"In the film business we have only **conferences.** If the president of a company is dictating a letter to his secretary—they are holding a conference.

"If the studio manager is talking to the scenario editor about a week end trip to Atlantic City—they are holding a conference.

"If the propertyman is trying to collect the $2 the assistant lost to him at craps—they are in conference.

"Now go, and utter those futile words no more."

—Tamar Lane.

—x—

Ben Atwell, experienced stalwart among pufflicists, gets immediately into the empy style of space stealing. The first note he uttered concerning the Capitol Theatre was a story about his bosses.

—x—

Its Name Its Fame.

Walthill, Neb., is a town that brags about a population that does not exceed 1,000, and which probably has considerably less. It has little claim to fame, other than the fact that it is so dry the two public fountains of the town no longer spout water.—Pathe Publicity.

—x—

The only way we can work Ben Grimm's name into these matters is to opine that "The Grim Game" may refer to reviewing pictures for Wid's.

—x—

Once in a While We Get a Crack at Some "Graft."

"Bennie Zeidman," suggests Pat Dowling, "might emulate the example of Samuel Goldfishwyn by changing his name to Zeidmayer. I believe this exploitation would probably mean millions of dollars to the Mayer corporation, and I will allow you any percentage you want for the idea, providing you can collect anything from Bennie."

—x—

Priestly Morrison, the new casting director of World Pictures, inquired of an applicant for a position how his make up was.

"I don't need any. My face is my fortune."

"You mean your nerve," quoth Morrison.

—x—

Somebody was "Out of Luck" when two firms chose that title for simultaneous release.

—x—

"The House Without Children" would not be very profitable if it were a picture theatre instead of a film.

—x—

Notice to Mariners:

Robertson-Cole Lists "Dangerous Waters."—Tradepaper Headline.

—x—

With Giebler Rubbernecking, Billy Reilly Captioning Cuts and Sam Spedon Cartooning, it's getting tougher all the time to keep RAMBLES in focus.

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E. J. Chalmers.....Secretary and Treasurer
James L. Hoff.....Assistant General Manager
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A. MacArthur, Jr.....Advertising Manager

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DISPLAY ADVERTISING RATES made known on application.

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Saturday, September 13, 1919

Is the Strike Nearing an End?

THE big question on September 3 among those interested in matters theatrical in New York was as to whether the actors' strike was nearing an end. Confidential information from sources well informed indicated that any hour might see the finish of this contest unique in stage annals. On the other hand it was pointed out that if the close of the battle was not confined to a matter of a few hours and was extended beyond that point it would be difficult to foretell when the end might be reached.

It would seem that in the settlement the stage hands are bulking big. One of the factors at this writing that may cause delay is the disposition on the part of those associated with the actors to impose conditions more drastic than previously had been considered—a sort of retaliation on the managers for declining for four weeks to treat with the Equity.

What stands out at this time is the reversal of position on the part of the majority of the managers. It was reported on the morning of September 3 that thirty-six out of forty-two producers were willing to recognize the Equity. The six who were holding out were said to include some of the more powerful among the managers' association. Three members of the organization from time to time have gone on record as saying that if the Equity were accorded recognition they would retire from stage work. It is likely the utterance of this remark may have accounted for a part of those who declined to do business with the Equity.

THE Amalgamated Federation of Railway Mail Clerks has issued an appeal to the public requesting support for its members in their efforts to secure an increase in pay. We hope they will get the support and also that they will secure an addition to their salary that will bring it up to the standard established in other lines of endeavor where a similar amount of intelligence is required. Postal men have been hard hit by the rise in the cost of necessities—and there is no class of public or private employes that deserves better of the public at large.

Higher Pay for Studio Employes

STILL higher prices for rentals is indicated in the action of the Los Angeles producers meeting the demands of studio employes for a larger wage. Motion picture makers are builders of more than pictures. They construct buildings of many types and many materials. They employ men and women from a wide variety of trades and also a large number of the unskilled.

Due to the conciliatory attitude of the producers, to their acquiescence in the principle of collective bargaining, the settlement was effected without interruption of work. The resultant additions to the pay rolls, together with the increase of from 40 to 70 per cent. in the cost of materials entering into picture-making, will mean higher prices for film rentals—prices which the exhibitor will have to meet and which he will be obliged to pass on to his customers.

OUR genial correspondent Smiling Jimmy suggests calisthenics for the Poor Downtrodden Exhibitor during such moments as he may be able to spare from his great task of separating the unsuspecting public from its surplus change. We found occasion for mirth in perusing the routine of stunts Jimmy has mapped out, and among others we do not omit the first one. It is possible the P. D. E. may not care to put himself through the exercise indicated a half score of times, but if he can read it through slowly once without cracking a smile then he should try it again.

Increase Prices at Rivoli and Rialto

THE increase in the price of rentals demanded by producers is reflected in the action of the management of the Rivoli and Rialto theatres of New York. A new scale of admissions goes into effect September 7. To secure seats in the orchestra at the afternoon shows following that date it will be necessary to deposit 40 cents in the box office; for the balcony 25 cents is the charge. The corresponding sums for the evening are 75 and 40 cents. For loges the charge will be $1 at the Rivoli and 75 cents at the Rialto.

This move on the part of the owners of the big houses is explained by Dr. Riesenfeld as due to several causes. Besides the factor of higher rentals there are larger salaries being paid to the musicians, the increase approximating 20 per cent.; and the same

amount has been awarded operators, stage hands and electricians, as well as other employes.

The manager of the Broadway houses is frank with his public—a policy that well may be commended to other exhibitors facing similar problems.

CONGRATULATIONS to Harold Lloyd on his escape from a fatal injury. The same felicitations go to picture followers, who this week are assured that there will be no break in the releases of the young funmaker. The making of pictures is not all cakes and ale or at least in these arid days what must take the place of that combination.

Lets Get the Record Right

IN its last week's issue the Moving Picture World told of the inception of the meeting between the committee of the National Association of the Motion Picture Industry and the leaders of the forces on strike in the theatre district. That tale was correct.

In the issue of the Exhibitors' Trade Review for September 6, Secretary Gillmore, of the Actors' Equity Association, is quoted as saying: "I am glad that this meeting was held and wish to thank the editor of Exhibitors' Trade Review for being so kind as to have gone out of his way to bring about an understanding between the industry and organized labor."

Mr. Gillmore has been misinformed. Here are the facts: The editor of the Moving Picture World and the editor of the Exhibitors' Trade Review called at the office of the National Association. To Walter W. Irwin, just about leaving the rooms at the end of a session, the World man outlined the position of President Shay, of the International Alliance—of his disinclination to "start anything" unless it should be forced on him by the action of the motion picture chiefs.

"Ask Mr. Shay to come up here and meet a committee of the association," said Mr. Irwin without hesitation. "We'll explain to him our attitude on this whole situation."

The World man readily agreed to convey the invitation, as may be believed by any one who knows how tense was the atmosphere at that time. Accompanying him were the editor of the Exhibitors' Trade Review and Charles C. Pettijohn.

That's the story. Mr. Gillmore should have given the credit to Mr. Irwin.

Cleveland-Pittsburgh Plan Growing

IN a characteristic epistle Sam Bullock tells of the growth of the so-called Cleveland-Pittsburgh plan of financing local organizations of exhibitors. The particular vehicle the "old war horse" chooses is an open letter to Louis F. Blumenthal, chairman of the Tax Repeal Committee of the Motion Picture Exhibitors of America. The chief point of interest in the communication lies in the number of exhibitors in four cities who now are paying their dues by way of the advertising slide route.

Cleveland is listed with 135, Pittsburgh 125, Southern Ohio (Miami Valley) 105 and Detroit 103. That is a total of 468 screens. Baltimore reports that now it is financed to the extent of a thousand dollars a month, cash in hand. Mr. Bullock estimates the income from Cleveland and Pittsburgh at from twenty to twenty-five thousand dollars a year. These sums must sound large to those who have had experience with scantily financed organizations—and most picture showmen who have given of their time and money to the cause of organization have had that experience. It would seem that the Bullock-Herrington plan is winning, and winning fast.

LIKE old days sounds the name of Joe Marentette, just appointed manager at Atlanta for Realart. Seventeen years in the motion picture business covers a period of many changes—and Joe has been in the middle of things all that while.

Chicago Gets $2,800,000 House

BALABAN & KATZ announce for Chicago a motion picture house costing $2,800,000. The deal involves 31,000 feet of land, for which $1,500,000 has been paid. The balance of the first sum named will be devoted to the building, which will seat 5,000 persons. The structure will not be limited to the showing of pictures, it being the intention of Balaban & Katz to provide a great stage, large enough to accommodate operatic, theatrical and spectacular shows.

From Canada comes word that Jule and Jay J. Allen, by the completion early next year of their second house in Windsor, Ontario, will have crossed the half century mark. The theatre, which will be combined with a seven-story office building, will represent an investment of nearly a million dollars. There will be 1,880 seats, none of them under a balcony.

WASHINGTON CITY is another town in which the theatres have made a general advance in the price of admissions, beginning August 30. The new schedule applies to the Crandall, Loew and Moore houses among others.

Big Merger in San Francisco

OF rather large import is the merger in San Francisco of the California, Imperial and Portola theatres under the management of Eugene H. Roth and J. A. Partington. Fifty-two hundred seats in three downtown houses is a big bite into the amusement pie of any city. In the case of the Bay City it means about half of the capacity of the six larger houses devoted to motion pictures. It means also that the three remaining theatres will be impelled to make renewed efforts to attract the patronage of the residents of the city.

The old-time Imperial will see a rightabout face in the matter of policy. Instead of a continuous show from 11 o'clock in the morning there will be but three shows a day, one of which will be in the afternoon. Much attention will be given to elaborate staging of special features, which will be permitted to run as long as they can hold the crowd.

In this latter respect the change at the Imperial matches that at the Rivoli, in New York, where, on September 6, "The Miracle Man" arrives from its two weeks' showing at the Cohan Theatre. In its new home the Tucker picture will be put on for a two weeks' run, which will be the first time in this house any subject has been shown for a period longer than seven days.

Keeping in Personal Touch

By Sam Spedon

HARRY CRANDALL is installing a fully equipped gymnasium in his Metropolitan Theatre at Washington for his employes. The gymnasium will include showers, smoking and reclining rooms. Mr. Crandall takes special pride in this innovation, feeling that it will not only add to the pleasure and comfort of his employes but will increase the efficiency of his staff.

* * *

Colvin Browne, director of publicity for the Exhibitors Mutual, has gone to Chicago for a week's vacation. He will return to New York September 8.

* * *

E. R. Behrends, of the Behrends Brothers Motion Picture Supply House of Chicago and New York, will soon introduce on the market a new interchangeable sign that will solve the question of a new sign for different purposes.

* * *

William (Billy) Hilkemeier is now a sales representative of Jule Bernstein's Magnet Film Exchange.

* * *

Through a traveling salesman, who has lived in the South American sections for the past twelve years, we are informed that the people of that country are very partial to blondes, who are rarely in Latin America. For this reason all calendars circulated for the commercial advertising of imported goods are ornamented with colored pictures of blondes.

* * *

L. S. Tobias, Connecticut sales representative of the Exhibitors Mutual, as usual, was seen in New York last Monday. We have dubbed him Tobby the Ubiquitous. This is not so bad as it sounds.

* * *

The Coleman Theatre, 156th street and Westchester avenue, New York, has been taken over by Fuch & Newfield.

* * *

Arthur James, publicity and advertising director of Fox, will start for the Coast on September 12 for a six weeks' sojourn. After his return from California he will leave for Europe to size up the situation there.

* * *

A. F. Sims, prominent exhibitor and attorney of Winston Salem, N. C., is in New York for the week.

* * *

The Jesters, an organization of exhibitors and film men of Connecticut, played a game of baseball with the city officials of New Haven Tuesday, August 26. The score was 18 to 14 in favor of the city officials.

* * *

James Loughborough, after a year's service overseas, is now employed with Arthur James' publicity forces for Fox.

* * *

Frank Leonard, eastern supervisor of the American Film Company, was in New York last week.

* * *

Samuel Newton, formerly manager of the Hackensack Theatre, Hackensack, N. J., has been appointed publicity director of Jacob Fabian's Regent and Garden theatres of Paterson.

* * *

Mr. Letts, Connecticut representative of Realart, has made arrangements with the New Haven Poster Company for a twenty-four sheet poster campaign for Realart.

* * *

Louis Goldfarb shortly will reopen the Bijou Theatre at Wallingford, Conn., after it has undergone alterations and been provided with new equipment. The Bijou is the initial venture of a chain of theatres which Mr. Goldfarb will establish in New England.

* * *

C. S. Nordlie, formerly with Paramount and Hodkinson, is doing special work for W. S. Wessling, manager of Pathe's short run and serial department.

* * *

Peter Eckel, president of the Nye-Eckel Steel Company and owner of the Eckel Theatre, Syracuse, was in New York last week.

* * *

Charles Zeiner, who has been in France for more than a year, is back with the Vitagraph sales forces.

* * *

A. Samuels has taken over the interests of the Vermont and Miller theatres, Miller and Vermont avenues, Brooklyn.

* * *

Sol Clarberg, until recently in charge of film booking for the commission on training camp activities, has accepted a position with Marcus Loew and been temporarily assigned to work under the management of the Stillman Theatre, Cleveland.

* * *

R. D. Craver, of Charlotte, N. C., owner of many Southern theatres, was in New York all this week. He is owner of the franchise of the First National and was here to take over the state rights of other well-known brands of pictures. He says business is active in the South and he understands the Famous Players-Lasky controls sixty theatres below the Mason and Dixon line.

* * *

The Connecticut Film Bulletin, published by Clarence Willard at New Haven, will make its initial appearance October 27.

* * *

H. W. Glickcamp has been appointed manager of the Hippodrome of Bridgeport and the Bristol Theatre at Bristol, Conn., to succeed Joseph Happerstein, retired.

* * *

E. Auger, general exchange manager of the Vitagraph, has returned from a Southern trip, where he found conditions surprisingly good. He says Famous Players-Lasky controls from fifty to sixty theatres in the South.

* * *

William Ashman, branch manager of the Pathe office at Milwaukee, is in New York this week, visiting the home office and looking over the general field of activities.

* * *

Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, motored to Syracuse this week to attend the New York State Fair. He was appointed judge of a beauty session for the selection of the most beautiful girl in Syracuse. The winner is to be given a trial with one of the well-known producing companies and afforded an opportunity to become a star. The beauty test will be held Monday, Syracuse Day, September 8. Mr. Elliott undertook his mission at the request of several prominent citizens of Syracuse to the officers of the N. A. M. P. I., who also were requested to send some of the leading stars of the industry. Norma Talmadge, Alice Brady and Dorothy Dalton are expected to attend as judges in conjunction with Mr. Elliott.

* * *

Sam Dembow, general representative of Fox home office, has just returned from western Canada, where he opened three new branch offices in the following cities: Calgary, Winnipeg and Vancouver. He will extend his trip, after remaining in New York a few days, through the entire Canadian territory. W. H. Hutchinson will accompany him to be introduced and initiated into the work of this section, with which he will keep in touch from the home office.

* * *

W. H. Productions will install "The Lost Battalion" in the Cohan Theatre on Broadway, New York, for a run, beginning Monday, September 8.

* * *

J. R. Grainger, general representative of the Marshall Neilan Productions, will start for the Coast about September 15. He will visit all the large cities of the West.

* * *

Elmer Pearson, feature sales manager, and Fred Quimby, general sales manager, of Pathe, spent their weekend over Labor Day up state near Albany. This is not an unusual thing for filmfolk to do, but they did the unusual by taking a copy of "The Thirteenth Chair" with them and giving their friends and neighbors a showing at their host's home. They thereby made themselves twice welcome and everybody said "Come again."

* * *

George Westinghouse, a friend of Charlie Fuhr's, arrived in town Monday evening and is stopping at the Algonquin, where all the Los Angeles film colonists put up (adv.). Mr. Westinghouse, it is said, is negotiating with Bennie Zeidman for the production of a number of his most popular stories including "It's a Lie," in which he collaborated with Al Cohen.

* * *

J. N. Naulty, General Manager of the Eastern Studios of the Famous Players-Lasky Corporation, has gone to Bound Brook, N. J., for a few days' vacation at his farm. Mr. Naulty is an ardent farmer, and although the size of his farm is not known, it is large enough to warrant the use of a tractor. There he spends every spare minute he can get away from his office, and although he goes to the farm for a rest, he works as hard after he gets there as he does at the studio.

* * *

Billy (Pop) Hart, dean of the film men, has composed a song, "The Rose of Egypt," for the Bessie Barriscale production of that title, to be released early in September.

JOHN A. MacDONALD BACK FROM FRANCE

Former General Film Man Y. M. C. A. Athletic Secretary Does Good Work With Doughboys

MOST of us remember John A. MacDonald's smiling face in the sales department of the General Film Co. At the Fourth avenue office of the General Film he was always evident in a manner that made you feel glad that you had dropped in. For the past year and a half he has been doing duty for Uncle Sam at a Y. M. C. A. hut at Pont-Levoy, France; and after putting forth his best efforts for the comfort and general welfare of the doughboys, he is back in the good old U. S. A. and ready to enter the business field again when the best opportunity presents itself.

It is only necessary to read some letters which Mr. MacDonald carries tenderly about with him to be sure that he did his bit, and did it well. Among these letters of appreciation, some of them signed by fifty to one hundred doughboys as representatives of their division, is one from Sergt. Carl W. East, of Lincoln, Neb., pitcher for the St. Louis Nationals, and Lieutenant C. W. Phillips, a former exhibitor of Kinder, La. It was due to his efforts that a massage department was installed at the Y. M. C. A. Headquarters at Pont-Levoy, and he was also instrumental in giving the boys moving picture shows every night in place of the less frequent performances. His knowledge of the film game stood him in good stead.

Opportunities for good work in France were always on hand; and not the least of these was the caring for men who had hiked eighteen or twenty kilometres. Many times they were forced to lie down in their blankets in the mud, and although Mr. MacDonald refuses to take the credit for it, we believe that he was instrumental in having the Y. M. C. A. Buildings at Pont-Levoy turned over to the new arrivals for whom there was no accommodation but the muddy ground until the barracks were clear of others on their way to the battlefield.

Our Pictures Popular.

Mr. MacDonald tells with a great deal of pride in a former business associate of the aid sent directly to the camp at Pont-Levoy by F. A. Tichnor, also formerly of the General Film Company. In fact he is never tired of telling of comforts in recreational as well as in other ways enjoyed by the boys at Pont-Levoy, which could be traced back to the efforts of F. A. Tichnor. It is needless to add that Mr. Tichnor worked through Mr. MacDonald with the conviction that his trust would not be misplaced.

He tells us also that American films are in great demand in France, that the French people have little use for the foreign-made film, but are thoroughly appreciative of the American idea, provided that the titles are properly translated into their own language.

Theatres at the Capital Increase Admission Prices

A MAJORITY of the Washington, D. C., downtown houses started the fall program on August 30 with increased admission prices. Washington exhibitors have been trying to hold down their charges to the old figures, but with everything else going up they could not stand the strain. It is doubtful if any profit will accrue as a result of the increases, for these, all along the line, are small.

The new schedule of rates of admission to the houses owned by the Crandall Amusement Company, with war tax included in each instance, is as follows: Knickerbocker, balcony, 22 cents; floor, 33 cents, and boxes 44 cents; Metropolitan, matinees: balcony, 18 cents; floor, 25 cents; boxes, 30 cents; evenings: balcony, 20 cents; floor, 35 cents; boxes, 50 cents; Crandall's Ninth and E Streets, 17 cents for all performances. The admission charge to the new theatre, the York, is to be 15 cents, and that charge is also being made at the Avenue Grand and Apollo Theatres. The lowest of them all is Meader's, in the southeast section, where the charge is only 11 cents, war tax included.

Loew's prices are, for the Palace, matinees, second floor, 20 cents; first floor, 25 cents, and boxes 30 cents; evenings, balcony 20 and 30 cents; floor, 40 cents and boxes 55 cents; Columbia Theatre, second balcony, 10 cents; first balcony, floor and boxes, matinees, 20 cents and evenings, 30 cents.

Moore's schedule is: Strand, 20 and 30 cents; Garden, 25, 35 and 50 cents, and Rialto, 25 cents at matinees, 35 cents evenings, with boxes at 50 cents.

Wonderly Secures Leases On Two La Junta Theatres

CHARLES W. WONDERLY, whom the people of La Junta, Colorado, consider that thriving little town's most notable landmark, has acquired ten-year leases on the Wonderly Theatre and the Rourke Theatre, having evidently decided to stay a while longer. The local newspaper gives Mr. Wonderly quite a boost, saying that "our genial picture show magnate has always done his best to provide us with the best available in his particular line, including good music and courteous treatment, and we have in turn responded and made it possible for him to consider long-time leases."

Charles W. Wonderly.

The Rourke Theatre has a seating capacity of 800 and the Wonderly Theatre seats 500. The former theatre was recently built and cost $75,000. They are the only theatres in La Junta, so Mr. Wonderly has a monopoly in the local motion picture business.

Judging by the envelopes Mr. Wonderly uses, he is a booster of the town as well as a movie magnate. The reverse of the envelope gives facts about "the best town on the map," detailing the population as 7,000, the altitude as 4,060 feet, the bank deposit as totaling $1,250,000, the monthly payroll as $150,000 and the number of secret and fraternal orders as twenty-three.

John A. MacDonald.

Build Set Only to Wreck It.

At the Fischer studios in New Rochelle, N. Y., workmen are removing from the stage the wreckage of a representation of the main room of the Sagamore Club, the setting of a large number of interior scenes in "The Amazing Lovers," B. A. Rolfe's first production to be presented through A. H. Fischer Features, Inc. The setting, which entirely covered the area of the largest stage at the plant, was deliberately demolished for the fight scenes between the "Shining Band" and the members of the club.

"The Amazing Lovers" is a picturization of Robert W. Chambers' story, "The Shining Band," adapted for the screen by Charles A. Logue. It is the first of a series of Chambers stories which Mr. Rolfe is converting into picture entertainment.

The Three Best.

In a recent list of the ten best photoplays of the year compiled by the editors of a leading magazine, King Vidor won a high place. His picture, "The Turn in the Road," was selected as the second best with "Broken Blossoms" first. "Shoulder Arms" was listed third.

Richard Stanton
The director behind the big Fox production, "Checkers."

Capital Theatre, Elizabeth, Opens

To the already generous list of picture theatres in Elizabeth, N. J., another was added Saturday evening, August 31, when Herman F. Jans opened the Capital Theatre, at No. 51 Broad street, with Douglas Fairbanks in "His Majesty the American." This was the first public showing, in the East, of the "Big Four's" introductory feature.

The Capital will feature its especially installed pipe organ, a $20,000 instrument, making music a dominant factor in picture presentations. Floral offerings in profusion expressed the good will of Manager Jans's friends, and, altogether, the Capital started its career auspiciously.

Associated with Jans in the Capital Theatre enterprise are David Hennessey, owner of the Newark, N. J., Liberty Theatre, and Max Gold, of Paterson.

Jersey Swallows J. P. Morgan.

Joseph P. Morgan, general manager of the Crandall activities in Washington, D. C., and elsewhere, is resting at Hopatcong, N. J., or thereabouts. It is reported that three days on Broadway necessitated his seeking this out of the way place. He was to have been accompanied by his running mate, Maurice Davis, but the latter was compelled to remain at home due to the illness of his brother, his M Street Theatre assistant.

Thomas Jefferson in Character Role.

Thomas Jefferson, son of the late Josept Jefferson, and at present one of the most popular character actors of the stage or screen, has the role of James Hodkins, the loyal old bookkeeper in Bert Lytell's latest Screen Classics, Inc., production "Lombardi, Ltd."

Despite his renown—for Mr. Jefferson for twenty years played with his father in "Rip Van Winkle"—it is only recently that it has been possible to induce him to go into pictures. One of his first parts, that of T. W. Bisbee, in Bert Lytell's Metro picture, "The Spender," proved to directors that the veteran actor's ability showed as clearly on the screen as before the footlights.

WASHINGTONIANS GATHER IN NEW YORK

J. P. Morgan, Harry Bernstein, Harry Crandall and Abe Dresner Grace Gathering at Astor

IT looked as though nobody had been left at home when the film men gathered at the Hotel Astor, New York, the week of August 24, for what they say is but a nightly gathering. The Washington correspondent of the Moving Picture World was headed north on Broadway when he espied Joseph P. Morgan, manager of the Crandall theatres in Washington, and Harry Bernstein, manager of the Wells theatres in Virginia, standing on the front steps "looking 'em over."

Inside was a gathering of film celebrities. Sales Manager Rosenthal, of the Washington branch of the Famous Players Exchange, had spotted a bunch of Southern exhibitors, and instead of taking advantage of a last opportunity to imbibe some 2.75, was talking films. After business hours (about 1 a. m.) he is understood to have engaged Oscar Morgan, former Washington manager, in mortal combat via a game of African golf.

Broadway Is Jollied.

Mr. Pryor, of Danville, mingled with the throng, and the Washington scribe had an opportunity of saying "howdy" to George Schaeffer, of the World Film Corporation, who is well known to all of the exhibitors in the Washington territory.

Abe Dresner jollied Broadway with his ever-present effervescent smile while he bought some more films for release through the Exhibitor's Co-operative Film Exchange, of which he is the manager.

Harry M. Crandall, movie magnate of the National Capital, was there to greet his family after an extended vacation enjoyed by Mrs. Crandall and their three daughters at Atlantic City.

Joseph Young was on deck for the convention of the managers of the American Film Company, and rumor had it that George Lenihan was about to appear on the scene to confer with officials of the United Artists, for which organization he is manager of the Washington exchange.

Yvonne Delva
French star in the Pathe feature, "The Thirteenth Chair."

Salt Lake Girls Enter Film Acting Competition

A MOTION picture comedy film is to be produced in Salt Lake by the Screencraft Motion Picture Company in conjunction with President William H. Swanson, of the Swanson Theatre circuit and the First National Exhibitors' circuit. Ten Salt Lake girls are to be given an opportunity to appear in the picture, which is to be made at Lagoon, a large summer resort, a few miles out of the city. When completed the film will be handled by the First National Exhibitors' circuit. The initial exhibition of the film will take place at the American Theatre in Salt Lake City.

The girls to take part will be chosen through elimination contests which are being held daily at Lagoon. These contests are open to girls of Salt Lake and vicinity. The ten to appear in the picture will be chosen from the twenty-five elimination contest winners.

Motion pictures of the elimination contests winners are being shown daily at the American Theatre.

Aviators Film Labrador

TEN THOUSAND feet of moving picture films, taken at an altitude of 2,000 feet above the unexplored timberland along the Ax Alevis river in Labrador, were brought to Boston by Captain Daniel Owen of the Royal Air Force when he returned with his crew of thirty aviators after a three weeks' air cruise into the far north. Three airplanes were used by the party, which flew further north than any airplanes have before succeeded in navigating. The trip was primarily for the purpose of exploring timberland for a new company composed of Boston bankers. Besides the moving pictures, 1,500 photographs and many maps were made by the aviators. Every time a pilot made an ascension it was a hazardous task, Captain Owen said, because if any engine trouble resulted it meant probable death to the crew on account of the heavy woodland beneath.

Screening "The Blue Pearl"

The Lawrence Weber Productions have notified World Pictures that the first of their series of special features they will make for the World company will be a picturization of "The Blue Pearl", Anne Crawford Flexner's play that was the opening attraction at the Longacre Theatre last season. Edith Hallor has been selected as the star.

Miss Hallor is a stage favorite who has been under the management of the Shuberts, Ziegfeld and Comstock, Elliott and Gest. Her last appearance in New York was in "Leave it to Jane," in which Miss Hallor played the title role.

The play was put into scenario form by Anthony Paul Kelley. George Irving has been selected as the director.

Despite Accident, Harold Lloyd Multiples Will Be Released Monthly After November 2

UNHINDERED by the accident which recently befell Harold Lloyd, and which will keep him inactive for a short time, Pathe is going through with plans made during the visit of Charles Pathe to America, to present the Rolin comedian in a series of special two reel comedies. Beginning on November 2, the initial multiple Lloyd feature will be issued and one a month will be released thereafter. Lloyd worked on these comedies for more than two months before the accident in the Rolin studio, and in the Pathe announcement this week is contained the information that he was far enough ahead of schedule to permit of the listing of the new offerings beyond the first of the year.

Will Issue Two Reelers Monthly.

The two reel subjects will be issued once a month instead of once a week, as heretofore, because it is impossible for Lloyd to produce comedies of this high class type in less than three weeks, working at top speed.

Definite information has come from California, that the accident to Lloyd will in no manner impair his ability as a comedian. His injuries are much less serious than were at first expected, and he will be able to resume his screen work in time to round out the schedule of two reel productions planned for him. Hal E. Roach, president of the Rolin Film Company, and director of the Lloyd comedies, wired Paul Brunet, of Pathe Exchange, Inc., last week, to the effect that he was continuing the selection of stories for Lloyd pictures, and that he was in hopes of having the noted young comedian back in the studio in a short time.

Lloyd will be surrounded by the most competent staff of comedians it is possible for Director General Hal. E. Roach to engage. In his company will be a bevy of beauties which will make the blase "beach bugs" of Long Beach, Cal., sit up and take notice. Mr. Roach who has as large a part in the success of the Lloyd comedies, will continue to direct the two reel subjects.

In announcing the two reel comedies, Pathe indicates that exhibitors may contract only for six of the features at a time. No yearly contracts will be accepted.

"House of Intrigue" Completed

Arthur W. Stringer's story, "The House of Intrigue," has been completed as a motion picture play and will shortly be released by Robertson-Cole through Exhibitors Mutual. The scenario was arranged by E. Richard Schayer. As a mixture of adventure, mystery, love, sentiment and humor, the book is exceptional. The production was made at the Haworth Studios and is on an elaborate scale.

Art Acord, Returned from France, Signed by Universal to Star in Cowboy Play of the West

ART ACORD, Western star, has returned to the pictures, after two years' service in the army. He has signed a three-year contract with Universal to be featured in short-reel Western dramas and in serials.

Sent from Camp Kearney, Cal., to France, Accord was transferred to the 4th Division, which went through some of the heaviest fighting of the war on the Verdun front. While over there, he won the croix-de-guerre.

Acord is a champion horseman, winning seven out of eight events and the world's championship in steer bulldogging in open competition at the famous New York "stampede" in 1916. He also carried off the same championship at Pendleton, Oregon, in 1912, and holds the record of throwing steers in twenty-four seconds.

As the original "Buck Parvin" in the Saturday Evening Post stories from the late Charles E. Van Loan's prolific pen, Art Acord was starred in this series by the American. Since that time, Acord has played with Elsie Janis, Anne Little, Fritzi Scheff and Theda Bara in "Cleopatra" and "Heart and Soul."

Will Soon Begin on "Man Hunter."

Preparations are being made at Universal City for the starting of "The Man-Hunter," which is to be the first serial for this dare-devil cowboy. It was written by William Pigott, supervising director of serial productions at Universal City, in collaboration with Carl Koolidge, Universal staff author.

Robert E. Wells, representative of Carl Laemmle, Universal's president, recently returned from the round-ups held at Salinas, Cal.; Prescott, Ariz.; and Cheyenne, Wyo., where scores of the most daring cowboys participating were signed to support Art Acord.

Reeves Eason will produce the film. In addition to the cowboys imported from the various rodeos, Eason plans to draft Carey's flying squadron of broncho-busters, whenever they are not being used in a Carey feature.

"The Man-Hunter" will be a Western melodrama of today, differing in that respect from the ordinary Western play which usually seeks color by going back a half century or more.

About 4,000 Theatres in Paramount-Artcraft Week

SUNDAY, August 30, marked the opening of National Paramount-Artcraft Week, the Famous Players-Lasky Corporation's "drive for better motion pictures," which opened that company's distribution year of 1919-20 and in which it will be possible for practically every person in the United States who lives in or within convenient distance from any town of 5,000 or more—in many cases less—to see Paramount-Artcraft pictures at his favorite theatre.

Approximately 4,000 exhibitors are co-operating in the big drive to the extent of using Paramount-Artcraft pictures exclusively in their houses for a solid week, providing a block of more than 25,000 days of showings under the familiar nationally advertised trademarks.

The first National Paramount-Artcraft Week a year ago registered the biggest amount of gross business in the history of the Famous Players-Lasky Corporation, and the salesmen of the various exchanges had a high mark to shoot at this year, but it is stated at the home office that the present week shatters the old record by a wide margin. Nearly three weeks ago, the statement says, several of the exchanges had to refuse further bookings, for every available print in their vaults had been contracted for use during the entire week, and in many instances the reserve vaults in New York had been drawn upon.

Buys Rights to "Girl from Yonder."

Myron Selznick announces that he has bought the motion picture rights to "The Girl from Out Yonder," which is to be used as Olive Thomas' fourth Selznick production. "The Girl from Out Yonder" will be directed by Ralph Ince. Edward Montagne is doing the continuity.

Has This Girl The Right to Happiness?—
Dorothy Phillips as the product of Russian Bolshevism in Universal's "The Right to Happiness."

—Or Has This Girl That Wonderful Monopoly?
Dorothy Phillips as the American sister of the Bolshevik girl at the left. A powerful dual role.

Artcraft March Liked

"The Paramount-Artcraft March," written by George W. Beynon as an added means for exhibitors to celebrate Paramount-Artcraft Week, and published by Waterson, Berlin & Snyder, has proven a great success in the various houses where it has already been displayed, notably in the Rivoli and Strand theatres in New York. Both Dr. Hugo Reisenfeld of the Rivoli and Carl Edouarde of the Strand thought so highly of it that it was given a prominent position in the medley of music arranged to accompany the animated weekly during the week of August 17.

The march has great swing to it and concludes with a "trio" that gives it a touch of marked originality. Mr. Beynon has been highly complimented by musical conductors since the march began making the rounds of photoplay houses.

"Wit Wins" and "Love, Honor and (?)" Are Named As Two New Hallmark Pictures Fall Releases

HALLMARK PICTURES announce two new feature productions ready for fall release, "Wit Wins," a Burton King production with Florence Billings, Hugh Thompson, John Nichols, E. J. Ratcliffe, Eugene Strong and Joseph Smiley in the principal roles and "Love, Honor and (?)," a Charles Miller production with Stuart Holmes and Ellen Cassidy in the feature roles.

"Wit Wins" is a screen version of Leander De Cordova's story and "Love, Honor and (?)" is from a story by Julia Burnham. The first is a mystery story with love and romance running through the plot. The Miller production is a domestic drama dealing with the unhappiness that comes to a young couple when the wife is carried away with the attentions of an unprincipled suitor and her mania for society.

Frank G. Hall, president of Hallmark Picture Corporation, announces that he has prints of these two features in the Hallmark exchanges and with the S. A. Lynch Enterprises, Inc., handling the distribution of the Hallmark product in the South.

With the recent merger of the Frank G. Hall interests in Hallmark Picture Corporation, the releases of Independent Sales Corporation, Film Clearing House, Rothapfel Picture Corporation, Charles Miller Productions, Inc., Hobart Henley Productions, Inc., and British American Picture Finance Corporation, will come under the one head—Hallmark Picture Corporation.

Cosmopolitan Flavor to Cast of Screen and Stage Notables in "Mystery of the Yellow Room"

THE long cast of players which will be seen in the picturization of the Gaston Leroux novel, "The Mystery of the Yellow Room," has a cosmopolitan and international flavor. The actors include, in addition to prominent screen and stage favorites, a well-known figure in film circles who is slated to go to Europe shortly to produce photoplays, and a man who came from France recently to appear in photoplays in this country.

"The Mystery of the Yellow Room" is the first of a series of photoplays which Emile Chautard is producing for Mayflower Photoplay Corporation. They will be known as Emile Chautard Productions and will be released through Realart Pictures Corporation.

Ethel Grey Terry, who will portray the part of Mathilde Stangerson, has been in a number of dramatic productions in New York, among them Belasco's "The Lily," "The Smouldering Flame" and "Search Me." This will not mark her first appearance in a mystery photoplay, as she had leading roles in "Arsene Lupin" and the "Craig Kennedy" serial.

Cowl Slated to Go Abroad.

The character of Frederic Larsan will be enacted by George Cowl, who has had a long career on the stage and in photoplay. Upon the completion of "The Mystery of the Yellow Room" Mr. Cowl is scheduled to go abroad to produce photoplays in England and France for William A. Brady.

Edmund Elton, cast as Robert Darsac in the mystery photoplay, has been leading man for some of the most prominent stars of the stage, including Margaret Anglin, Viola Allen, H. B. Warner, Henry Dixie, E. S. Willard and Leo Dietrichstein. He was leading man with Florence Reed in "Roads of Destiny," one of the successes of the past season.

Lorin Raker in Reporter Role.

Lorin Raker, who has a leading part in "La, La, Lucille!" one of the hits of the New York summer season at Henry Miller's Theatre, will play Rouletabille, the reporter who unravels the mystery of the Yellow Room, and Jean Gauthier will be seen as Sainclair, the boon companion of the newspaperman. Mr. Gauthier is well known in French amusement circles. Since coming to America he has appeared with Billie Burke on the screen.

The inventor, Professor Stangerson, will be impersonated by William F. Walcott, who was in the stage production of "The House of Glass" and a number of other Cohan and Harris plays.

William H. Burton, on the stage since the days when Joseph Jefferson was a prime favorite, will impersonate Daddy Jasques, the faithful old servant of the Stangerson household. Mr. Burton has recently been in a number of Famous Players productions.

Other members of the cast are Harry Koser, Joseph Morrison, Ivan Doubble, Louise Grisel, Carl Lewenhaupt and Tom McGuire.

Alice Brady
Star of Realart pictures, first of which will be "Sinners."

Mary MacLaren Stars in "No Experience Required"

MARY MacLAREN has started production at Universal City on "No Experience Required," a six-reel feature based on the story by Frank R. Adams, whose stories are now being featured by the Cosmopolitan magazines.

The production is being directed by Edward Morrissey, who has been directing Louis Bennison in Betzwood features for the past few months. Tod Browning is to supervise the production.

David Butler will be the star's leading man. Miss MacLaren will be seen as a refugee from an orphanage who finds it hard to get work because of her lack of experience. It is said to be one of the most appealing roles that has been created for her.

Besides Mr. Butler others in the supporting cast are Carl Stockdale, Lydia Knott, Charlotte Woods and Lillian Rich.

"Me and Captain Kidd" Progresses

Oscar Apfel, in making his production of "Me and Captain Kidd," in which Evelyn Greeley is the star and which will be released by World Pictures, is using a number of seashore resorts for the maritime scenes of this picture play. The entire company were taken by special boat to Block Island, and after several days at this historic island, sailed to the Maine coast, near Portland harbor.

Sidney Dudley, Raymond McKee, Arthur Donaldson, Charles Mackey Logan, Paul and Pauline Dempsey are the more important members of the company. The story is by Hamilton Thompson, and the scenario was created by J. Clarkson Miller. The film will be released during the month of November and will be the fourth of the series of Apfel Productions made for World Pictures.

Dorothy Dalton
As she is seen in "The Market of Souls," a Thomas H. Ince production for Paramount.

Allan Dwan's Rapid Rise in Motion Picture Work Is Based on His Motto: "The Picture's the Thing"

IT has been a long but steady rise that brought Allan Dwan to his present position as an independent producer in the motion picture field, as head of Allan Dwan Feature Productions, now making pictures for Mayflower Picture Corporation, of which Isaac Wolper is president. These productions will be distributed by Realart.

Allan Dwan has passed through every stage of the business. Born in Canada, his parents moved to Chicago while he was still a boy, and it was there that he received his schooling. He continued his studies at the University of Notre Dame, where he specialized in literature and electrical engineering.

After being graduated from Notre Dame, he took additional post-graduate work in electrical engineering, and this was the career upon which he actually entered on leaving the university. He was soon attracted by motion pictures, however—these were the days when Bison films were the sensation—and became an extra man in that company. A natural aptitude and an intelligent study of pictures led to his engagement as a scenario writer by Essanay, with whom he also made his debut as a director. He continued in this dual capacity for the American Film Company, with which he was affiliated for three years. When Famous Players Film Company was organized, Dwan joined its forces. Later he was production manager for the Fine Arts Studio of the Triangle Film Corporation when that organization was at the height of its popularity.

Directed Prominent Stars.

Among the noted stars whose productions Dwan has directed are Douglas Fairbanks, Norma Talmadge, William H. Crane, Marguerite Clark and Clara Kimball Young. Dwan has always preached the same gospel: "The picture's the thing." His firm belief in this adaptation of the Shakespearean adage was perhaps best instanced while Dwan was still a lowly super. He was employed to represent a dead man on battlefield. The job was easy until the star negligently rested the point of his sword on the prostrate Dwan, leaning on it at the same time. Although the sword penetrated through his clothes into his body, Dwan remained perfectly immobile until the director saved him by calling a halt. He realized that he could not save himself without ruining many feet of film and necessitating a retake, and he was willing to sacrifice his personal comfort on behalf of the production.

Similarly, as a scenario writer, editor, and later as a director, Allan Dwan's creed has always been that nothing was to stand in the way of the production's success. Personal discomfort or even danger, cost, or any other seeming obstacle that might hinder the production—all were merely difficulties that had to be overcome for the sake of the picture.

Expectations are being realized in the first Allan Dwan-Realart special, a picturization of Richard Harding Davis' romance of adventure, "Soldiers of Fortune." The cast includes Norman Kerry, Anna Q. Nilsson, Pauline Stark, Wilfred Lucas and Wallace Beery.

Bowery Exchange.
Billie Rhodes in her National-Hodkinson feature, "The Blue Bonnet."

William Fox Will Open Cafeteria in New Building

ACCORDING to present arrangements ceremonies connected with the formal opening of the new William Fox Building, at Tenth avenue, Fifty-fifth to Fifty-sixth street, New York, will be accompanied by an elaborate banquet in the main room of the restaurant, which is to be established within the building for the benefit of the Fox employes. This restaurant will be operated on a cost basis. Prices will fluctuate according to market prices of foodstuffs, and everything on the daily menus will be sold to the employes of the company at actual cost, thereby cutting the price to the consumer to the lowest possible figure.

William Fox will be the first customer of the restaurant. The dining room will have a seating capacity of about two hundred, and arrangements will be made whereby the various departments will lunch at hours that do not conflict.

New Ads for Chaplin Classics

A complete line of new posters and other advertising material will be issued with the Chaplin Classics, the new edition of the twelve Chaplin-Mutual specials which are soon to be released by Exhibitors Mutual Distributing Corporation.

Posters will be of the highest quality, four color paper, from new sketches. The lobby photos will be photo-gelatines, and all other material of equally high standard.

"My Boy" Titled "Moonshine Trail"

On the heels of the affiliation of the J. Stuart Blackton Feature Pictures, Inc., and Pathe, as distributors, comes the announcement that the first Blackton production to be released through the Pathé Exchanges has again undergone a change in title.

After a conference of officials interested, and another private view of the picture, it was unanimously decided that "The Moonshine Trail" is a more appropriate title for the human interest story presented in this first Blackton-Pathe production and also a better exploitation title. The photoplay hitherto announced as "Moonshine and Shadow" and then as "My Boy" now bears the definite and final title of "The Moonshine Trail."

Gaudio Joins Mayer's Staff

Tonio Gaudio, the photographer who jumped into the limelight through his work on "The Unpardonable Sin" and other Marshall Neilan pictures, has quit the Neilan organization to devote his time exclusively to the photographing of future Anita Stewart productions.

It was while photographing Miss Stewart's "Her Kingdom of Dreams" under the direction of Neilan that Gaudio attracted the attention of Louis B. Mayer, Miss Stewart's producer.

Osso Still in France

Adolph Osso, of the Capellani Productions, apparently has found it necessary to remain in France a longer period than anticipated.

The Capellani directing force will be enhanced to four which will include Albert Capellani, Edwin Carewe, Edward Dillon and one other, claimed to be a great producer of red-blooded pictures.

Three Players Featured in the Hallmark Serial, "The Trail of the Octopus."
Marie Pavis, the vampire; Ben Wilson, the star; and Neva Gerber, the leading woman of this coming chapter play.

RUBBERNECKING IN FILMLAND

The Rubbernecker.

OUR fair city is in the throes of a street car strike. Service is maintained on most of the lines, but in the daytime only; the cars start running at daylight and jerk along until 8:30 in the evening, and then stop for the night.

So far no actors have been forced to hoof it to the studios, but if the playful habit of heaving bricks through the car windows and soaping the rails indulged in by some of our worthy citizens is not discouraged, the cars may stop running altogether, and those of the players who do not own automobiles will have to use Shanks' Mare as a means of transportation to and from their daily toil.

Charlie Raises Loan.

Otherwise there has been nothing to disturb the even tenor of our way. It has been, in fact, an interesting week.

Tom Ince entertained the fire chiefs of the Pacific Coast and loaned them the studio, Charlie Ray, and himself as a director for the making of an educational film to encourage fire prevention.

There was a delightful luncheon, an interesting conversation with Rupert Hughes, and some sensible suggestions on censorship by Rex Beach.

Let's go!

The luncheon was given by Cathrine Curtis to the representatives of the local and the trade press to celebrate her entrance into the most interesting game in the world as a producer of motion pictures.

The affair was not one of the kind that may be dismissed with a few perfunctory phrases and the statement that a good time was had by all. There was more to it than that, considerably more. It was one of the most shocking affairs I have ever attended.

Ken Went Limit.

Kenneth O'Hara, the press representative of the newly formed Cathrine Curtis Corporation, who staged the luncheon, was given carte blanche, which term I am reliably informed by many of our returned soldiers means "go as far as you please." Ken went.

The lunch beggared description, and it must have done the same thing for a hefty-sized pocketbook. I don't know how much the feed set Cathrine back, but it must have been considerable.

To refer to the spread of chow as "choice viands" or any of the old reliable stand-bys were to acknowledge a poverty of language. Lack of space alone prevents me from indulging in a paroxysm of praise at this point.

Reception room 5, at the Alexandria Hotel, where the feed was held, was made up to represent the City room of a newspaper just after the paper had been put to bed. Old-fashioned school desks were used as seats instead of chairs. The seats of the desks were made of slats with intervals between them. I am mentioning these seemingly unimportant details because thereby

Cathrine Curtis Luncheon Is Shocking Affair—Rex Beach Hops on Censors Like Duck on June Bug

By Giebler

hangs a tale. The punch of the whole affair was in the seats of those desks.

Live Wires and Busy Bees.

A banner that stretched across the room announced that the occasion was to be one for live wires. It was. Did any of you ever sit down on a bumble bee? No? Well, then, you have no idea! There was a live wire at three different points under the slats of each seat.

This was first discovered just after Mr. Daly, one of the officials of the company, had made a few remarks. As soon as Mr. Daly sat down, Marshall Lorimer, proprietor of the Close-Up, usually a most dignified person, rose with great haste.

We thought Lorimer was going to reply to Mr. Daly, but it seems that nothing was further from his mind. According to his own statement, he simply felt the urge to rise, and he rose.

Rising Generation.

A minute after this, Dougherty, of the Express, got to his feet with great alacrity. Then Grace Kingsley, who writes pieces for the Times, decided that the moment had come for her to rise. Miss Kingsley was promptly supported in her stand by Miss Remont. Wid Gunning rose and found a regular seat near the wall. Darwin Karr, of the Trade Review; Carl Jessen, of the News, and G. P. Harleman, business representative of the Moving Picture World, stood up simultaneously. The upward movement became general.

Along about the first of the uprising I had very thoughtfully slipped a copy of the Moving Picture World on the seat assigned to me. Being thus insulated I was in a position to laugh merrily at the discomfiture of the others who had not been so thoughtful. But someone played a mean trick on me.

Eating as Follows.

After the excitement had died down and all of those who did not have insulating material had seated themselves on the top of the desks, I went over to the buffet and collected one boneless squab with aspic jelly, one slice of white meat from a turkey and one piece of dark meat from the same bird, a section of ham with cloves sticking in the rim, a slice of ham without cloves, a poached egg and salt herring sandwich, some sliced tomatoes, a Waldorf salad with dressing, a wilted lettuce salad with dressing, a plain salad, a glass of punch, two French rolls, a strawberry tart with whipped cream, and a beaker of ice water.

While I was garnering this frugal repast some miserable miscreant removed the magazine from my seat, and no sooner had I begun the discussion of my viands than some one gave me the bee. I was projected to my feet with such speed that I contributed my squab to the lady occupying the seat opposite me, and pied my salads till they were fit for nowhere but the hell-box.

Watch for Hughes' Next.

I would not have objected to a gentle little shot of juice, but to take advantage of my trusting nature while I was away seeking food, and switch the wires onto the street railway power house, was too much. I got all of the juice not being used for the movement of the street cars. Lucky for me that the car strike is not more successful than it is.

I met Rex Beach and Rupert Hughes at Goldwyn, where they are busy supervising the filming of their stories. Mr. Beach's "The Silver Horde," and Mr.

Tom Ince, His Star, Charles Ray, and the Fire Chiefs of the Pacific Coast.
Tom hasn't a uniform, but he has a gold badge in his pocket making him a fire as well as a film chief.

Hughes' "Cup of Fury" are both on the fire. Mr. Hughes' next story will be called "Scratch My Back."

We talked about censorship, and in the course of some very pertinent remarks on the situation, Mr. Beach called attention to the danger of the professional reformers.

Thousands of these people, he points out, who helped lick the Rum Demon at so much per lick, are now out of work and will hop on the movies like a duck on a June bug.

He Beaches Censorship.

Mr. Beach suggests a campaign against the censorship movement that sounds practical and logical. His plan is to take all of the cut-outs ordered by the censors of one state, make a reel of them, and show them to the audiences of any other state that is burdened or threatened with a censor law.

The reel of cut-outs should be properly titled and the attention of the people called to the fact that the eliminations they are looking at have mutilated the story and reduced the entertaining power of the pictures from which they were taken, and that the same thing is going on in their own state; their pictures are being spoiled by people who make arbitrary rulings on eliminations with no thought of the ruin they are causing to the artistic and dramatic value of the film.

All Would Soon Be Over.

If the people who go to the picture shows have any sense of justice they would be very quick to see the point and resent the liberties taken with their favorite entertainment, and lacking a sense of justice a sense of humor would make many see the light.

Mr. Beach thinks a campaign of this sort would cause many a promising censorship movement to fizzle out and could be used to good advantage as an argument for the repeal of obnoxious censorship laws now in force.

Mr. Hughes says he likes California, and is sorry that he cannot stay longer on this trip. He told us about a conversation he and Samuel Goldwyn had with Gouverneur Morris a short time before they left New York.

Wants Oil Paintings 'n' Everything.

They were trying to persuade Mr. Morris to come out to the Coast with the other Eminent Authors, and he said he would if they would get him a bungalow and a Chinaman to operate it. This they promised to do.

Since my residence of more than a year validates my claim of being a native son, and entitles me to offer advice to prospective residents, I am moved to say a few words to Mr. Morris about his ambition to live in a bungalow.

The Chinaman part of his idea is all right. Japs are easier to get, but Chinks may be had, and from all accounts they make better bungalow directors than Japs.

Bungalows, however, are different. We do not blame Mr. Morris for wanting to live in a bungalow. Everybody that comes out here wants to do it, and the only thing that will cure a man of wanting to live in a bungalow, is to live in one.

Get It Over With.

Our advice is that Mr. Morris come on out right away, live in a bungalow and get it over with before the cold and rainy season sets in. If he will hurry, he can live in his bungalow and have his picture taken on the stone porch, under the pergola alongside of the banana tree, and at other bungalarious points of vantage, and be safe in a steam-heated flat or apartment where his fingers will not be too stiff from the cold to keep him from addressing the post cards to the folks back east in a legible hand.

Few bungalows have regular furnaces, but nearly all have gas floor furnaces, dinguses about the size of the big burner of the gas stove set into the floor at a point where you will be sure to step on it when you get up in the night to put the cat out.

We have a story out here about a man who identified as Angelenos a lot of people who were killed in a train wreck by examining the torsos and feet of the victims. When the man was questioned as to his method, he said: "If they are from Los Angeles, they have either got ridges on their bellies from carrying trays in cafeterias, or else their feet are criss-crossed like waffle irons from stepping on hot floor furnaces."

Saenger Amusement Opens Office in New York City

MATERIAL changes in methods of production and sales on state rights attractions have lead the Saenger Amusement Company of New Orleans and its affiliated enterprise, the Saenger Film and Supply Company, owning and operating seventy-five theatres in five southern states, to open a New York office which will be the official purchasing department for film and theatre accessories.

The office, in Room 1110 of the Longacre Building, is in charge of W. H. Gueringer, assistant general manager of the Saenger Amusement Company.

"The number of independent producers is increasing," explained Mr. Gueringer, "and this means that the state rights market is going to take on new life. With a circuit which blankets five states, and with a big distributing organization providing productions and accessory equipment to our own and hundreds of other theatres, it has become increasingly difficult for the Saenger Amusement Company to handle its great volume of purchases entirely by correspondence and through road men representing producers and supply manufacturers. Very often there have been delays of weeks while certain feature attractions or supply lines were being investigated and checked up by mail. With a New York office it will be possible for us to act promptly and with a knowledge of conditions obtained at first hand which will be valuable. Likewise, it makes easier and more satisfactory the sales work of producers' agents who want to sell production rights in the states in which we operate."

First to Invade.

Rupert Hughes and Rex Beach, first two of Goldwyn's Eminent Authors to invade West Coast Filmland.

Zasu Pitts.

Robertson-Cole star now appearing in "The Other Half."

Another Co-operative Publicity Scheme Succeeds

TWO full pages of newspaper advertising, window displays and sales co-operation on the part of the various merchants were all part of the Marion, Ind., teaser campaign to find out "what every woman wants."

The Luna-Lite Theatre supplied one answer—the Robertson-Cole picture, "What Every Woman Wants" distributed by Exhibitors Mutual. The picture ran two days and the management reports that the house was packed at every performance.

The co-operation of the merchants did not consist of advertising alone, special articles with a feminine appeal were placed on sale in the various stores and the windows were especially decorated with the viewpoint of catching the feminine eye. Pictures of Grace Darmond, who is starred in the film, were conspicuous in all window displays.

Chicago News Letter

by Jas. S. McQuade

Balaban and Katz to Build 5000-Seat Theatre on State and Lake Streets

BALABAN AND KATZ, owners of the Riviera and the Central Park moving picture theatres, have announced the closing of a real estate transaction which involves the north half of the block on State street and Lake street, directly across the street from the State-Lake Building. The property has an area of about 31,000 square feet and cost $1,500,000.

Balaban and Katz will build a moving picture theatre on the site, the cost of which has been estimated at $1,300,000, making a total of $2,800,000 for the property and building. It is also given out that the building will be solely devoted to the theatre, which will not be included in an office building.

The Balaban & Katz Corporation, which will operate the theatre, is financed by Morris S. Rosenwald & Co. and the Greenbaum Sons Bank & Trust Co.

A. W. and George L. Rapp are the architects, and it is planned that the new theatre will seat 5,000 persons. There will be spacious foyers, promenades, and lounging rooms. A great stage will be constructed so that it can be used for operatic, theatrical and spectacular shows, as well as for moving pictures. It is given out that building will begin in May, 1920.

Balaban and Katz have now under way a million dollar theatre at Sixty-third street and Cottage Grove ave., but the picture theatre on State and Lake will eclipse any other in the city, if not in the United States.

Picture Operators Abide by Their Contracts With Alliance

THE actors' strike was waged energetically all through the week of August 30, and was met by equally stubborn resistance on the part of the managers. An important meeting of the moving picture operators and their officers of Chicago Local 110, I. A. T. S. E., was held at midnight Tuesday, August 26.

Present were representatives of the Actors' Equity Association and striking stage hands and musicians of dramatic theatres. It was strongly urged by the latter that the operators join with them in their fight, but, in conjunction with their officers, the operators decided to live up to their contract with the theatre managers and the Allied Amusement Association, as they have been treated fairly by them.

To show that their hearts are with the striking stage hands and musicians in their struggle the operators voted to pay $600 a week to the actors' treasury until the strike is settled. The operators also agreed not to handle any films produced by companies affiliated with the Producing Managers' Association.

It has been given out that the operators, theatre janitors, bill posters, musicians, stage hands and scenery movers will form, in the near future, an amusement trade council to protect their interests when they are menaced by any outside organization.

Out-of-Town Exhibitors Save Time in Bookings

FOR time-saving and convenience in making bookings for their theatres, headquarters have been established in room 1224 in the Century Building by W. D. Burford, of Aurora; Charles Lamb, of Rockford, and M. M. and L. M. Rubens, of Joliet.

Mr. Burford will attend to the bookings for the Aurora Theatre Company, which owns six houses in Aurora, and also for the Thielen Circuit, which has theatres in Aurora, Bloomington, Galesburg and Elgin. Charles Lamb will arrange the bookings there for his Palm Theatre, Rockford, and the Rubens Brothers for their seven houses in Elgin and Joliet.

Considerable time will be saved by having salesmen from exchanges call at the headquarters instead of each man calling personally at the various exchanges after arriving in the city.

Pauline Curley
New co-star with Antonio Moreno in Vitagraph serials.

Hart and Doug Raise Roars But Chaplin Raises Bedlam

I HAD an interesting conversation after the recent race riots, with F. B. Hammond, assistant to J. C. Hammond, managing director of the O. C. Hammond Amusement Company, of Chicago. O. C. Hammond was called to the colors and to the front in France, and it remained for J. C. Hammond to shoulder the burden at home.

The O. C. Hammond Amusement Company has a capital of $200,000, all of it invested in the following theatres in the "Black Belt": the Vendome, at 3145 South State street, seating 1,500; the Pickford, at Thirty-fifth Street and Michigan avenue, seating 700; and the Phoenix, at 3104 South State, seating 300.

The Vendome is the largest theatre in the "Black Belt" and customarily shows to capacity. It has a colored orchestra of twelve pieces and shows all makes of pictures, including Famous Players-Lasky, Fox, Mutual, Metro, Pathe, Triangle, etc., etc.

"They like good, rough pictures the best," said J. C. Hammond, speaking of his patrons. "W. S. Hart is a top-notcher, and Doug Fairbanks is a close second; but when Charlie Chaplin appears on the screen, the house is a roaring bedlam. Clara Kimball Young and Theda Bara are also big favorites.

"Eight reels of pictures are usually on a program. Then we have overtures from a twelve-piece colored orchestra, also soloists and stage novelties by way of atmosphere.

"After the riots were quieted, the various houses opened to fair business and all have now resumed the normal."

The admissions at the Vendome are 11 cents for children and 22 cents for adults, the war tax included.

The Princess at Springfield, Booms During State Fair

E. D. KUNZ, of the Kunz Brothers, who own the Princess, Springfield, Ill., was a visitor last week. He spoke of moderate business throughout the summer months and of the wonderful spurt made within the last two weeks.

During the Illinois State Fair week, which closed August 23, the Princess showed to the largest business yet done by the Kunz Brothers. "Oh, Boy!" was the feature and it drew the crowds, which were influenced largely by extensive publicity and poster work. Posters in glass frames in Fine Arts Hall and on all the prominent bill boards in the city—not omitting a fine showing on the Fair grounds—caught the eye of visitors whether they wanted to or not. The poster display included

ones, threes and 12-sheet stands. The admissions at the Princess are 11 and 28 cents, war tax included.

There are 11 theatres in Springfield at the present time, the largest being the Gaiety, owned by W. W. Watts, who is also owner of the Vaudette.

Mr. Kunz said that a decided preference is shown in Springfield for comedy dramas, of the best type, just now. Springfield theatre owners look forward to a prosperous winter.

Birch Staff, Cameraman for Fox News.

Harry Birch, well known in the film news field and formerly connected with the Gaumont Weekly, has been appointed staff cameraman for the Fox News in Chicago and tributary territory. Mr. Birch is making headquarters in the Chicago Fox exchange and can be reached any time at Room 515, Mallers Building.

W. J. Russell, of Brooklyn, Made Manager of Woodlawn Theatre

ANDREW KARZAS, managing director of the Woodlawn Theatre, has appointed Walter J. Russell as house manager of that theatre. About four months ago Mr. and Mrs. Russell visited Chicago, which is Mrs. Russell's home town, and the Woodlawn was visited during their stay. In this way Mr. Russell was introduced to Mr. Karzas, and during a conversation, Mr. Russell expressed a desire that he might become stationed in Chicago as manager of a first class house.

Here it may be explained that Mr. and Mrs. Russell were then living in Brooklyn, where Mr. Russell was manager of the Rialto Theatre, the finest house in the city. Naturally, Mrs. Russell had a preference to live in Chicago, hence the expressed wish of Mr. Russell to Mr. Karzas.

Mr. Russell returned to Brooklyn, and about three months afterward he received a letter from Mr. Karzas, making him an offer for the house management of the Woodlawn. He accepted and came on to the city with his wife.

Mr. Russell has been in the exhibiting business for the past ten years and is an excellent judge of moving pictures and of their special fitness for an outlined program. He comes recommended as being thoroughly modern in his methods of presenting pictures. He is a modest man, judging from a short acquaintance, and has an aversion to say anything about himself, evidently believing in letting his work speak for him.

Mintz, Mutual's New Chicago Manager, Gets Big Welcome

M. J. MINTZ, who succeeded Max Levey as Mutual's manager in the Chicago office, Monday morning, August 25, was welcomed by a large gathering of exhibitors who congratulated him on his appointment. Quite a number of handsome floral pieces were delivered at the office during the day, as tokens of the popularity of the new manager.

Mr. Mintz entered the film business in 1912, when he purchased the Harvard Theatre, Sixty-third street and Harvard avenue. He ran the house successfully for three years, when he sold it and went to Texas, where he opened offices for the Unity Sales Corporation in Dallas and Houston. He returned to Chicago some time afterward and opened the Unity Photoplays office in the Film Exchange Building, 207 South Wabash avenue, where he has managed that organization very successfully up to the present time.

Mr. Mintz started this exchange with a single picture, "The Unborn," but it is now the largest independent exchange in Chicago.

"La Belle Russe" First Bara Picture at Castle Theatre

E. C. ECKHARDT, division manager of the Fox Film Corporation's Chicago office, has booked a Theda Bara picture in the Castle Theatre, State street and Madison, for the week opening September 21. "La Belle Russe" is the title of the feature and Manager Weil, of the Castle, booked it at once after a private showing in the private projection room, at the Fox offices. The incident is memorable as it will be the first time that a Bara picture has been shown on the screen at this house.

Mr. Eckhardt recently contracted with Tom Saxe, of the Saxe Enterprises, Milwaukee, to furnish Fox programs, exclusively, at the Princess Theatre, that city, for a certain period and to take effect just as soon as programs of other makes, previously booked, will have been run. The Fox bookings will begin in October. Admissions will be increased at the Princess, and the orchestra will be enlarged.

The Ascher Brothers have booked "Checkers" for all houses on their circuit for the week of Monday, September 15.

First Showing of First "Big 4" Film.

Manager Russell, of the Woodlawn Theatre, announces that "His Majesty, the American" will be presented at the Woodlawn, Sunday, August 31. This will be the first showing in any theatre in Chicago or America of the first feature released by the "Big 4."

Cecil B. De Mille
Whose coming Artcraft, "Male and Female," is said to be his greatest achievement.

Midway Theatre, Rockford, Holds Anniversary Week

THE Asches Bros. celebrated the first anniversary of the opening of their Midway Theatre, Rockford, recently. Manager H. M. Ronda selected "Hearts of the World" for the occasion and advertised the event liberally, not only in the Rockford papers, but also in those of the surrounding towns. A liberal display of posters was also made in adjoining territory, and this important work was done personally by Manager Ronda.

The result was most gratifying, as over 20,000 persons attended during anniversary week. Attractive souvenir programs were gotten up specially for the occasion.

Attractions Now Running in Chicago Picture Theatres

BILLIE BURKE in "The Misleading Widow" attracted many of the creme de creme of Chicago society to Orchestra Hall last week. They have never forgotten her attractive appearances on the dramatic stage in this city, and are always pleased to see her on the screen. Dorothy Dalton in "The Market of Souls," a Paramount-Artcraft feature, will be the attraction for the week of September 1. The vocal soloists for the week are Dorothy Henke, contralto, and Mignonne Meeker, soprano.

Frank Keenan's "World Aflame" scored a big hit at the Bandbox Theatre last week. Representative people viewed this stirring picture, which is bound to receive a welcome in theatres in the country, more especially as it fits in so well with present labor conditions.

"Hearts of the World" Returns.

"The Mother and the Law," which has had a successful run of two weeks at the Randolph Theatre, was followed by Griffith's great picture, "Hearts of the World," beginning August 30, for an indefinite run. Judging from the long and successful stay of this production at the Olympic a year ago, at an admission of $2, it is safe to predict that the Randolph will be all too small to accommodate the throngs at 25 cents per seat.

New Fairbanks Picture Shown.

Douglas Fairbanks, in "His Majesty, the American," will be seen at the Riviera Theatre for the week beginning Monday, September 1. Elsie Ferguson, in "A Society Exile," was the feature for the preceding week and drew full houses at every showing.

Playhouse Opens Season.

Director Archie G. Spencer had the Playhouse, on Michigan avenue, all in readiness for the opening on Labor Day. Under Mr. Spencer's direction the Playhouse has put on a most attractive garb and will doubtless be one of the most popular picture houses in the "Loop" district. Elsie Ferguson, in "The Witness for the Defense," a Paramount-Artcraft feature, was the opening attraction.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Los Angeles' Downtown Houses Are Unaffected by Street Car Strike

IN spite of the fact that no service has been maintained on either the Yellow car lines or the Pacific Electric system after 8 o'clock at night for more than two weeks, the big downtown theatres of Los Angeles are not suffering from a lack of night patronage.

This unusual and gratifying condition is caused by the fact that Los Angeles is one of the biggest tourist towns in the country and has most of its big apartment houses and family hotels located within walking distance of the shopping and theatre district.

The lack of transportation that keeps the night street car patronage away from the downtown houses also maroons the transients in the close-in district and keeps them from the beaches and nearby towns easily reached when the cars are running.

Most of the downtown houses are running along about as usual, and some report better than normal business. Sid Grauman, manager of Grauman's Theatre, says business slumped for the first two days of the tie-up, but since then attendance has been better than usual.

Manager Fred Miller, of the California, says business was very good the first week of the no-night traffic situation, when the "Right to Happiness" was the bill, and the second week, with Nazimova in "The Brat," was a record breaker.

Magazine Collaborates with Burrud.

The Sunset Magazine will collaborate with Leland J. Burrud in filming the Bulls-Eye scenic, "Legends of the Wilderness," the first instalment of which will be released in one reel about September 15, under the title of "Sunset-Burrud Legends of the Wilderness."

Besides printing a two-page illustrated story in every issue of the magazine for the next year, describing the travel, hardships and amusing experiences of the expedition, Sunset will place at Mr. Burrud's disposal its entire historical and research department for material for the Legends, besides calling upon the readers of the publication to submit legends and stories they have heard in connection with the unexplored portions of the Rocky Mountains Mr. Burrud is invading with his camera.

Church for Motion Picture Colony.

The Rev. Neal Dodd, rector of the Church of St. Mary of the Angels in East Hollywood, whose congregation has been made up principally of motion picture men and women, has conceived the idea of establishing a church along the lines of the Little Church Around the Corner in New York for the film players in Hollywood.

The plan is to erect an artistic but inexpensive church building in Hollywood which the motion picture profession can call peculiarly their own, where services will be maintained that will appeal to those who love beautiful expression in religion as well as in other fields, and where they can come for their baptisms, weddings and funerals.

The Rev. Mr. Dodd has been interviewing members of the motion picture profession on the subject, and the response has been gratifying. A sufficient number of producers, directors and actors have promised the support and backing to warrant the erection of an edifice that will be a credit to its benefactors.

Metro Extras in Auto Smash.

An auto-bus load of motion picture extras who were going out on location for scenes in an East Indian picture in which Nazimova is starring collided with a Van Nuys Pacific Electric car, injuring more or less nearly every one of the forty persons in the bus.

Lieutenant Marshall D. Taylor, late of the British army, in charge of the technical details of the East Indian scenes because of his actual experience in the Orient, was the most seriously injured of all the passengers. His skull was fractured, rendering him unconscious for several days. Sixteen others were injured by bruises and cuts, but all except Taylor were able to go to their homes.

Producer Sues Star.

Louis Burston, motion picture producer, has brought suit against Grace Darmond, leading woman in a serial now being produced by Burston, for $31,200, who, he declares, was frequently three hours late at the studio, and often did not arrive at all. The plaintiff states that the serial was not ready to be released on schedule time because Miss Darmond was invariably late from one to three hours, and sometimes not appearing all day, and that he was forced

"Really, My Dear, If You Want Me to Buy That Girraffe Farm."——
All imaginary stuff, of course, but he might be saying it to Bessie Barriscale in this view from "Her Purchase Price," a Robertson-Cole feature distributed by Exhibitors Mutual.

to pay salaries and expenses whether she arrived on time or not.

Realart Opens Exchange.

Oren F. Woody has been appointed manager of the new Realart exchange which was opened at 839-40 Merchants' National Bank Building, Sixth and Spring street, last week.

Los Angeles Studio Shots

SUPPORTING Dorothy Phillips in "Ambition," her current Universal spectacle, are Robert Anderson, Rudolf Valentine, Margaret Mann, George Hackathorne, Elinor Field, William Ellingford, Emily Chichester, Mary Wise and Katherine Griffith.

Clarence Burton, character actor, has been added to the Famous Players-Lasky stock company.

"Kitty Kelly, M.D.," is Bessie Barriscale's new play, and Jack Holt, Wedgewood Nowell, Albert Cody and Mildred Manning are in the cast.

Lieutenant Harry Thorpe has again become cameraman for Douglas Fairbanks after eighteen months' service overseas.

"Out of the Dust," the McCarthy picture in which Robert McKim, Dorcas Mathews and Russell Simpson play the leading roles, was completed last week.

The J. Warren Kerrigan company is taking a few days' rest while a new play is being adapted for the screen. Fritzi Brunette again will be Jack's leading woman.

The Will Rogers Goldwyn company was held up by the railroad strike at Barstow on their way home from a desert location last week.

"Betty Reforms," the Universal picture in which Ora Carew, Forrest Stanley and Charles Clary play the leading roles, will be released under the title of "Under Suspicion."

Billie Rhodes' next picture for National will be "Hearts and Masks," from the novel by Harold McGrath.

The cast for Gladys Brockwell's forthcoming picture for Fox, "The Devil's Riddle," includes William Scott, Richard Cummings, Claire MacDowell, Easter Walters, Nicholas Dunaew and Kate Price.

William Parke will direct Pauline Fredtrick in her next feature for Goldwyn.

Viola Dana has completed her new Metro farce, "Please Get Married."

William Duncan and his company of serial players returned last week from Lake Huntington with ten episodes of "Smashing Barriers," almost completed.

Lila Lee is played the leading feminine role in Wallace Reid's new feature, "Hawthorne of the U. S. A." Edwin Stevens, Charles Ogle and Tully Marshall are in the cast.

Victor Fleming will be Doug Fairbanks' director in his second picture for the United Artists' Association.

Allen Holubar took the entire Dorothy Phillips company to Pleasanton, Cal., near San Francisco, for small town scenes in "Ambition."

Peggy Hyland has just started a picture of society and bohemian life under the direction of Howard Mitchell.

Harvey F. Thew and Charles Kenyon have joined the Goldwyn editorial staff.

Ray C. Smallwood is scouring California for typical Scottish cliffs for a Drury Lane melodrama to be produced by Metro.

The Ethel Clayton company, in charge of Robert Vignola, is at Bear Valley making scenes for "More Deadly Than the Male."

On account of the railroad strike, the prints of Doug Fairbanks' new picture, "His Majesty the American," were rushed to San Francisco by aeroplane, to be shipped from there to eastern cities.

Tsuru Aoki and her company of players have gone to San Francisco to make scenes for her first Universal picture, "The Breath of the Gods."

Alfred E. Green, director of Peggy Hyland in "The Web of Chance," has resigned as director for the Fox company.

Edythe Chapman and James Neill have signed contracts to become members of the Goldwyn Repertoire company.

Houdini is expected at the Lasky studio on September 1, to make another mystery picture under the direction of James Cruze.

Florence Turner's newest comedy for Universal is entitled "Old Dials for New."

Walter Edwards accompanied Marguerite Clark and her husband, Lieutenant H. Palmerston Williams, when they left for the east, where Edwards will continue in his capacity of director for Miss Clark.

PICTURE THEATRES AS INVESTMENTS

Building of Theatre in Newark, N. J., Seems to Indicate Standardization of Exhibiting Business

NORTON, BIRD & WHITMAN, of 501 Fifth avenue, New York City, have been retained by certain important interests to design, construct and develop in Newark, New Jersey, a modern 3,500-seat theatre, with other features that will make the selected locality the amusement center of Newark. The firm has already acquired the site, and its consulting architect, W. Albert Swasey, is now busy in the preparation of the plans that will make this one of the leading theatres in the metropolitan area. The plots is at the corner of Broad and Rector streets, Newark, at the head of Broad street and Central avenue, the two leading thoroughfares of the city.

Investigate Opportunities.

This announcement brings to light an important phase in the development of modern picture theatres. This firm, under the direction of the interests referred to, are making investigations in some twelve or fifteen other eastern cities as to their availability for immediate construction of large theatres. The interests that have retained this firm believe that the motion picture industry is a permanent, staple and attractive field for financial investment, and that chain theatres wisely located, built and operated, rank as a banking investment and security basis that should appeal to selected investors; first, because the investment is in choice real estate, wisely developed, and second, that the return is beyond that of many of the other leading industries of the country.

Carefully Study Territory.

They believe, therefore, that the same fundamental steps can and should be taken that are the basis ordinarily of industrial development. This comprises a study of the city from the point of view of its permanent prosperity, the restricted area that is its center of business and amusement, the ideal available location for a theatre and hotel, offices, stores or other developments that may be desirable or necessary in order to secure the ideal location, the acquisition of the site, and the correct design of the entire improvement.

A Specialist's Affair.

In other words, being men accustomed to require exact investigations and reports, preliminary to a proposed investment, they believe that motion picture developments justify the same study by trained investigators, engineers and other experts that will insure the success of any particular selection.

Norton, Bird & Whitman, in addition to such work already under way, are now offering their services to others for advice and aid, either for the proper location for a theatre or the correct design and economical and rapid construction. They will also be ready, if the proposition is attractive, to give or secure financial aid in construction and operation.

This announcement is only another indication of an accepted condition of prosperity in the picture business.

Cyrus Townsend Brady.
Collaborator with Albert E. Smith on all nine Vitagraph serials and author of several feature pictures.

Cyrus Townsend Brady Is Big Author for Vitagraph

CYRUS TOWNSEND BRADY is another author of international repute who has transferred his energies to the motion picture screen. Dr. Brady, after securing wide fame in this country and abroad with his many novels and short stories, associated himself with the Vitagraph Film Company and in collaboration with Albert E. Smith, president of that company, has written every one of the nine successful serial picture productions that Vitagraph has produced.

In the breathing spells between serials he has also written several five-reel features. Mr. Brady and Mr. Smith wrote "Smashing Barriers," William Duncan's new serial soon to be released.

THE POWER OF "THE MIRACLE MAN"

George Loane Tucker's Production of the Frank L. Packard Story for the Paramount-Artcraft Puts the Picture Among the Finest Examples of Screen Drama

By Edward Weitzel

THERE is more than one miracle performed in George Loane Tucker's production of "The Miracle Man," the story as presented on the screen having the power to sway the emotions of the spectator with the compelling force of the deaf and dumb healer over the souls and bodies of those who come under his influence. Like every exceptional work of art, this Paramount-Artcraft picture made from Frank L. Packard's keenly dramatic and intensely human tale has one outstanding attribute which overtops every other quality: its power to work its will with the beholder. Neither as a piece of dramatic construction nor as a presentation of unusual phases of life that square with cold reason is it exempt from grave error, but these unfavorable conditions have little, if any, effect upon the firm hold of its emotional appeal; and it is another potent demonstration that human interest is the keystone of all forms of dramatic fiction.

George Loane Tucker's Double Triumph.

As the adapter of the story to the screen as well as the director of "The Miracle Man," George Loane Tucker has achieved a double triumph. Recognizing the rock upon which George M. Cohan wrecked his dramatic structure when he made the Packard tale into a stage play and also realizing that the scene of the miracle of the little lame boy's discarded crutches is the great dramatic moment of the entire picture in spite of the circumstances that it occurs when the action is only one-third over, scenarist Tucker has not relied upon the moral regeneration of the four criminals for the sole motive of the rest of the drama but has thrown a deeper romantic interest about the love affair between Tom Burke and Rose by using the young millionaire as Tom's rival and keeping the issue in doubt until the last moment. Several of the points in the last half of the story are overemphasized and the death scene of the healer could be shortened to advantage, but broadly considered the Tucker scenario is a work of great excellence.

Like Drawings by Dore.

Any attempt to set down a just appreciation of George Loane Tucker's efforts as the director of "The Miracle Man" must concede him a full measure of praise in every detail of production and credit him with having distanced all of his previous contributions to the screen.

Pictorially, the drama is a succession of compositions that have true artistic form. The conception and handling of the scenes in which The Frog is the central figure, the iron-nerved mendicant who preys upon the compassion of humanity, are daring and masterly. Only in the drawings of Dore for Victor Hugo's "Hunchback of Notre Dame" can such criminal monstrosities be found. Surprise and fascinated horror grip the spectator when the crowded traffic is held up and through the rain and slime of a chill night on the grimy east side the distorted shape of a man is seen painfully dragging itself toward the gutter, the lower limbs apparently useless and their pitiable owner obliged to lie prone in the filth of the street.

The word painting of the French novelist descriptive of the hurrying mob of crippled beggars returning to their underground haunt, and the glee with which the lame, the halt and the blind join in the wild debauch which celebrates their success at beguiling the charitable of their spare coins is equaled by the scenes in "The Miracle Man" where The Frog appeals to the pity of the passerby and later on meets the three other members of his gang, exposes the vileness of his monstrous trickery and leads his companions in scoffing at the generosity that enables them to ply their nefarious trades.

The Scene of the Miracle.

The entire first third of this picture contains every possible element demanded by dramaturgic art: theme, character drawing, suspense, steady upward trend of movement and a climax that is as convincing and as inevitable as the answer to a problem in Euclid. From the time that Tom Burke confides to his pals his scheme to use the healer as the bait for their trap to catch humanity and fatten upon the suffering of the unfortunate until the supreme moment when the little cripple watches the faked miracle worked by The Frog upon himself and, upheld by the faith within his own feeble body and twisted limbs, throws away his crutches and walks tremblingly into the outstretched arms of the white heared old man at the top of the hill and The Frog and his fellow cheats realize they have seen a real miracle performed, the impulse driving the course of events forward is as resistless as the surge of the sea. It is doubtful if screen drama will ever know a more powerful moment than this climax to a bold stroke of criminal cunning —this triumph of goodness and trust over the forces of evil.

Moral Blindness Is Overcome.

All through the working out of the rest of the story there is a sense of diminished force, like the still reverberant but more distant peals of thunder after the height of the storm has passed. The coolness and skill with which Tom Burke accepts the demonstration of the healer's power to perform miracles, and directs the stream of banknotes and checks that flows from the grateful patients of the old man into the pockets of the crooks, are insights into the resources of the criminal that surround him with a new interest.

Then follows the startling discovery, made by the thieves themselves, that the power of the healer has reached even them, and their moral blindness is yielding to the curative strength of the almost helpless being of those goodness and faith in humanity they had made a byword and a jest.

This reformation of the entire gang is blended with the romantic interest previously alluded to between the girl Rose and Tom Burke and the cleverly devised element of suspense brought in with the arrival of millionaire Richard King, who sees in the girl of the underworld all that is best and fairest in womanhood and who shows her that

Thomas Meighan, Cigarette in One Hand, Pistol in the Other, Wonders If He Shall Kill.

The millionaire in the center of the arch is the object of his hate. The girl is Betty Compson, risen from the underworld. A big moment from "The Miracle Man."

love is a thing that protects and honors its object, not debases and destroys.

The closing events, disclosing the death of the healer and the knowledge that Rose and Tom find the path to right living and happiness and will travel it as man and wife, bring the story to an ending that will meet with hearty approval.

Three Star Performances.

George Loane Tucker has evidently labored unsparingly upon every branch of production connected with "The Miracle Man," and nowhere is his good judgment more manifest than in his selection of the cast. Three of the performances in the picture are sufficiently meritorious to rank with any impersonation so far known to the screen. These performances are the Tom Burke of Thomas Meighan, the Rose of Betty Compson and The Frog of Lon Chaney.

Admirable also is The Patriarch, as embodied by Joseph J. Dowling. The part as treated in the Tucker version of the story is not the positive figure the healer was in the spoken play. He is here both deaf and dumb, and failing eyesight leaves him almost totally blind before the end of the picture. He is also without any indication of mental vigor, a shadowy, mysterious figure who always remains in the background, notwithstanding his importance in the story. The subtle point made in the Cohan version, that the healer knew from the start his helpers were a gang of crooks but never let this fact be known to them, is so faintly hinted at by The Frog in the picture that the illusion is practically lost.

But the healer still remains the mainspring of the action, a symbol of unseen power that compels belief in itself and in the humble instrument that does its bidding. It is the reaction of this power for good upon the love of Rose and Tom that puts the human touch into the story and guarantees it a warm welcome and many a word of praise.

Paul Ripley
Superintendent Palisades Film Laboratories.

Report Palisade Film Laboratory Established Among Top-Notchers

WHEN H. J. Streyckmans resigned from the Famous Players-Lasky Corporation, six months ago, to take charge of the Palisade Film Laboratories, he informed this publication of the terms of his contract, by which he was given carte blanche in the matter of funds, but was obligated to satisfy his financial backers that by the first of September the plant would be second to none in America.

If Streyckmans failed in this endeavor his contract was to terminate, and if he succeeded he was to receive a substantial bonus and a three-year contract. The following statement from him is, therefore, of interest to the trade:

"I make the unqualified claim that the Palisade Film Laboratories is turning out the highest quality of work humanly possible. The plant is splendidly equipped for expeditious work, and every department is headed by experts in their respective lines. The personnel of the working forces is of the highest class, as each man was selected entirely for his ability.

"Paul Ripley, the superintendent, I consider the ablest man in laboratory work. He has been through every department and is considered an expert in each. My confidence in Mr. Ripley is such that he is to-day in complete charge of the laboratory.

"Michael Pender, chief timer, was in a like capacity with the Paragon Laboratories.

Experienced Developing Man.

"Herman Doering, for five years chief negative developer for the eastern production department of the Famous Players-Lasky Corporation, has charge of our negative developing. Mr. Doering has probably developed the negative on more big productions than any man in the world, and producers entrusting their negative to us are receiving the same high class results.

"The chief positive developer is Michael Sheehan, recently with the Fox Film Corporation, and a man of long experience. Walter Williams, another expert in his line, is in charge of the printing room.

"The negative assembling room is in charge of Anna O'Connor, for some years with the Triangle Picture Corporation, New York Motion Picture Corporation and the old Biograph Company.

"The joining room is supervised by Gertrude MacDonald, also a girl of many years' experience, and who was in a similar capacity with the New York Motion Picture Company and Triangle.

"The inspection and projection department is in charge of Cecil Naudet and the drying room is handled by Jack Kelly, both well known in laboratory circles.

"I am gratified to be able to state that the financial backers of the Palisade Film Laboratories, Inc., E. B. Walden, president, and F. H. Hall, treasurer, have declared that my contract has been fully carried out, and is to continue for a term of three years."

E. B. Walden and F. H. Hall are officials of the Corn Products Refining Company.

WATCH NEXT WEEK'S WORLD

Reformers may come and reformers may go.

They generally arrive noisily and go silently.

History is getting ready to repeat—indeed, it has already repeated!

George B. Seitz, Pistolier and Balcony Bandit, Not to Menti on Co-Star, Director and Producer of "Bound and Gagged."
Marguerite Courtot, at the right, is the star of this serial production which will be released on the Pathe program.

Reported Boycott of Distributors in Northwest Declared to be False

THERE has been a lot of print and a lot more talk about a report and a confidential letter written by H. B. Wright, secretary and manager of the Northwest Exhibitors' Circuit, to members of the circuit. The report told of the negotiations for certain pictures, and where the circuit and distributing company had been unable to get together on a price, members were asked not to book these until the film committee of the circuit could get in touch with the division managers of the distributing companies.

The confidential letter which accompanied this report asked members to stop complaining about the prices paid for film, inasmuch as such a circuit could not use "force" to bring prices down. Their attention was called to the fact that cost of production had increased and that there seemed no immediate probability of a decrease in this cost.

It seems that on receipt of this letter one of the members was "peeved" because of the call-down for complaint about prices and took it and the report to the Northwest Film Board of Trade. Then the trouble began. Copies were sent back to the New York offices of the film companies. The report was published in one of the trade papers and there was an awful stew.

Letter Was Harmless.

In the meantime the Northwest Film Board of Trade held a meeting and decided that, as long as the Northwest Exhibitors' Circuit did nothing worse than send out a report and a letter, there was nothing to be done. Evidently the producers and distributors have come to the same decision, for they have taken no steps against the circuit. One or two of them have refused to do business with the circuit, but they have booked their pictures to its leading men.

The film men of the Northwest and the exhibitors have shown that they are capable of handling the situation, for officers of the Film Board of Trade were invited by James Q. Clemmer, president of the circuit, to appear before a committee of the circuit and explain their objections to the working of the circuit. It is understood that a working basis mutually acceptable to the two organizations has been reached.

Boycott Denied.

H. B. Wright, in an interview, denied any attempt to boycott any pictures or the output of any company. He declared that a careful reading of the report and the letter would show that the request was made simply to delay booking until more authentic word from the "higher-ups" of the film companies. He also declared that it was never the intention of the company to attempt restraint of trade, but that they fully realized that they must pay for pictures what they were worth.

The great fuss was over the so-called threatened boycott of certain films and the use of the word "force" with regard to prices. This word "force" was written in the original letter in quotation marks, showing that it was meant in more or less jocular way, and so far as the boycott is concerned, it seems that the film people have been unable to show that Mr. Wright's statement is not true.

Dickering Inevitable.

So long as the film business is run the way it is, dickering for film is inevitable, and wherever a town or territory is controlled by one man, he is considered an extraordinarily "good fellow" if he doesn't fix prices. It's been done on a large scale in the East and in the West, and everybody in the industry knows about it, and nothing is done; but as soon as a circuit starts up anywhere there is great whispering about "price fixing," "collective bargaining" and "restraint of trade," and half the people that are whispering don't know what they are whispering about.

Early Reports on Douglas Fairbanks' First "Big Four" Picture Indicate Great Success

AS we go to press the first reports are coming through on the opening of Douglass Fairbanks' initial release through United Artists Corporation, "His Majesty, the American," and while but few theatres have so far been heard from the reports come from a sufficiently wide territory to indicate that some startling facts and figures are going to be made public within the next few weeks.

The picture opened in numerous cities on Monday of this week. A wire from the Chicago territory reports that the Riviera, Central Park and Woodlawn theatres in Chicago opened to enormous crowds. The Garden Theatre in Davenport, Iowa, and the Princess in Joliet, Ill., report extraordinary business.

A telegram received from Sig Samuels, general manager of the Criterion Theatre Company in Atlanta, reports that the production broke all house records, both in attendance and in cash receipts.

A report from Detroit states that the Majestic Theatre opened to wonderful business with every indication that house records would be smashed.

The U. S. Theatre in Paterson, N. J., the Capitol in Elizabeth, N. J., and the Goodwyn in Newark, N. J., all report record business.

Inasmuch as the picture was only released on September 1, the three days that have elapsed since release date hardly make it possible to get anything like a comprehensive report, but the information that has already come through foreshadows big success.

"The World Is Mine"—the Motto of 12,200 Exhibitors.

"Loot."

Three typical shots from "Loot," the Universal detective drama with Ora Carew and Daniel Loss.

When the Walthill Weekly Times Roared in the Press, It Printed Much "Oh Boy!"

WALTHILL, NEBRASKA, is a town that brags about a population that does not exceed 1,000, and which probably has considerably less. It has little claim to fame, other than the fact that it is so dry the two public fountains of the town no longer spout water.

To put over a motion picture in a town as hardshelled as Walthill requires the exercise of the keenest showmanship, particularly when the picture is a high-priced medium, like "Oh Boy!" the Cappellani production distributed by Pathe.

Manager Swan, of the Swan Theatre, Walthill, is an old newspaper man—of keen intelligence and foresight. He believes in advertising, and he knows that every person in town who wants the news and the scandal of his neighbors, reads the Walthill Times, which burns up the presses during its hectic run each Friday afternoon.

Two weeks before "Oh Boy!" was billed to play the Swan Theatre, the astute manager of that temple of the cinema opened up his advertising campaign in the Walthill Times. Everybody who read the Times was soon acquainted with the fact that "Oh Boy!" was coming. It might have been a motion picture or anything else, but he knew it was "Oh Boy!" for wherever his eye turned in the paper those words greeted him.

In addition to contracting for display space on the picture, Manager Swan arranged for one line reading notices, which were scattered all over the paper, in nearly every column, and in varying grades of type—in the personal columns, on the front page, and even in the obituary section.

The following week he informed the eager public of Walthill that "Oh Boy!" was one of the best comedies ever seen on a motion picture screen, and told them all about it being a show that had made New York take notice because of its beautiful girls, etc.

Evangeline Searches for Her Betrothed.
Miriam Cooper interprets Longfellow's conception of the Acadian maid in the Fox production, "Evangeline."

Washington Advertises "Mickey"

Free tickets for Poli's Theatre, Washington, D. C., where "Mickey" was running for a third week, were distributed by Aviator Leon D. Smith, who flew high over the Monument Grounds and did all sorts of stunts during the noon hour when the parks were filled with Government clerks. There was a merry scramble for the tickets which fluttered down from the heavens.

A great deal of publicity followed the giving of special matinees for the benefit of the orphans from St. Joseph's, St. Vincent's, Washington Homes for Foundlings, Industrial School for White Children, Children's Temporary Home, German Orphan Asylum and the Jewish Foster Home. "Mickey" was also taken to the Walter Reed General Hospital for the benefit of the wounded and sick soldiers who could not get down town to the theatre.

Film Shelved for "Man's Desire"

The Standard Theatre, Cleveland's big first run house is the third theatre within two weeks to shelve other pictures to run "Man's Desire," the Robertson-Cole feature distributed by Exhibitors Mutual. The Standard had contracted for and paid for another feature, but its manager after seeing "Man's Desire" booked it at the last moment.

Fore!
Miss Physically Perfect about to get the goldfish nervous in one of the Century comedies distributed by Universal.

Nazimova's "The Brat" Opens at the California Theatre, Los Angeles, to Record Breaking Business

YOU will undoubtedly be interested to hear that 'The Brat' opened yesterday to the biggest Monday's business in the history of our theatre."

The foregoing is the opening sentence in a telegram to the New York offices of Metro from Fred A. Miller and Harry Leonhart of the New California Theatre in Los Angeles. The telegram, filed on Tuesday, August 26, continues as follows:

"We anticipate the establishment of a new box office record with this production; all of this in spite of the fact that the street railway and interurban service is paralyzed by a strike. This record substantiates our judgment that 'The Brat' is Nazimova's greatest and most satisfactory achievement. Congratulations."

It was only recently that the California booked the latest Nazimova production, as well as the first three Screen Classics, Inc., specials to be distributed by Metro under its "fewer and better" pictures policy, although the three, with Bert Lytell, May Allison and Viola Dana as the stars, will not be released for several weeks.

The New California's pre-release opening with Nazimova in "The Brat" for a week's run was a brilliant affair, attended by a large gathering of stars and other players of the Coast picture colony.

Meanwhile, from Julius K. Johnson, manager of the New Garrick Theatre in Minneapolis, W. E. Atkinson, general manager of Metro has received the following wire:

"I have just screened Nazimova's 'The Brat,' which in my opinion is her best production. I am going to put my best effort on same and I cannot fall down, as the picture speaks for itself. It is a superb picture, played by a superb star."

Metro declares that the demand for bookings of this special are greater and more insistent even than was the demand for "The Red Lantern."

Cast of "Dangerous Waters"

In "Dangerous Waters" the Robertson-Cole feature distributed by Exhibitors Mutual, in which Jesse D. Hampton presents William Desmond, a young Canadian girl makes her debut as a motion picture actress. She has the role of Nanette, Cora Burton's maid. De La Motte plays the latter part, which is that of a society girl who believes that she will find happiness in freedom. She appears at the Olympian feast as Venus, who loved Adonis and married Vulcan. William Desmond assumes the part of Vulcan at the revel and Arthur Carew that of Adonis. Both are society men, but Desmond represents the real man, Jimmie Moulton, one who loves the great west and a vigorous life, while Victor DeLara Carew is typically the cad. Ida Lewis, Walter Perry and William De Vaull appear in supporting roles.

What a Pretty Rustic Fence!

A study in architecture given us by Viola Dana in her forthcoming Metro, "Please Get Married."

Famous Players Arranges an Advertising Tie-up With United Cigar Stores for "The Miracle Man"

UNITED CIGAR STORES to the number of 1,502, covering the entire United States from the Atlantic to the Pacific and from the Gulf to the Dominion, have been enlisted in a mutual tie-up arrangement by the Famous Players-Lasky Corporation's home office publicity department to help exploit George Loane Tucker's special production, "The Miracle Man," a Paramount-Artcraft September release. This tie-up, which because of its scope and influence takes rank with the greatest co-operative publicity arrangement effected for motion pictures, consists in the posting in United Cigar Store windows of fifteen thousand posters. These posters, 14 by 26½ inches in size and done in four colors, come in six styles each of 2,500. Each style will receive a two days' display in every United Cigar Store window in the country with an interval between displays to permit of but two posters a week. The set will run out in three weeks, but it will be repeated as before for another three weeks, making a total of six weeks' showing.

The posters will be released simultaneously all over the country on September 8, with the following exceptions where pre-release will be made to conform with the pre-release of the picture: In New York City, August 25; in Atlantic City, Washington, D. C., Boston, Portland, Me., and Asbury Park, August 27.

Among the finest examples of the lithographer's art, these posters are made up in an attractive way. The upper part of the poster is devoted to a photograph showing Thomas Meighan, who plays the role of Tom Burke, leader of the crooks, in "The Miracle Man," smoking a Murad cigarette.

United Cigar Store officials at their headquarters in New York estimate, and their estimate is based on actual statistics, that one million patrons enter their stores each day and that from three to four million people look in their windows every day. Based on these figures, they estimate that "The Miracle Man" posters should increase their window patronage practically double or from six to eight million people a day. This means a circulation of approximately one hundred and ninety million or almost twice the population of the United States. These figures are arrived at by multiplying the daily patronage of eight million by twenty-four which is the total number of days for which these posters will be shown.

Terwilliger with Vitagraph.

George Terwilliger has been engaged by Vitagraph to direct Alice Joyce in her next picture, "Pride," on which work began on August 25. Mr. Terwilliger, who is an author as well as director, spent his early career as a newspaper man and scenario editor. He has written several screen plays. This will be his first picture for Miss Joyce.

A. S. Schomer, Playwright and Director, Completes "The Scarlet Flame" for Schomer-Ross Concer

ABRAHAM S. SCHOMER, playwright and director, has completed plans for the Schomer-Ross Producing Corporation, and is now making preparations for his first picture under the new banner. His most recent work was the production of "Ruling Passions" which was released by Select Pictures as a special picture.

The policy of the new organization will be to produce from four to six special pictures a year, each with a well known star, whose money-making possibilities have been proven. Mr. Schomer will write and direct; and he has already completed the writing and adaptation of "The Scarlet Flame," which will be the initial offering under the new organization. The leading role is to be portrayed by a prominent theatrical and picture star, whose name will shortly be divulged. Space has been leased at the Biograph Studios, and it is expected Mr. Schomer will start work during the course of the week.

Mr. Schomer will be remembered for his plays, all of which were produced on Broadway, most notable of which were "The Yellow Passport" which caused quite a sensation in theatrical circles. "Today" afforded Emily Stevens a starring vehicle at the Lyric Theatre, and was later portrayed by Florence Reed on the screen. "The Inner Man" was presented by the Shuberts, with Wilton Lackaye in the leading role.

Mr. Schomer's absence from the industry during the past months was owing to his being associated with the various war drives, to which he gave almost his entire attention.

E. S. Manheimer will handle the entire output of the Schomer-Ross productions. It has been decided to unite the producing and distributing offices at 130 West Forty-sixth street, New York, where Mr. Manheimer is at present.

Maurie Meyers, who recently exploited Jane and Katherine Lee for the Rogers Film Corporation, is opening exploitation offices at 220 West Forty-second street. He will handle the advertising and publicity for the Schomer-Ross Corporation.

Production Commences on Holubar-Phillips Feature

PRODUCTION started this week in the little town of Pleasanton, a town thirty miles from San Francisco, on "Ambition," a new Holubar-Phillips feature. The director, who scored a success with "The Heart of Humanity" and "The Right to Happiness," has surrounded Dorothy Phillips with a cast including Robert Andersen, Rudolf Valentino, William Ellingford, Mrs. Margaret Mann, Emily Chichester, Mary Wise, Elinor Field, Dan Crimmins, Rosa Gore, Frank Elliott, Katherine Griffith and Emma Gerdes.

Miss Phillips will be seen as a small town girl who is fired with ambition to become a great opera singer.

The story was written by Allen Holubar, and the screen script prepared by Olga Linek Scholl, who has been associated with Holubar in the preparation of his previous productions.

The small town scenes will be taken in Pleasanton, the metropolitan sequence in San Francisco, and the scenes supposed to take place in the Metropolitan Opera House will be made at Universal City, where a set that is an exact replica of the famous theatre now in course of construction.

Making Menagerie Work a Pleasure.

Peggy Hyland and her lion cub in a merry moment from "The Merry-Go-Round," her latest Fox picture.

Marshal Foch's Double Is Captain Morisson, Who Plays in "Mystery of the Yellow Room"

IF there is any aspiring publicity man who has found the Manhattan newspapers as skeptical of his movie yarns as a blue-grass gelding is of a flying scrap of paper, he is welcome to this tip on the greatest publicity stunt of the age.

Picture in your fertile minds, publicity men, the excitement that would attend the unexpected appearance of Marshal Foch, to welcome our returning commander-in-chief, General Pershing. Picture the avid reporters with pencils flying over reams of copy paper, yourself in the background wearing a discreet, knowing smile. Picture your C-in-C saying, "Well done, good and faithful servant." Wouldn't it be the grand and glorious feeling!

Every great man has his double. Captain Joseph Morisson, of 542 West 124th street, New York, who served twenty-four years in the French army, resembles Marshal Foch so closely that the naked eye wonders if it hasn't a mote or two in it.

Captain Morisson came to this country three years ago, following his brother, Maurice Morisson, Shakespearian actor, who died here two years ago. The Fox Film Corporation soon noticed his likeness to Marshal Foch and cast him for the part in a film play. The ex-soldier also appeared in Goldwyn Liberty Loan trailers with Mabel Normand, Pauline Frederick, Madge Kennedy and Tom Moore, and in five plays with Alice Joyce and Dorothy Dalton. His last play was Gaston Lerans' detective story, "The Mystery of the Yellow Room," and he was complimented by Director Emile Chautard for his portrayal of the leading role.

Of course, the publicity man would find it difficult to persuade Captain Morisson to undertake such a hoax, with General Pershing and self-centered New York newspapers as the victims, and undoubtedly, unless he had a Wilsonian command of argumentation, his little plea would miss fire. But just think of the possibilities of the plot!

Who's Who at the Capitol Theatre Here Made Known

NEWS has commenced to flow from Ben H. Atwell, publicity manager for the Capitol Theatre, in Broadway at Fifty-first street. It is now definitely known that moving pictures will constitute the backbone of the entertainment to be offered there and it has been previously announced that Douglas Fairbanks, in "His Majesty the American," will be the opening attraction.

Thus far, the date has not been announced, but we are given by Mr. Atwell this much knowledge of the interests that have projected and so nearly completed the big theatre that it is now practically ready for dedication.

The Mordell Realty Corporation owns the office building and theatre; the name of the corporation being arrived at by combining sections of the name of Messmore Kendall, its president who prompted the deal. Mr. Kendall is a lawyer whose financial interests are said to be largely identified with copper. Other directors are William Braden, copper capitalist; George Armsby, a California packer; Robert W. Chambers, novelist; General Coleman Du Pont, owner of famous hotels and business buildings; Frank H. Hitchcock, former member in the Roosevelt and Taft cabinets, and George H. Doran, book publisher.

Edward J. Bowes, vice-president and managing director, is the only member of the directorate who has hitherto been identified with theatricals.

Miller Production Booking Strong.

"A Dangerous Affair," Charles Miller Productions, Inc., five real feature, releasing through Hallmark Picture Corporation, is registering satisfactory bookings throughout the country, according to reports received at the home office of Hallmark from its exchanges. Herbert Rawlinson and Florence Billings are co-stared with a supporting cast including Stuart Holmes, Maud Hill and Regina Quinn. The second Miller production is scheduled for release soon.

Captain Joseph Morisson.

H. B. Warner Again Seen in Oriental Scenes in "For a Woman's Honor" by Robertson-Cole

H. B. WARNER'S next picture, "For a Woman's Honor," presented by Jesse D. Hampton and released by Robertson-Cole as a Superior Picture distributed by Exhibitors Mutual, had to have a section of a city of India and a Hindu village to provide the necessary locale.

The story is laid almost entirely in India. In it H. B. Warner plays the part of an English army surgeon, who leaves his mother country after a disappointment in love and goes back to his command in India.

There false tales are circulated about him and he shuts himself off from his own people and lives and works largely among the natives. The subtle trickery of a Hindu is depicted in this drama. It is elaborately staged and gives Mr. Warner a great opportunity to enact his famous characterizations before the camera.

Several educated Hindus were employed as assistants to the technical director in order to insure accuracy in every detail. A number of coolies were engaged for the mob scenes.

Marguerite De La Motte, who has appeared in numerous Robertson-Cole features, again is seen in support of Mr. Warner. Carmen Phillips, Hector V. Sarno, Jack Gilbert, Olive Acorn, Roy Coulson and Carl Stockdale are also in the supporting cast.

The photoplay was written by George Elwood Jenks. Park Frame directed.

Famous Ellen Terry Roles Introduce Triangle Feature

BY an ingenious but at the same time a very natural opening to "Her Greatest Performance," the drama in which Ellen Terry makes her bow to screen audiences for the Triangle Film Corporation, the great actress immediately recalls to her audience several of her most famous roles on the speaking stage.

Ellen Terry is cast for the part of a woman her own age who is also a retired stage favorite. She is first seen reading a book of memoirs of her long and successful career, and as she turns the pages, close-up views of the illustrations show the different characters in which she is so well remembered. After each illustration she closes the book and sees again in a dream the Ellen Terry of the memoirs, playing the part about which she has been reading.

While this introduction to the drama is a clever manner of recalling to the audience the roles in which they have seen and read about Ellen Terry, it is so natural and so vital a part of the story itself that it results in the awakening of a live interest in the star and an absorbing interest in the plot.

"The Virtuous Model" Has Element Pleasing to Women

WOMANLY virtues are placed on a pedestal, in the Albert Capellani production, "The Virtuous Model," starring beautiful Dolores Cassinelli, which headlines the Pathe releases for the week of September 14.

It is an adaptation of Pierre Wolff's famous play, "The Gutter," which has an international reputation. The Cappellani version has been skilfully dressed in American garb, but at the same time its Parisian atmosphere is preserved in its authority.

Miss Cassinelli is surrounded by a cast which includes Helen Lowell, May Hopkins, Vincent Serrano, Franklyn Farnum, Marie Chambers and Paul Doucet. The picture was directed by Albert Capellani.

The production relates the story of a poor French girl, who, out of work, and without home, is virtually taken from the gutter by a noted French sculptor. She becomes his inspiration and their marriage ensues.

Increase Rhode Island Musicians' Pay.

Wages of motion picture operators and musicians in theatres in Woonsocket, R. I., have been voluntarily increased by the proprietors of the theatres.

Marie Shotwell.
As the clairvoyant in "The Thirteenth Chair," Pathe special feature.

Thrills in "The Grim Game," Featuring Houdini Please New Yorkers at Broadway Theatre

HOUDINI has again conquered Broadway—this time in his five-reel Paramount-Artcraft picture, "The Grim Game," which is packing audiences daily from 11 a. m. to 11 p. m. during an engagement at B. S. Moss's Broadway Theatre which opened August 25.

The Houdini feature was written specially for the world-famous self-liberator by Arthur B. Reeve and John W. Gray as a mystery thriller, and judging from the enthusiasm with which it is being received and the comments which have appeared in the daily newspapers it has made good as few pictures of its kind ever have.

Houdini's world-wide reputation as a so-called escape artist has long been secure, but in "The Grim Game," his work in this line is said to be even more convincing than it ever was on the stage, for the picture is packed with stunts, many of which he never attempted before. Not only does he free himself from handcuffs and shackles, but in eluding his pursuers, he wriggles from a straight-jacket while suspended, head down. from the cornice of a tall building; extricates himself from a bear trap in which he is tied hand and foot, climbs on the outside of a building to its top out to the end of a flag pole, and down again; throws himself under a rapidly moving five-ton automobile truck and catching hold of the running gear underneath, rides away; and finally, in the biggest thrill of all, swings at the end of a rope from an aeroplane, and when the machine collides with another, high up in the air, crashes to earth and escapes unhurt, these are but a few of the feats which he performs.

Houdini is appearing in person at each performance and, in a speech, offers a reward of $1,000, in behalf of the Famous Players-Lasky Corporation, to any person who can prove that the airplane collision was not genuine.

Washington Empire Is Reopened Everything Extensively Renovated

THE Empire Theatre on H street, near Tenth street, Northeast, Washington, D. C., was opened August 30, after having been extensively altered. The house was closed on July 1, and since that time workmen have been busy trying to put it in readiness for the Labor Day business. An entire new front has been put in. The wall is finished in cream color in contrast with the mahogany finish of the doors.

The theatre is owned and operated by Charles Linkins and is under the management of Theodore Sparrow. It is one of the Moore circuit houses and uses the productions that come from the Moore houses downtown. It has a five piece orchestra and is rated as a very high class neighborhood house. An admission charge of 17 cents for both adults and children at night performances and of 11 cents for matinees is asked. The house can seat about 500.

Windows in Lobby.

Set in the front walls above the lobby are a number of latticed windows, the woodwork of which is finished in imitation of weathered copper. There is a small latticed window on either side of a large window in the center, while beyond these are two that are used for ventilating purposes, the air being drawn through the holes in the lattice, the windows having been left unglazed. In front of the windows are boxes for plants and flowers. These are also used to conceal nine flood lights which throw their beams downward. Seven otlier lights facing upward complete the illumination of the front. The base of the wall is finished in imitation of Indiana limestone.

Interior Redecorated.

In addition to being reseated, the interior has been redecorated throughout. A heavy chocolate brown curtain has been hung over the screen, and on either side boxes have been built. These are so arranged that they can be occupied by speakers, as during the Liberty Loan and other drives, or by singers and other entertainers. On either side of each box panels have been constructed and in them water color scenes have been painted. In front of the boxes and panels are flower boxes in which are concealed lights.

An entirely new lighting system has been installed, with new fixtures in the center. The lights can be so controlled as to produce various colors and tints.

Innovations are the built-in poster frames, illuminated, on each side of the front entrance. Added to these are eight smaller spaces for the display of paper. At the left of the entrance is a large space formerly utilized as a "baby carriage garage." The demand for seats has been so great as to necessitate tearing out the back wall of this space and utilizing it to handle the overflow when the space reserved at the right of the entrance becomes filled. By making this change, a larger part of the auditorium can be used for seats. Two new Simplex machines have been installed together with a new spotlight.

"Trail of Octopus" Serial in All Hallmark Branches

HALLMARK'S serial production, "The Trail of the Octopus," produced under the personal supervision of and starring Ben Wilson, had its premiere the first week in September, when the first episode was released throughout the country by Hallmark exchanges, excepting the Southern territory which is covered for Hallmark product by S. A. Lynch, Enterprises, Inc.

The serial is in fifteen episodes of two reels each. The story is founded on the adventures and escapades of an internationally known criminologist who devotes much of his career and criminal search to the solving of a mystery that has defied the cunning of the world's greatest detectives.

Frank G. Hall, president of Hallmark Picture Corporation, in announcing the initial release of this episode drama, states that following close upon the showing of the first episodes, Hallmark will release the first episode of a second serial, now under production and scheduled for completion in the late fall.

"Her Purchase Price" Will Open the New Moon, Omaha

BESSIE BARRISCALE'S latest picture, "Her Purchase Price," a Robertson-Cole feature distributed by Exhibitors Mutual, has been selected as the opening feature for the New Moon Theatre, Omaha, Neb.

As Sheka, a girl raised for the slave market of Cairo, Miss Barriscale has a part that she has not heretofore played. The locale of the story is Cairo, Egypt, and England—atmospheres given to romance and intense drama.

The New Moon is one of the biggest and finest playhouses in Omaha. It is now nearly completed and will be formally opened in September. It is one of a chain of theatres controlled by the World Realty Company of Omaha. R. S. Ballantyne manages them. His reputation as an exhibitor and exchange man is known throughout that section of the country. He was formerly manager of the Omaha Exhibitors' Mutual Exchange.

Announce Supporting Cast for Kay Laurel Feature

J. M. SHEAR, executive head of the newly formed J. M. Shear Company, producing a series of special features, starring Kay Laurel, former Ziegfeld Follies beauty and recently seen in Rex Beach's "The Brand," announces that Jack O'Brien, director general of the new Laurel company started the first production last week at the Reliance Studio, Yonkers. The story deals with the Texas-Oklahoma oil fields.

The three principal members of Miss Laurel's supporting cast are Robert Elliott, leading man; E. Fernandez, who will portray the role of an Indian chief, and Olive West, who has the part of the Indian squaw. Mr. Shear announces that he expects to have the first picture ready for a review showing in October.

BRAY READY WITH COLORED CARTOONS

Goldwyn-Bray Pictographs Begin Distribution With Distinct Novelty Promised in Animated Drawings

A SCREEN production declared to be unlike anything previously offered will reach exhibitors week beginning September 7, when the first of the Goldwyn-Bray Pictographs will be circulated. Among other numbers it will present the results of years of experimentation on the part of Mr. Bray and his associates, which have resulted in the New Bray Animated Drawing, now developed to a state that gives to the figures on the screen life-likeness of movement.

Heretofore, only a few hundred feet of film made under these improved processes, when they were still in an exceptional stage, have been shown. The title selected for the initial Goldwyn-Bray release, a unique comedy, is "Out of the Inkwell." From a scientific, as well as an entertainment standpoint, Bray's New Animated Drawings mark an advance step in this branch of the photoplay art.

Dissecting a Snowflake.

Another matter of importance to exhibitors is the news that Bray Pictures Corporation has secured a series of Chester Outdoor films. Each issue of Pictographs will contain "Chester Tidbits," striking the high spots in some interesting Chester subject. The first, entitled "The Samoan Follies," presents a dancing revel of Samoan savage women.

In "The Mysteries of Snow," the third subject, Bray Pictures, through processes to which it controls the exclusive basic patents, gives a remarkable study in the analysis of a snowflake, its formation and its composition. The microscopic animated drawings used in the making of this film lend themselves to a detailed presentation of scientific marvels that cannot be illustrated through any other medium.

Lists Second Issue September 14.

The second Goldwyn-Bray Pictograph, week of September 14, may prove even more startling to the trade than the initial release, in that it contains Animated Colored Cartoon, an invention of the Bray Studios, in which the colors are declared to be perfectly true, even to the reds, that have caused so much trouble for experimenters in colored photoplays. The processes used in making these colored films are completely covered by patent rights held by the Bray Corporation.

"Hello, Mars," the opening number in this Pictograph, is a combination of science and imaginative romance, which so impressed the editors of Popular Science Monthly that they devoted two pages and the cover in the September issue to a description of the film and the manner in which it presents the possibilities of communicating with the inhabitants of Mars.

Realart's Specials To Be Brought to Public's Eye

REALART PICTURES again proved its announced intention to assist the exhibitor taking its product when a department for the exploitation-to-the-public of Realart specials came into being this week under the charge of Bert Adler, well known New York publicity man, who was lured from his own business for the new work. The first picture for special handling by Adler is Allan Dwan's "Soldiers of Fortune."

"We have fashioned the new department along new lines," said President Kane of Realart. "It will not exist in the sole interest of our branch offices or first-run customers. It will aim to get the money for our specials as long as they book. Mr. Adler has been engaged by us in the interest of all exhibitors.

"Some of the best local exhibitors have been glad to pay Mr. Adler, while he was conducting his publicity business, large sums for tiny ideas. Our customers now get such service absolutely gratis. Where Mr. Adler cannot be on the ground to give it, a representative imbued with his ideas will help the customer. Realart features must make money for the booker, or Realart will know the reason."

The creator of the new department ran a general agency in the Candler Building, New York, for two years and a half, of which the advertising branch, handled by Adler exclusively, enjoyed particular prestige.

Not a Sign of Surrender.

Gladys Brockwell in an emphatic moment from her Fox feature, "Broken Commandments."

Briggs' Song Is Ready

Prints of the special picture to be run in connection with the singing of the song, "When a Feller Needs a Friend," based on the Paramount-Briggs Comedies, are being distributed to all the branch offices of the Famous Players-Lasky Corporation, it was announced the week of August 31, and will be available for showings by exhibitors who book the Paramount-Briggs Comedies.

The picture, which is a pictorial delineation of the scenes suggested by the words of the song, is free for exhibitors, and may be obtained by applying to the Famous Players-Lasky branch offices. With the picture, which is designed for exhibition the week preceding the showing of any Paramount-Briggs Comedy, may be obtained free of charge the services of one of the staff of professional singers employed by Joseph W. Stern & Co., publishers of the song "When a Feller Needs a Friend."

Tie-Up with Publishing Concern on "Black Secret"

EXHIBITORS booking Pearl White's latest and greatest Pathe serial, "The Black Secret," which will be released on November 9, will find that Pathe Exchange, Inc., has gone to unusual lengths to help them exploit it on a scale equal to its importance.

The film was produced by George B. Seitz. Its scenario was prepared by Bertram Millhauser, author of many of Miss White's previous successes, and is based on the novel, "In Secret," by Robert W. Chambers. The cast supporting Miss White includes Walter McGrail and Wallace McCutcheon.

One of the exploitation helps arranged by Pathe is the series of special window displays in every big city in which local book dealers and exhibitors will be brought into co-operation with the publishers of Mr. Chambers' novel, published by George H. Doran. Just prior to the release on November 9, the Doran company will furnish store window displays for thousands of book dealers throughout the United States. Photographs of ideal window displays of the book and window cards of the serial will be mailed to every book dealer in all principal cities, with request from the Doran company that the book dealer will feature a special window display at the time that the film is showing, first-run, in his vicinity.

Kinograms Show Cologne Review

Kinograms release for this week opens with a review at Cologne of the doughboys who will accompany General Pershing when he arrives in America. These troops are shown starting the first leg of their journey for home. His Royal Highness the Prince of Wales is then shown as he arrives at Charlottetown, Prince Edward Island, and inspects the college located there, and afterward visits the races.

Conti Di Cavour, an Italian warship, appears at anchor in Boston harbor. This ship will make a series of visits to all the large American ports for the purpose of promoting the friendship between the two countries. Succeeding pictures show General Rodgers, British Provost Marshal at Cologne, inspecting the German Police Force of that city.

Yvonne Delva Finds Paris Lively

Yvonne Delva, star of "The Thirteenth Chair," which Pathe is releasing as a "special," returned last week from Paris, where she went following the completion of the screen version of Bayard Veiller's stage success. Miss Delva brought back with her a dozen gowns, which set back her exchequer to the extent of 20,000 francs.

The young French star also returned with some wonderful stories of life in Paris, which, following the armistice, assumed much of its former gayety. It is not a strange sight on the boulevards to see fair Parisiennes, stockingless and with dresses which come just to the knees, their lower extremities made-up the same as their faces.

Universal Finishes "Loot" As a Six-Reel Production

"LOOT," the well known Saturday Evening Post story from the pen of Arthur Somers Roche, has been completed as a six-reel feature at Universal City by Director William C. Dowlan.

Two new Universal stars are featured in the production. Ora Carew, a former Keystone beauty and more recently leading woman for Wallace Reid, is seen as Morn Light, the musical comedy actress, who double-crosses the gang of crooks. Darrell Foss, leading man for Nazimova in "The Red Lantern" and "The Brat," and former Lasky and Ince feature player, has the leading masculine role.

As the "White Wind," the dynamic leader of a gang of jewelry crooks, Joseph Girard, the Universal character man, is seen at his best.

In the supporting cast are Gertrude Astor, Wadsworth Harris, Alfred Allen, Arthur Mackley, Helen Gibson, Frank MacQuarrie and Frank Thompson..

Director Dowlan has provided "Loot" with a great many beautiful interior settings, but it is in the exteriors that the picture is particularly fine. A mob of 10,000 extras was used in the big jewelry store robbery, taken on one of Los Angeles' principal downtown streets. A thrilling fight on the deck of a big yacht was filmed at Catalina Island.

Seitz, Scenarist, Plays in "Bound and Gagged"

"BOUND AND GAGGED," ten episode serial now being produced by George B. Seitz Productions, Inc., of which Mr. Seitz is both director and co-star, will be released on October 26, according to announcement by Pathe Exchange, Inc.

This serial marks Mr. Seitz' first appearance as a screen actor. The role he essays is filled with keen comedy and physical "stunts," both of which he "puts over" like a seasoned veteran.

Supporting Mr. Seitz are Marguerite Courtot, his co-star; Nellie Burt, the second lead; and Harry Senels, the heavy. "Bound and Gagged" is by Frank Leon Smith.

Selznick Buys "Just a Wife."

Myron Selznick announces that he has purchased the motion picture rights to the Belasco play "Just a Wife," by Eugene Walter. Mr. Walter collaborated with Edmund Goulding in writing Eugene O'Brien's latest Selznick picture.

WHAT THE EDUCATIONAL SCREEN SHOWS

Variety of Subjects Includes Zoology, Art, Industry, Travel, Ethnology and Economics

THE following group of educational pictures are worthy of any program, and cover adequately the subjects with which they deal.

Pathe Review No. 16.

The sixteenth issue of the Pathe Review opens with attractive views taken in the Yosemite National Park, which are followed by studies of fur-bearing animals by Ditmars, and instructive views showing how pottery is made. Another interesting feature is a study of the "midwife" toad. The hatching of tadpoles is amusing as well as instructive, and the Ultra-Rapid camera revelations of a game of baseball, recording stunts performed by prominent members of the Giants club, suggests that slow motion photography would make a good umpire where close decisions are required.

"Weaving."

The Bray Pictograph No. 6129 presents photographs of weaving as delicate as a spider's web which was made over three thousand years ago. Some remnants of cotton voile, taken from the graves of the ancient Peruvians, is still preserved, and shows the fineness of weaving impossible of modern achievement. The New York Museum of Natural History has aided in proving certain interesting facts brought out in the picture in connection with the ancient art of weaving as compared with modern methods. Many different types of looms are also illustrated, including those use by the early Indians of this continent, and by the Vikings of several centuries ago. The latter includes a loom taken from a wrecked vessel.

Something Nice in Overcoats.
Being Billie Burke, soldier of good fortune, in her Paramount-Artcraft, "The Misleading Widow."

"Sea Lions of the South Pacific."

Pictures of sea lions on the slippery rocks of the Peruvian coast are shown in the Bray Pictograph No. 6130. These scenes are very attractive and show the consternation of a school of these animals when a party of hunters seeks to capture them. Droves of sea lions and their extensive harems are disclosed in the picture with an abundance of action, aided by cleverly worded subtitles.

"House Building."

One of the late numbers of the Goldwyn-Ford Educational Weekly covers the making of the ready-made house. The details shown start with the cutting of the lumber. Then the different parts, such as doors and window frames, the planing and grooving of boards, and finally the erecting of the house followed by a picture of the finished product. In the opening scenes of the picture, the spectator is taken to the office of the building company where architects are busy drawing plans of houses. Here you choose the house you desire to buy, which is shipped to you and erected on the site chosen for it.

"Going South."

Another Ford Educational takes the spectator to New Orleans, visiting the various historical points, and other features of interest around the city. The old hotels, the opera house, and the older French section have considerable of interest to offer. The picture has been well made and gives an excellent idea of the southern city.

"Salvaging Torpedoed Millions."

By means of animated drawings, the Bray Pictograph No. 6130 explains the methods used by the British in reclaiming the valuable cargoes of vessels sunk during the great war. The raising of vessels from the ocean's bottom is accomplished by stopping up the holes which caused the ship to sink, and then raising it little by little until it can be towed to the shore.

Famous Players Use Ice Cream Ad.

In order to publicize "The Third Kiss," a song inspired by the Paramount-Artcraft picture of the same name, one of the early Famous Players-Lasky releases on the new season, the Joseph W. Stern Company, publishers of the music, has issued a fifteen-inch snipe advertising both the song and the picture in connection with a "Third Kiss Sundae." The snipe is intended for druggists and soda fountain operators to paste over mirrors or in windows as an advertisement for a new sort of sundae.

Announce Cast for Latest American Release, "Six Feet Four," Starring William Russell

JACKSON GREGORY, author of the virile novel of American life, "Six Feet Four," which the American Film Company, Inc., has just put into pictured form, has reason to feel satisfied with the way in which his brain-children have been transferred to celluloid.

William Russell, magnificent specimen of American manhood, carries the stellar role of "Buck" Thornton, otherwise Six Feet Four. He is supported by Vola Vale, who has the piquant role of Winifred Waverly, a clear-eyed western girl; Charles K. French is seen as her uncle, Henry Pollard; Harvey Clark plays Two-Hand Billy Comstock, a U. S. Deputy Marshal; Clarence Burton enacts the role of the sheriff, Cole Dalton; Al Garcia is the muscular Ben Broderick, who "doubles" Six Feet Four with evil intent; Jack Brammall and Jack Collins play the two Bedloe brothers, Ed and Kid.

Minor roles are intrusted to Calvert Carter as Poke Drury, hotel keeper; Perry Duke as the oldest inhabitant; John Gough as Jimmie Clayton, escaped convict; and Anne Schaffer, as Pollard's housekeeper.

The adaptation of "Six Feet Four" to the screen was made by Stephen Fox, and Henry King directed.

Cissy Fitzgerald Signs Contract with World Film

WORLD PICTURES announces the signing of contracts that will give this company the distributing rights to a series of two reel comedies that will be produced by the Cissy Fitzgerald Film Corporation. Miss Fitzgerald will be the star of these productions. This international artist has had considerable experience in screen work, having acted with the Vitagraph Company for several years, both in short subjects as well as in five and six reel features.

Some years ago Charles Frohman was attracted by the work of a young English miss who was in one of George Edwards' companies playing at the Shaftsbury Theatre, London. He engaged her for America. The play that brought her fame here and which also elevated her to the position of the leading musical comedy comedienne in England was "The Foundling." Her famous wink and kick was the byword of the time, and so enormous was her vogue in America that her first season tour in this city netted a profit of over $125,000, which at that time was an unheard of sum to make out of a play in one season.

Then she went back to England and appeared for a solid year in London, and thereafter toured the provinces. Following which she appeared in South Africa, Australia, New Zealand and India. It may be said in all truth that Cissy Fitzgerald has appeared in more countries than any actress the world has known. She will begin work immediately and will specialize in polite comedies.

"Sunset" Is Only a Working Title.

J. Stuart Blackton announces that "Sunset" is simply the working title of the third production of his new organization which is now under way. This film, which is an original story from the pen of Stanley Olmsted, who also wrote the continuity, features Sylvia Breamer, to whom it is said to give a particularly good emotional role, and Robert Gordon.

The final title of the production will not be selected until the film has been completed and is ready for exploitation and distribution through the Pathe Exchanges.

The Rise and Fall of Mining Stock Means Nothing in the Life of Bill Farnum.
Entombed in the mine, as shown above, William would have given all his shares for a solitary peep at day in "Wolves of the Night," his Fox feature.

Sticking to It.
Mary Pickford as the hothouse product that should have been wild in her First National, "The Hoodlum."

"World Aflame" Approved by Minnesota Governor

FRANK KEENAN'S "The World Aflame" has run another bull's eye on a gubernatorial indorsement. Governor J. A. A. Burnquist, of Minnesota is the latest to add his name to the long list of governors who believe the film to be the lesson of the day.

The indorsement was evoked recently when the Keenan picture had a private view in Minneapolis, probably the last time it will be shown to an invited audience before its release to exhibitors. The screening was held in the Garrick Theatre on August 27 with admission by card only. The invitations, which were limited to the city council, members of various civic organizations, representatives of the central labor body and a few of the leading business men of Minneapolis and St. Paul, set forth that the holder of the card was invited "by Mr. Charles Pathe and Mr. Frank Keenan" to the performance which was given "under the auspices of His Excellency, Governor J. A. A. Burnquist."

An avalanche of letters praising the picture was the result. Capitalists and men who shape the endeavors of organized labor combined in commendation of Mr. Keenan's great photoplay. There was no dissent of opinion. The governor himself lead off with the frank dramatic criticism that the picture was "great." And, according to the newspapers of the Twin Cities, there was no divergence of ideas from all the others in the audience, save only in the variety of adjectives and the degrees thereof which the spectators used.

If in the Moving Picture World you do not find what you need in your business, write us and say so. We'll try to supply it.

Ginghamed Gumption.
Mabel Normand putting her imagination to work in her Goldwyn, "Jinx."

Marentette Is Appointed Realart's Atlanta Manager

WITH a record of seventeen years' experience in the motion picture business, Joseph L. Marentette comes to Realart Pictures Corporation as manager of the Atlanta branch. He has just been appointed by Ben F. Simpson, field manager of the company.

Mr. Marentette became identified with motion pictures as an exhibitor in the pioneer days of 1902, when he showed "The Eruption of Mount Pelee" in Illinois and Indiana, using a black tent as his theatre. He later was in the employ of the William H. Swanson Film Company in Chicago and Omaha, remaining with the Swanson company two years and then joining the International Projection and Producing Corporation, the first independent distributors.

When the International was dissolved, Mr. Marentette went with the Consolidated Amusement Company to operate an exchange and manage a chain of photoplay theatres in Baltimore. This latter company was merged in 1912 with the Consolidated Film and Supply Company and Mr. Marentette was made manager of the Atlanta branch.

Following a long term with Consolidated Film, Mr. Marentette joined the sales organization of the S. A. Lynch Enterprises, being manager of the Atlanta exchanges of Triangle and World. Two years later he was engaged by Goldwyn to open the Atlanta exchange of that company. He resigned from Goldwyn to accept the Realart appointment.

Atlanta offices have been established by Realart at Suite 302 Hirsch Building 146 Marietta street.

Reviews in Moving Picture World are written from the screen—not press books.

Child Labor in Picture Production Exempt from Federal Taxation

CHILDREN under fourteen years of age may be employed in the manufacture of motion picture films without subjecting the producing company to the tax of ten per cent. on the year's net profits provided in section 1,200 of the revenue act of 1918 for manufacturers employing child labor.

The act provides that "every person operating . . . any mill, cannery, workshop, factory or manufacturing establishment situated in the United States in which children under the age of fourteen years have been employed or permitted to work . . . during any portion of the taxable year, shall pay for each taxable year, in addition to all other taxes imposed by law, an excise tax equivalent to 10 per cent. of the entire net profits received or accrued for such year from the sale or disposition of the product of such . . . establishment."

In the decision exempting motion picture producers from this tax, the Commissioner of Internal Revenue declares "a tax is imposed on every person operating the establishments specified in section 1200 if the children are employed contrary to the standards laid down, the tax being imposed on the entire net profits of the taxable year.

"Although employment in connection with the making of moving pictures may be harmful to children in many ways, it is not believed that the law-making body intended that 'factory, workshop, or manufacturing establishment was meant to embrace the making of moving pictures, either in a studio or out of doors. Employment of children in the moving picture business, therefore, does not come within the taxation intent of the act."

"Gum Drops and Overalls" Finished

The third of the series of featurettes produced by Judge Brown, which are being distributed by World Pictures, bears the title of "Gum Drops and Overalls." The success of the two previous releases, "Shift the Gear, Freck" and "Demand of Dugan" has encouraged Judge Brown to enlarge his studio facilities so that it is quite probable that the number of his productions will be increased.

In "Gum Drops and Overalls" he has taken an experience of his while presiding over the Juvenile Court in Salt Lake City and given it a motion picture setting in which the Eternal Boy is made the star.

International Has Special Two-Reel Film on Pershing

PERHAPS the most timely especially prepared two-reel picture produced is the one just completed by the International Film Service Company, which releases a news reel. The subject of the two-reeler is "Pershing, the Weapon of Destiny." The International Service sent a cameraman to Pershing's own home in Laclede, Mo., where the life of the general as a boy was reenacted, his life at school and West Point are shown.

From this point the production pictures Pershing as the leader of the American Expeditionary Forces in France and Germany. All of the latter scenes are authentic and were taken especially for this feature issue. The first gun to be fired at the battle of the Marne is pictured, the Marines at Belleau Woods and the raising of the American flag over the Hun strongholds on the Rhine are pictured. General Pershing is shown leading his triumphant troops into the cities of Paris and London on review, and the close of the picture shows the general making an address over the graves of his fallen comrades as the spirits of those who have gone before march silently across the street.

The production is to be released through Universal exchanges.

Teasing
Sessue Hayakawa, Robertson-Cole star, entertains Annette Kellerman at tea with a teapot that whispers and chirps just like the waves beating on the shore. Annette's so lonely for the sea.

Pathe May Resume the Fictionizing of Serials

A GRADUAL return to the serial exploitation methods of a few years ago is evidenced by the recent demand from exhibitors for novelized forms of Pathe serials to be run in local newspapers in connection with the first run of the serials in the various theatres throughout the country.

Thirty or forty newspapers ran the fictionized version of Ruth Roland's latest Pathe serial, "The Tiger's Trail," and the exhibitors through whose influence this was brought about have reported vastly increased attendances which they trace directly to this method of bringing the story before readers.

Within the last three days, the serial publicity department of Pathe Exchange, Inc., has received a request from the Manchester Mirror, of Manchester, N. H., for the fictionization of the Western Photoplays-Pathe serial, "The Great Gamble," co-starring Anne Luther and Charles Hutchison. The Mirror has given much front page space to the announcement that it will run each week, simultaneously with the showing of each episode in the first run theatre, a novelized form of the current episode. The serial publicity department of Pathe announces that fictionized versions of all Pathe serials are always available to such exhibitors or newspapers as care to write for them.

Ascher Brothers Book Two Griffith Features

ALBERT L. GREY, general manager for D. W. Griffith, is the possessor of the following letter from Ascher Brothers, prominent amusement firm in Chicago:

"We hereby accept your offer to play D. W. Griffith's 'The Mother and the Law' and 'Hearts of the World' for four hundred days, two hundred days each.

"We wish to say to you that this is the biggest contract we have ever given to anyone for any picture, and bigger than any contract we ever have known to be given on any two pictures.

"We feel, however, that both these pictures are great productions.

"NATHAN ASCHERA."

Another Griffith feature, "The Fall of Babylon," is being shown as a regular road attraction on the Klaw & Erlanger circuit. Immediately following its present tour it will be offered to exhibitors.

Myron Selznick Announces Two Studio Promotions

MYRON SELZNICK announces two promotions in his studio staff. Frank Hampton, who has been business manager at the studio, has been made studio manager, and James Dent, who has been Myron Selznick's assistant is moved up into Hampton's post of business manager. Both men are prominent figures in the film world.

Virtus R. Scott, a newcomer to the Selznick forces, has been appointed assistant to Myron Selznick, filling the position formerly held by Dent. Mr. Scott, though a young man, has held many important positions with various film companies. He was recently studio manager for Famous Players. Mr. Scott is making his quarters in the Selznick Fort Lee studio.

Sh! Mystery Soaked with Secrecy!
This is Madge Kennedy in "Strictly Confidential." Not a word, but it's a Goldwyn picture.

Metro Buys "Old Lady 31"; Screen Classics to Produce

RICHARD A. ROWLAND, president of Metro, announces the purchase of the successful stage play, "Old Lady 31," which will be produced by Screen Classics, Inc., with an all star cast and distributed by Metro as one of its "fewer and better" pictures.

"Old Lady 31" enjoyed a record breaking run at the Thirty-ninth Street Theatre, where it was produced by Lee Kugel. It is by Rachel Crothers, America's foremost woman dramatist and the author, among other plays, of "39 East" and "A Little Journey," two recent big Broadway stage successes. This quaint comedy of plain folk is the latest addition to Metro's array of popular stage plays and novels.

"Old Lady 31" will be the third play by Miss Crothers to reach the screen under the banner of Metro.

Miss Crothers' work, while its appeal is particularly strong with women, is universal in its sympathetic understanding of everyday people. "Old Lady 31" is a whimsical story of an aged sea captain and his wife, who, through many long and stormy years in their weather-beaten cottage on the shore, have remained sweethearts.

"The Miracle Man" to Rivoli.

Hugo Riesenfeld has made arrangements to transfer for two weeks "The Miracle man" to the Rivoli, beginning next Sunday, September 7 from the George M. Cohan Theatre.

Clift Made Head of Fox Coast Scenario Writers

DENISON CLIFT, who for the past year and a half has been employed at the William Fox West Coast studios as a special feature writer, has just been made editorial head of all feature productions to be made in California by the Fox organization.

Mr. Clift's advancement to the head of the Fox scenario division is the result of a two years' record of success as a screen dramatist.

Clift's first work was done under the DeMille Brothers at the Famous Players-Lasky studio. Later he wrote the William S. Hart play, "Wolves of the Rail," and "The Midnight Patrol."

When Sessue Hayakawa entered the field as an independent producer, he engaged Mr. Clift to write his first feature, "His Birthright."

Mr. Clift entered the Fox scenario department when Madlaine Traverse was signed as a star, to handle the strong emotional dramas suited for her powers of interpretation. He has written the scripts for every film play in which Miss Traverse has starred, and her most recent productions, "Rose of the West," "The Snares of Paris," "The Secret Husband," and "The Heritage of Eden," now in course of production, are all from original stories from his pen.

Clift is a graduate of Stanford University and a person of considerable literary attainments outside of his ability as a screen dramatist.

Priscilla Dean Stars in "The Virgin of Stamboul"

"THE VIRGIN OF STAMBOUL," from the story, "Undraped," by H. H. Van Loan, will be the next starring vehicle for Priscilla Dean, Universal star, who has just signed a new contract. Sparkling with the brilliant pageantry and majesty of the East, the film is expected to be the most talked-of photodramatic offering in which Miss Dean has yet appeared.

Miss Dean will appear as a girl dancing for alms on the cobbled streets of Constantinople.

The screen-script has been prepared by William Parker. Tod Browning will direct. Hundreds of players will be employed, and a part of the world's film capital is being rebuilt as an exact replica of a portion of Constantinople. Although actual production will not be under way until September 15, an army of scenic decorators, structural engineers and architects has been busy at Universal City for a month in preparation for the appearance of the star and the first work of filming.

Rolfe Finishing Exteriors.

With the exception of one group of a half dozen scenes, B. A. Rolfe has completed the work of picturizing the exteriors for "The Amazing Lovers," his first production for presentation through A. H. Fischer Features, Inc., and also the first of the Robert W. Chambers series of stories, recently acquired, to be converted into screen entertainment. "The Amazing Lovers" is an adaptation by Charles A. Logue of "The Shining Band." The scenes were "shot" on the DeLamar estate on Lond Island and in the Adirondack Mountains.

Theodore Kosloff, Russian Dancer, with Famous Players

THEODORE KOSLOFF, premier Russian interpretative dancer, has signed a contract with the Famous Players-Lasky Corporation and will become a member of Cecil B. DeMille's all-star company, according to announcement made by the officials of that organization.

This marks Kosloff's second venture in the screen world. His only other work before the camera was as a member of Cecil B. DeMille's company in "The Woman God Forgot." He is to appear in two forthcoming DeMille productions, probably including "Why Change Your Wife?" the next DeMille special.

The Russian dancer has been an enthusiastic disciple of the screen since his initial appearance, but he has consistently refused to work for any director other than Mr. DeMille. His present work necessitated the cancellation of his Australian tour and an important New York engagement.

Kosloff's long training as a pantomimic interpretor has not only made him one of the world's foremost dancers but it has also fitted him for the highest type of screen work. The artistic and emotional quality of his past work ranks him among the most promising of the newer screen actors. Although Mr. DeMille's plans are incomplete, it is understood that Kosloff is to play one of the two big male roles in a super-production which DeMille is planning to film later in the season.

G. R. Allison Directs Fox Southern District

GEORGE R. ALLISON, the man who brought the first five-reel photoplay to southern exhibitors six years ago, has been appointed southern district manager of Fox Film Corporation with main offices in Atlanta. Known throughout the South as the "dean of filmdom," Mr. Allison long since has established with the southern exhibitor a reputation for integrity, and he holds the confidence of his clients wherever the given word is necessary.

The selection of Atlanta as the headquarters of the southern district was made at the earnest solicitation of Mr. Allison. While he will be in charge of the offices in New Orleans, Washington and other southern cities, he will make Atlanta his home office and will personally conduct the management of that branch.

"George R.," as he is popularly known among the exhibitors, has appointed as his assistant, in handling the business of the Atlanta branch, B. S. Bryan. When Mr. Allison starts his first swing around what he says will be the fastest growing district in the United States, he will leave Mr. Bryan in charge of the Atlanta office.

Makes Scenes in Cooperstown.

Elaine Hammerstein, her leading man, Walter McGrail, and Director Alan Crosland of the Selznick forces have returned from Copperstown, N. Y., where they went to get the picture version of Booth Tarkington and Julian Street's stage play, "The Country Cousin," in which Miss Hammerstein will make her debut as a Selznick star.

Egyptian Deity

Bessie Barriscale, Egyptian girl, in her Robertson-Cole, "Her Purchase Price," distributed by Exhibitors Mutual.

"Misleading Widow" Has Tie-Up with Coffee Company

IN accordance with its policy of co-operating with national advertisers and distributors to mutually exploit Paramount-Artcraft pictures and their products, the Famous Players-Lasky Corporation has effected a tie-up on "The Misleading Widow," starring Billie Burke, with the G. Washington Sales Company, of New York, distributors of "G. Washington Refined Coffee," a nationally known product.

Every dealer in the United States who retails the G. Washington coffee—and there are approximately forty-five thousand—has been lined up for this tie-up and advised of the advantages that will accrue to him if he will lend his show window to a display of still photographs and announcement cards on the film.

These forty-five thousand dealers are under the control of fifty-seven district representatives of the G. Washington Sales Company. Immediately an exhibitor has booked the film he should communicate with the nearest G. Washington district chief, a list of whom is supplied by Famous Players. This district chief will furnish the exhibitor with the names of all the dealers in his territory handling this coffee, and will help him to get window displays in all the stores, which include grocers, refreshment parlors, drug stores, etc. In return for the dealers' co-operation the exhibitor will run a slide which will be furnished him on application by his Famous Players exchange.

Pay-in-Advance System Works in Washington

SOMETHING like thirty film men from the local exchanges and from Baltimore gathered together last week at Harvey's, Washington, D. C., for a discussion of conditions affecting the business in this territory. The principal topic was the demand recently made by the exchange managers that all exhibitors have their checks in the exchanges for shows prior to shipping date.

It was reported by all the managers that this pay-in-advance ruling was not being met with very much opposition on the part of the exhibitors, and that with perhaps a half dozen exceptions, it was being complied with. Some opposition manifested itself during the recent convention of the Virginia exhibitors, but this does not seem to have resulted in any friction.

Complaint came to the managers against the practice of booking films to churches and other institutions, coming in direct competition with the exhibitors in their immediate vicinity. Such a case was reported from Baltimore, where the exhibitors are forced to compete with a large church exhibition. It was agreed that the exchanges should not book films to such places in advance of the regular theatres. In many instances, the charge made for such films has been very low, the desire of the theatre men being to co-operate as much as possible, but the competition has been growing and the exhibitors are beginning to feel a loss of business.

Brentwood Planning Some Enlargements to Output

INCREASED production for Robertson-Cole is resulting in the enlarging of the studio facilities of the companies producing for that organization.

Both Haworth and Brentwood have already announced plans for additions to their plants. Brentwood recently purchased the ground lease and complete studio plant in Hollywood, Cal., which it has for some months past rented from the Mena Film Company. The consideration is understood to have been $45,000 for buildings and equipment alone. The price paid for the ground lease, which covers a long period of time, has not been made public.

The property comprises three and a half acres fronting on Fountain avenue and running from Berendo to Catalina streets. It is more than a half a block in depth. The plant and one open air stage was built by the Mena Film Company for the production of such parts of biblical stories as could be taken in this country. War prevented the trip to Palestine, so production was stopped in this country and the plant leased to Brentwood.

Since taking over the plant almost a year ago, Brentwood has made in it three successful features for Robertson-Cole.

Jack Lait Will Write for Selznick.

Jack Lait, Chicago newspaper man, short story writer and dramatist, has signed his name to a contract which will give to the Selznick Pictures Corporation for one year the exclusive right to all his stories and plays and original contributions to the screen.

BOOKS METRO OUTPUT FOR 1919-20

Harry M. Crandall of Washington Signs for All of the Thirty-six New Screen Classics Subjects

THE entire output of the Metro service for 1919-20 has been booked by Harry M. Crandall, proprietor of the seven large and beautiful theatres in Washington, D. C.

This business deal, negotiated direct with Mr. Crandall by George W. Fuller, manager of the Metro Exchange in the national capitol, means that for the coming season the Crandall theatres will show all of the thirty-six new Screen Classics, Inc., "fewer and better" productions, made from the works of celebrated authors and successful stage plays, as well as the Nazimova productions as they appear.

Mr. Crandall is one of the biggest exhibitors in Washington. His seven theatres are among the best in their respective neighborhoods.

The contract with Mr. Crandall and Metro is but a part of the general drive for bookings that has followed Metro's recently announced policy of "fewer and better" pictures.

In addition to the Crandall contract, Mr. Fuller signed the Wells Amusement Company, an organization owning practically all the theatres in Norfolk and Richmond, besides a number of theatres in the Atlanta territory. The Wells Amusement people are among the foremost exhibitors in the South, and will show the Metro, Screen Classics, Inc., and Nazimova productions, in all their chain of theatres.

Paramount Girl's Identity Disclosed; Is Composite

NOW that the National Paramount-Artcraft Week has arrived, the Famous Players-Lasky Corporation has disclosed the identity of "The Paramount-Artcraft Girl." This girl, whose picture has been used in advertising the big week in newspapers all over the country for the past few weeks, with the caption, "Who Is She?" really has an identity, and Henry Hutt, the famous artist who drew her likeness, carefully executed the portrait not simply as a picture of a pretty girl, but with detailed regard for her every feature.

Now the solution of the puzzle: Take, as the doctor would say, in preparing a prescription, take the aristocratic nose of Elsie Ferguson, the dancing eyes of Ethel Clayton, the symmetrical teeth of Gloria Swanson, the peachbloom cheeks of Wanda Hawley, the waving hair of Irene Castle, the beautiful neck and shoulders of Marguerite Clark, the expressive eyebrows of Vivian Martin and the winsome mouth of Bille Burke —and you have "The Paramount-Artcraft Girl."

She has played a big part in adding to the list many of the 4,000 exhibitors who are co-operating in Paramount-Artcraft Week to the extent of showing Paramount-Artcraft pictures for the entire six or seven days starting August 31, or September 1.

The Composite Girl.

See whose eyes, nose, cheeks, neck she has—for Paramount-Artcraft.

Harold Lloyd.

Despite recent injury will produce twelve comedies a year for Pathe. He is a number ahead on the weekly program.

Josephus Daniels Astounded by Progress in Moving Picture Field

JOSEPHUS DANIELS, Secretary of the Navy, visited a motion picture studio for the first time in his life while he was in Los Angeles, incident to the ceremonies welcoming the Pacific Fleet to western waters. Not only did he have his first peek "behind the scenes," but he made his debut as an "extra" and created such a favorable impression that a bright future was predicted for him if he ever cared to enter upon a career as an artist of the silver screen.

Accompanied by Congressman H. Z. Osborne, Mayor M. P. Snyder, of Los Angeles; Rear-Admirals McKean and Jayne, Commander P. W. Foote, and other naval officers of high rank, Secretary Daniels spent an interesting hour at the Los Angeles studio of the Famous Players-Lasky Corporation.

Make Tour of Plant.

The distinguished visitors were made welcome by Frank A. Garbutt, a vice-president of Famous Players-Lasky Corporation; Cecil B. DeMille, Director General; and Milton E. Hoffman, general manager of the West Coast studios. They were piloted through the laboratories, the stock room, the mechanical shops, the property room, the costuming department, the "location" lot and the big stages. They investigated every process in the making of a motion picture and saw the wheels turning in the creation of "Everywoman," directed by George H. Melford, and "It Pays to Advertise," directed by Donald Crisp and starring Bryant Washburn.

Expresses Amazement.

Time and again Secretary Daniels expressed his amazement over what he saw. "I never realized," he said, "what a stupendous industry the motion picture business has come to be, nor when I looked at pictures on the screen did I ever realize the untold labor, the close attention to detail required to make them properly.

"Though I always have been especially interested in motion pictures and have taken keen enjoyment in seeing pictures of the better kind, I shall be even more interested now, for I realize all that has gone into the making.

Pictures Next to Newspapers.

"Next to newspapers the motion pictures are the greatest educational medium in the world today. They should be fostered; they should be helped, not hampered. I believe that anything the Navy may do to aid motion pictures will be worth while, for it will be aiding a great educational enterprise.

"The invention of motion pictures, I believe was the greatest invention since the printing press. And in one way it was greater, for it reaches even those unable to read."

Secretary's Party Become "Extras."

Secretary Daniels and his party made their debuts as "extras" in "It Pays to Advertise." Donald Crisp was directing a scene in which an audience of three hundred extras was watching a musical comedy on the stage. The audience was highly enthusiastic and active, because it was paid to be so. The Secretary and his party became part of the audience, and one of the cameras was trained on him. "He'll do," was Director Crisp's verdict.

While at the Famous Players-Lasky studio, Secretary Daniels was one party to a "Tar-heel" convention. Cecil B. DeMille was the other. They found they had come from the same town, Washington, North Carolina—or "Little Washington," as they called it—and immediately began reminiscing.

Joseph Henaberry
Will direct Mildred Harris Chaplin in her first Mayer picture.

Joseph Henabery Will Direct Mildred Chaplin

LOUIS B. MAYER has signed a contract with Joseph Henabery to direct all the future Mildred Harris Chaplin productions.

Henabery directed the first Big Four production of Douglas Fairbanks, "His Majesty the American." It was while working on this picture that Mayer began negotiations with him.

Henabery will be remembered for his portrayal of Abraham Lincoln in "The Birth of a Nation." In the making of this great picture he acted as assistant to D. W. Griffith. Later he also assisted Griffith in producing "Intolerance," and so invaluable did Griffith find him that he made him chief of his research department.

Mr. Mayer has added to his Chaplin staff Dal Clawson and Pete Harrod as photographer and electrician respectively, who acted in the same capacity for Mrs. Chaplin in her past productions, under the direction of Lois Weber.

Another Publicity Tie-Up

Exhibitors playing the Paramount-Mack Sennett comedy, "Treating 'Em Rough," will have the assistance in exploiting the picture of twenty-eight news companies and through them of approximately thirty thousand book stores throughout the country, through a co-operative tie-up arranged by the Famous Players-Lasky publicity department with the publishing firm of Cupples and Leon, 449 Fourth avenue, New York.

By this arrangement these twenty-eight agencies will co-operate with the exhibitor in obtaining window displays in book stores of advance material on the film. Exhibitors will communicate with the agency nearest to them, which will give them the names and addresses of book-dealers who will tie-up on the idea.

The booksellers will make a window display of George MacManus' book of cartoons, "Bringing Up Father," which appears prominently in the film, and permit the exhibitor to show therein stills of the picture announcement cards, etc. In return for the dealers' co-operation the exhibitor will run a slide advertising the book. These slides are obtainable without cost at all the Famous Players-Lasky exchanges.

VANITY — YOUR NAME IS ADVERTISING

A Lobby, Transformed Into a Beauty Shop, Called to St. Paul Women, and They Came

A. E. ABELSON, assistant manager of the St. Paul New Garrick, has demonstrated a new and extremely effective method of getting the women of St. Paul to turn out to that theatre in large numbers. While Theodore Hays, manager of the St. Paul New Garrick, was on his vacation, Mr. Abelson arranged and carried out a beauty shop show during a four days' showing of Constance Talmadge in "The Veiled Adventure."

His chief appeal was to the vanity of woman. That it worked was made evident in view of the daily growing audiences. The biggest Wednesday night's business in the house's history was reported.

Mr. Abelson obtained the co-operation of the Schuneman & Evans department store, the Marinello and Bliss Preparations people, in transforming his theatre lobby into the semblance of a beauty shop.

Lobby Was Beauty Shop.

Show cases with toilet articles of all kinds were installed at each side of the lobby, which was decorated with palms. A manicure set was located in one corner of the lobby. An overseer and two demonstrators were kept busy giving away thousands of samples of perfume, skin salves, face powder.

The preceding week Mr. Abelson pulled an exploitation stunt in connection with the showing of "True Heart Susie" that made old time showmen sit up and blink their eyes.

Once more he won the co-operation of St. Paul merchants, bankers and other business interests to the extent that he caused a two-page spread to appear in the St. Paul Dispatch, every word of which was a strong business getter for the Lillian Gish attraction and the business interests represented in the advertising.

Prizes in the form of passes to the New Garrick ranging from a season ticket for the first prize winner to two pairs of tickets, each for those who won from twenty-sixth to fiftieth place in the contest were offered. The object of the contest, as stated in the two-page spread, was to ascertain as nearly as possible how many times the title, "True Heart Susie" could be spelled out of the letters appearing in the advertisements. Consequently every word of these advertisements was eagerly read by those entering the contest, and the idea was one which made a great hit with the advertisers. Of course, the greatest benefit from this advertising was reaped by the New Garrick, although the greatest share of the advertising cost was paid by the merchants and others.

Had Big Response.

Answers in the contest were sent to a "True Heart Susie" Contest Editor of the St. Paul Dispatch, who selected the winners. The contest editor was swamped and, according to his own published announcement, "apparently most of the movie fans of St. Paul decided that a pass to the New Garrick is acceptable."

"Most of the letters were addressed in feminine handwriting," said the contest editor, "but many of them bore childish scrawls and some even showed, from the bold masculine handwriting, that men were not averse to trying for the pass."

Mr. Abelson is soon to take over the management of one of Rube & Finkelstein's Minneapolis houses.

Modern House for Holyoke.

Holyoke, Mass., is to have a modern theatre which can be used for motion pictures, vaudeville or legitimate drama The new theatre building will stand beside the Nonotuck Hotel and will seat 2,400 persons, 1,400 on the floor and 900 in the balcony and boxes. The theatre will be erected within a few weeks by the Victory Theatre Company, of which Nathan Goldstein, of Springfield, Mass., is president. It is planned to spend about $350,000 for the building, which will contain stores on the ground floor and offices above.

Mme. Petrova in Truex Comedy Scene.

Madame Olga Petrova appears in a scene of "The Night of the Dub", an Ernest Truex Comedy film made by Amedee J. Van Beuren. While the Truex players were shooting scenes at the Great Neck, Long Island, railroad station, Madame Petrova walked past the camera to board a train as naturally as if she were playing in one of her own feature plays.

You will be missing many a laugh if you skip past, and without reading. Rubbernecking in Filmland.

Regina Quinn
Attractive little leading woman opposite George Walsh in his Fox, "From Now On."

Work on Elsie Ferguson Photoplays Establishes Ouida Bergere as One of Foremost Scenario Writers

THROUGH her creative work in connection with Elsie Ferguson's recent Artcraft pictures, "The Avalanche" and "A Society Exile," and the same star's Paramount-Artcraft picture, "The Witness for the Defense," which is about to be released, Ouida Bergere (Mrs. George Fitzmaurice) has established herself as one of the foremost scenario writers. The rare combination of the talents of Miss Ferguson, the star; Mr. Fitzmaurice, the director; and Miss Bergere, the scenarist, seems to have crystallized the genius of each and raised their work to a plane to which few artists have risen.

Ouida Bergere was born in Madrid, Spain. Her father was of French and Spanish descent and her mother was English. When she was eight years old she came to this country. At that time she was unable to speak English, but being ambitious and industrious, she quickly mastered the language and soon thereafter began her experience on the stage. She was for eight years upon the stage, and during that time played as leading woman for Robert Edison and Wilton Lackaye. After "The Brute," she deserted the stage for motion pictures, Frank Powell being her first director.

Six years ago she was working in pictures with Pathe and turned over to them a story she had written. It was accepted and the Pathe people were quick to realize her value and put her in the scenario department. George Fitzmaurice was at this time working in the same department and here was started the romance that culminated in their marriage. It was then that they began working together. They did free lance work for Famous Players, Vitagraph and Biograph.

Miss Bergere not long ago completed "Counterfeit" for Miss Ferguson, and this picture is now in its final stages of production under Mr. Fitzmaurice's direction.

Animated Cartoon Is Synchronized to Music

"JAZZLAND," an animated cartoon, in which the characters in a jazz band and the dancers synchronize their movements with the time of the theatre's orchestra, is one of the novel subjects to be seen in a forthcoming number of Paramount-Magazine, the weekly one-reel subject produced by the educational department of the Famous Players-Lasky Corporation.

This picture was worked out by W. O. Hurst, production manager of the educational department, and John Terry, one of the department's staff artists. The drawing shows a colored jazz band, crashing out music of the jazziest kind; while colored dancers do their best to keep time to the feet-provoking melodies. The music becomes wilder and wilder, and as a climax to their dance, one couple does a neck swing, in which the lady clinging to her partner's neck is swung around in a horizontal position. She slips, looses her hold and like a shell from Big Bertha is shot across the room into the mechanism of the trap drummer. That breaks up the party.

Hodkinson Purchases Serial.

Through his New York general representative, Joseph Brandt, William Parsons has purchased George Weston's Ladies Home Journal serial success, "Mary Minds Her Business," and this will be the third Billie Rhodes production for release through the Hodkinson organization.

Definition of "Movie Star": All of Viola Dana Completely Surrounded by Gobs.

These sailor boys found that the Navy has its compensations when they were entertained at the Metro studios during Fleet Week on the Coast.

Kay Laurel

To be featured in a series of J. M. Shear productions, first of which Jack O'Brien is now directing.

Realart's Permanent Policy a Pledge of Prompt Service

REALART PICTURES CORPORATION this week announces its policy for the season of 1919-1920. The announcement is somewhat different from that to which exhibitors have been accustomed because it is declared to apply "forever," rather than to be limited to a short period.

Emphasis is laid on Realart ideals—a theme peculiar to all the advertising which Arthur S. Kane has done since he became president of the new concern. His first pledge, as a Realart statement notes, was to the exhibitor. Service both prompt and intelligent was promised.

Since then, this idea has been amplified upon the theory, apparently, that there are two angles of a producer's program that are of vital interest to the exhibitor—the picture and the distribution plan. It is along these lines that Realart maintains it offers a helping hand.

"Realart's message to the exhibitor may therefore be summed up in a statement of the Realart idea, as applied to production and distribution—to work for the mutual interest of producer and exhibitor by blending essential factors into a harmonious whole that will tend towards perfection," says a company official.

Books Two Pathe Serials for Same Day.

A new record in serial bookings has been set by the Buffalo branch of Pathe Exchange, Inc., at the Try-It Theatre in Buffalo.

Try-It seems to be an appropriate name for the house. The manager, Mr. Parmleee, formerly used a Pathe serial and a Pathe feature on the same day and found the combination had decidedly strong drawing power. Then he tried an experiment. He booked two Pathe serials, "The Lightning Raider," starring Pearl White, and "The Tiger's Trail," starring Ruth Roland, and exhibited them on the same day. The experiment was even more successful.

Edith Storey
To star with Robertson-Cole. As she looked to the boys overseas.

Edith Storey, Finished with War Work, Returns to Screen

EDITH STOREY, the new Robertson-Cole star who returned to the screen in Haworth productions, distributed by Exhibitors Mutual, was engaged in war work. For months she drove an ambulance carrying wounded soldiers from the transports and hospital ships to the various hospitals.

Miss Storey enlisted in the National League for Women's Service and volunteered to drive an ambulance. Practical experience with motor cars especially fitted her for that work and after a brief period of training she was assigned to duty at the Port of Embarkation.

Now that her war work is completed, Miss Storey will leave shortly for the Pacific Coast where she will start her first Haworth production for Robertson-Cole to be distributed by Exhibitors Mutual.

Walsh in "From Now On"

Next in order of the "big author" pictures that William Fox has announced in his season's program, comes "From Now On," starring George Walsh. It is scheduled for release September 28. Frank L. Packard, author of the film, is creator of the tale that is the source of the famous drama "The Miracle Man."

It is a spectacular drama of human emotions that tells the story of an American youth, warped by environment, who plays a long hand against the police and the gangs, whose philosophy was, "Whatever you do, don't get caught," and whose conscience is finally stirred to reform by the regenerating love and faith of a girl.

G. R. Holmes with Thomas A. Edison.

George R. Holmes, formerly assistant editor of the Electrical Experimenter, and lately, since his discharge from the Naval service, assistant director of publicity for the New York Police Air Service and a lieutenant in that organization, has signed as an assistant with the advertising department of the Thomas A. Edison Industries of Orange, N. J.

Allens Add Another House to Their Chain by Commencement of Second in Windsor, Ontario

WITH the announcement the week of August 31 by Messrs. Jule and Jay J. Allen of the completion of a new motion picture theatre in Windsor, Ontario, just across the border from Detroit, the number of the Allen Theatre Enterprises houses which will be in operation early in 1920 passed the fifty mark.

This theatre, which will be combined with a seven story office building, will represent an investment of nearly a million dollars. Lease on property on Oulette street, in the center of the city, has been acquired through arrangement with G. M. McGregor, vice-president of the Ford Motor Company, of Canada, and work on the building will be started immediately with the expectation that the new house will be in operation by New Year's.

This house, like all of those being erected in cities where there is not already a theatre bearing that name, will be called the Allen. The house will seat 1,800 and, according to the plans being completed by C. Howard Crane, the architect, it will follow the general style of most of the new houses being constructed by the Allens. These are all so arranged that there are no seats under the balcony, which insures that every person, no matter where seated, will have a full view of the entire house.

Is Second in Windsor.

This will be the second theatre in Windsor to be operated by the Allens, since they have been conducting the Windsor for some time and will continue to operate it after the opening of the new house. The Windsor itself has just undergone important improvements including entire redecoration of the interior and the installation of a complete ventilating system. With the inauguration of the bigger and better pictures' policy, which became operative on September 1, the Allens announced a general increase in admission charges at the Windsor.

Use Open Booking.

This new policy includes the booking of pictures without any agreements with producers requiring the acceptance of a definite number of pictures each season; the Allens insist that they shall not be forced to show inferior product or pay for that which they have to put on the shelf. They are purchasing the Canadian rights to many productions outright, and are announcing that their theatres will show the greatest pictures obtainable.

The new theatre in Windsor will be opened about the same time that new houses under construction in Montreal, Vancouver, Winnipeg, London and other principal Canadian cities are ready, and these will be followed shortly by the theatres in Detroit and Cleveland which will represent the first step in the Allens invasion of the United States.

Vic Smith with Vitagraph Studio.

Arthur V. ("Vic") Smith, brother of Albert E. Smith, president of Vitagraph, has been appointed assistant to the president with headquarters at the Broklyn studio. He entered on his new duties on August 25.

Mr. Smith formerly was studio manager of the Brooklyn plant. When the United States entered the war he entered the officers' school at Plattsburgh, although he was beyond the draft age, and won his commission as first lieutenant. He insisted on overseas service and was assigned to the motor transport service. He spent twenty-two months in France, being one of the few officers from Plattsburgh who were over the draft age, to see active service.

He received a rousing welcome at the Vitagraph studio.

"Oh, Thanks Awfully, But I Don't Take Poison on Wednesdays,"
Says Corinne Griffith politely, as becomes a movie star, in the above moment from her Vitagraph, "The Bramble Bush."

Kissers—Take Care.
There's a mathematical limit, as Vivian Martin shows in her Paramount, "The Third Kiss."

Change Title of Norma Talmadge Film.

The title of Norma Talmadge's next Select, "By Right of Conquest," by Arthur Hornblow, editor of the Theatre Magazine and author of many novelizations from Charles Klein's plays, has been changed to "The Call of Nature." "The Call of Nature" will be the next Norma Talmadge picture to follow "The Way of a Woman" and will probably be released during the month of October. The picture was directed by Edward Jose.

Motion Paintings in Oil Lend Novelty to New Viola Dana Production, "Please Get Married"

MOTION paintings have been introduced into the Screen Classics, Inc., picturization of the farce, "Please Get Married," starring Viola Dana. This invention was accomplished by Dr. Anthony Tauszky, well known portrait painter on the Screen Classics, Inc., art staff at its studios in Hollywood.

Ever since he joined the Screen Classics, Inc., staff, Mr. Tauszky has been experimenting with this device. The idea first came to him long before he had thought of active work in artistic effects on the screen, but not until he had had the electrical and mechanical equipment, such as is found in the Screen Classics, Inc., plant, did Mr. Tauszky have opportunities to follow out his theory in practice.

Follows Animated Cartoon Idea.

Rather than have Maxwell Karger, director general of Screen Classics, Inc., and John Ince, director of the Viola Dane production in which the motion paintings will first make their appearance, disappointed, Mr. Tauszky has obtained permission to keep the finished film in which they are used entirely secret until what he terms "transposition and surprinting" are fully accomplished.

It is understood, however, from hints that the painter has let drop from time to time during the period of experiment, that the motion paintings is identical in principle with the animated cartoon.

Mr. Tauszky also has made a series of paintings in oil for the art titles of "Please Get Married."

Two More Writers for Goldwyn

Two well known writers, Charles Kenyon and Harry F. Thew, have been added to the editorial staff of the Goldwyn Studios. Mr. Thew, after graduating from the University of Minnesota, had a varied experience as a newspaper man. He began his career on a local paper in Minneapolis, and then served on the staffs of the big dailies in Chicago and New York. Assignments from the New York Herald carried him to Cuba and to many parts of Europe.

Charles Kenyon is a graduate of Stanford University. Since his student days he has become a well known playwright. His "Kindling" proved a successful starring vehicle for Margaret Illington. He wrote many of the plays released by the Famous Players-Lasky and Fox Film companies.

Wide Exploitation Campaign Planned by Pathe to Aid Exhibitors Booking New Pearl White Serial

EXHIBITORS booking Pearl White's latest Pathe serial, "The Black Secret," which will be released on November 9, will find that Pathe Exchange, Inc., has gone to considerable length to help them exploit it on a scale equal to its importance.

In addition to its star, Pearl White, the serial was produced by the well-known serial director, George B. Seitz. Its scenario was prepared by Bertram Millhauser, author of many of Miss White's previous succcsses, and is based on the novel, "In Secret," by Robert W. Chambers. The cast supporting Miss White includes Walter McGrail and Major Wallace McCutcheon.

One of the big exploitation helps arranged by Pathe is the series of special window displays in every big city in which local book dealers and exhibitors will be brought into co-operation with the publishers of Mr. Chambers' novel, the George H. Doran Co., Inc. of New York. Just prior to the release on November 9, the Doran company will furnish store window displays for thousands of book dealers throughout the United States.

Photographs of ideal window displays of the book and window cards of the serial will be mailed to every book dealer in all principal cities, with request from the Doran company that the book dealer will feature a special window display at the time that "The Black Secret" is showing, first-run, in his vicinity, tying up such window display with the local showing of the serial at nearby theatre or theatres.

To Issue Eight-page Booklet.

Another exploitation scheme that will be put into operation is the issuing by Pathe of an art booklet, eight pages and cover, carrying engravings of the star and players, scenes from the serial and appropiate reading matter. This will be printed on a fine grade of paper stock and will be in three colors. Approximately 1,200 first run exhibitors will receive these booklets, and the remainder will be sent to Pathe's thirty-one branch offices for use by managers, salesmen, etc. In connection with this, a double-size broadside, of the proportions of a one-sheet will be issued on the serial.

The usual nationwide Pathe billposting campaign will carry word of the serial to every prominent city and community in the country.

Worchester Increases Prices.

Beginning Labor Day admission prices of moving picture theatres in Worcester, Mass., advanced five cents. Increased cost of production of films and their subsequent increased cost to the exhibitor was given as the reason for the advance by Worcester theatre managers. The new scale of prices range from 15 to 35 cents.

Woman—Driving Power of the World.
As shown here with H. B. Warner in "For a Woman's Honor," Robertson Cole feature distributed by Exhibitors Mutual.

Doubles for Celebrities in Rolfe Cast.

Actors who are doubles for celebrities run in quantities at the Fischer studios in New Rochelle, N. Y., where B. A. Rolfe is putting on "The Amazing Lovers," Charles A. Logue's adaptation of Robert W. Chambers' "The Shining Band," for presentation through A. H. Fischer Features, Inc. Robert Baton Gibbs, who plays Major Brent, is a "dead ringer" for Robert W. Chambers, while E. J. Ratcliffe, enacting the role of Peyster Sprowl, is in appearance a counterpart of the late Colonel Theodore Roosevelt.

Rinehart Novel for Goldwyn

A telegram from Samuel Goldwyn at the Culver City studios of the Goldwyn company announces that "Dangerous Days" will be the first production for Eminent Authors from the novels of Mary Roberts Rinehart. The author herself and two sons are in California and conferred on this decision.

"Dangerous Days" is a vivid picture of American society during the most deeply aroused period of our history, and the men and women are caught up in the great tide of an unsuspected current of life. It is a brilliant, penetrating study of married life, beginning with Mrs. Haverford's question: "What do men want, anyway?"

Vitagraph Donates Feature for Charity.

Vitagraph donates the film, "The Yankee Princess," featuring Bessie Love, for its releases at the Shakespeare Theatres, Chicago, at a special performance for the Chicago Babies' Free Milk Fund.

"Treasure Island," Stevenson's Tale of Strange Seas and Men, Is Good Material for Tourneur

WITH all the motley crew of characters evolved by the imaginative mind of that beloved and lamented author, Robert Louis Stevenson, "Treasure Island" will shortly be produced by Maurice Tourneur, whose work has brought him into the foreground of picture producers.

According to Mr. Tourneur, this production of "Treasure Island," which will be a Paramount-Artcraft Special, will be characterized by a combination of realism and beauty. Mr. Tourneur hopes to make it as artistic in one sense as "The Bluebird," yet with all the bigness and romantic thrill of days which were characterized by their freedom from all that in modern times we regard as conventional.

The romance of "Treasure Island," however, is not that of the softer emotions. It is a romance of the sea, of strange and grotesque figures of old times, freebooters who made terrible the waters of the Spanish Main, thrills of desperate encounters, the terror that stalks through the night when civilization is far away and the wind whistling through gaunt branches of trees sends waves dashing madly. It is the spirit of an era gone forever which Mr. Tourneur plans to make the motif of his version of what is Stevenson's most popular work.

Jack Holt will play Long John Silver, Wallace Beery the part of Israel Hands, while the others will include Lon Chaney as Tom Merry, Bull Montana as Morgan, L. Filsen as Bones and so on.

Work will start soon on this production.

Film Showing Attractive Aspects of Omaha Is Largest Using Municipality as Background

THE folk of Omaha came to the conclusion that their town was too good for it to continue with its light under bushel, and decided to advertise. They resolved to inform the rest of the United States that Omaha resembled its sister metropolises in the East down to the minutest detail.

The resolution having been placed before a number of the city's leading business men and passed unanimously, the next step considered was the means by which this first great campaign of municipal exploitation would be undertaken. Someone suggested motion pictures.

That is the reason that Harry Levey, general manager of the industrial and educational department of Universal, sent a complete staff of cameramen and directors to the Nebraska city, with instructions to produce the greatest motion picture ever screened in which a city and its bids to fame and glory were to be the backbone. The company has returned to New York with nearly 5,000 feet of exposed film, in which the civic beauties of Omaha have been woven into a love story.

Release Second Post Picture

One of the striking features of the next Paramount-Post Nature Picture, "A Voice of Gladness," released by Famous Players-Lasky Corporation, September 14, is the subtitles. These are excerpts from the best known poems of William Cullen Bryant, New England's greatest nature poet.

In the subtitles such widely known poems as "Thanatopsis," "The Summer Wind" and "Inscription for the Entrance to a Wood" are represented in a manner that makes the entire one-reel subject a peculiarly well-blended bit of beauty and poetry.

Increase Admission Prices.

Beginning September 1, the Please U and Globe Theatres at St. Johnsbury, Mass., raised the price of matinees for children between the ages of 5 and 12 years to 10 cents, with war tax added.

Fox Corporation Announces Twelve Releases for September—"Evangeline" Scheduled for the 21st

THE month of September will see the release for the new year of a representative assortment of William Fox screen productions, including a wide range of stories having an appeal for all classes of theatres and all classes of audiences.

These pictures are forerunners in the greatly expanded program announced by Fox for the season of 1919-20—which includes among the stars William Farnum, Pearl White, Tom Mix, Theda Bara, Gladys Brockwell, George Walsh, William Russell, Madlaine Traverse, Albert Ray, Elinor Fair and Peggy Hyland. Besides the stellar vehicles of these favorites, the program for the forthcoming season comprises a generous sprinkling of the Fox Sunshine Comedies and the Mutt and Jeff Animated Cartoons by "Bud" Fisher.

"Splendid Sin" Heads List.

In the order of September releases, Madlaine Traverse heads the list of productions in an Excel picture entitled "The Splendid Sin."

The story is the work of E. Forst, who has contributed many successful entertainments to the picture field. Denison Clift is credited with the adaptation of the play, and Walter Williams turned the crank of the camera, with Howard M. Mitchell as the director. The supporting cast includes Charles Clary, Jeanne Calhoun, Wheeler Oakman, Elinor Hancock, George Hackathorn and Edwin Booth Tilton. This production is scheduled for release on September 7.

On the same date the first of the September "Mutt and Jeff" series will be released—the initial number of these two black-and-white comics in their round the world tour with their famous creator, Capt. "Bud" Fisher. It is entitled "Mutt and Jeff in Switzerland."

Three for September.

September 14 is the release date for three Fox productions. Among them is one of Gladys Brockwell's best vehicles, a story of a woman's love and her code of honor. This picture is "Broken Commandments." It is one of the Victory series and typical of the standard set by Fox for this brand.

"Broken Commandments" is an original story written by John Clymer and Ruth Ann Baldwin with scenario by Miss Baldwin. It was directed by Frank Beal. Friend F. Baker was the cammerman.

Another September 14 realese—one of the new series of Sunshine Comedies—is a two reel picture, "Dabbling in Society," heralded as equaling in mirth merit the funniest of the famous "Lucky Thirteen," which still are packing them in throughout the country.

The third of the releases for this date is a "Mutt and Jeff" entitled "All That Glitters Is Not," showing these little India-ink figures in a series of exciting and novel adventures.

"Evangeline" Released September 21.

September 21 is a date of especial importance in the Fox schedule, and means much to municipalities interested in the educational value of the motion picture. This is the day set for the release of the William Fox special production, "Evangeline," Henry Wadsworth Longfellow's immortal poem, adapted to the silent drama by R. A. Walsh. J. D. Jennings did the camera work.

Miriam Cooper plays the title role in the picture, supported by a strong cast which includes Albert Roscoe, Spottiswoode Aitken, James Marcus and Paul Weigel.

The second of the releases for September 21 is one of the Theda Bara series, an adaptation of David Belasco's stage story play "La Belle Russe." Miss Bara in this enacts a dual role.

"La Belle Russe" as a stage play achieved astonishing success in all the cities of the country and also achieved popularity abroad. The scenario was made by Charles J. Brabin.

An outstanding feature of the picture is the work of Miss Bara in the dual role. In several scenes the star is seen in both characters simultaneously, the two figures being in such proximity as to perplex even the spectator to whom the double-exposure in screen photography no longer is a novelty. The photographer responsible for this work is George Lane.

In the cast with Miss Bara are Warburton Gamble, Marian Stewart, Robert Lee Keeling, William B. Davidson, Alice Wilson and Rober Vivian.

A Peggy Hyland Release.

Peggy Hyland plays the part in the third Fox release for the 21st, a comedy-drama felicitously named "The Merry-Go-Round," in which she appears as an enchanting gypsy maiden who discovers the parents from whom she was kidnapped as a babe and also finds happiness in the man of her own choice, after adventures which move with swiftness and unbroken interest.

"The Merry-Go-Round" was adapted by Douglas Bronson from an original story by Richard Washburn Child, author of many novels, short stories and successful picture plays.

Under the direction of Edmund Lawrence, Miss Hyland has created a fetching role, and the whole offering carries with it an appeal which should appeal to audiences of all classes and ages.

Among those engaged to support the star are Jack Mulhall, Edward Jobson, Edwin B. Tilton, Vera Lewis, Robert Walker, Willard Louis and Lule Warrenton.

Another "Mutt and Jeff" Cartoon.

"Everybody's Doing It" is the name of the "Mutt and Jeff" Animated Cartoon for the week of September 21. The best of "Bud" Fisher's bright, clean wit and humor is in this one-reel of happiness and laughs.

The last three releases from Fox for the month of September are scheduled for the 28th, and comprise one Excel picture, one Sunshine Comedy and one "Mutt and Jeff" cartoon.

The Excel is a strong vehicle for the athletic George Walsh. It is classed as a melodrama dealing with the half-world, and is called "From Now On." It is a gripping story and gives Mr. Walsh a role for fuller display of his histrionic talent than any he ever had before.

The story was written by Frank L. Packard. R. A. Walsh, who is a brother of the star, directed this production after writing the scenario from the story of Mr. Packard. With Mr. Walsh, as cameraman, was Joseph Ruttenberg.

The cast supporting Mr. Walsh includes Regina Quinn, Mario Majeroni, Paul Everton, Tom Walsh and Cesere Gravina, and several hundred persons figure in the big metropolitan street scenes depicting life in the underworld.

"You Too, Hyacinthus?"
Says Bill Desmond to the nutty one in "Dangerous Waters," his Robertson-Cole feature distributed by Exhibitors Mutual.

Sunshine Comedy Listed for the 28th.

"His Naughty Wife" suggests many humorous possibilities contained in the Fox Sunshine Comedy listed for the 28th. A "Mutt and Jeff" cartoon, "In Spain" completes the releases for September.

The Fox schedule of twelve offerings for the month embraces practically every type of entertainment from farce comedy to the sternest drama, and all maintains the high standards established by the Fox organization.

Gladys Leslie to Continue Work in Dramatic Roles

THE success of Gladys Leslie in "The Girl Woman," her first dramatic role, has been so marked that inquiries are constantly reaching Vitagraph's general offices asking if the star is to continue in the more serious roles. Miss Leslie always had been identified with the lighter comedies.

While Miss Leslie has by no means abandoned the lighter roles, her two pictures following "The Girl Woman" are equally as dramatic. The first—"The Gray Towers Mystery"—is nearing its release, and the second—"The Golden Shower"—is now being made.

In "The Gray Towers Mystery," written by Seward W. Hopkins, and directed by John W. Noble, Miss Leslie has an excellent opportunity to demonstrate that in selecting her for the emotional role of Jewell Wheeler, a young woman who has just come into a fortune only to be accused of murder, Albert E. Smith, president of Vitagraph, had again shown a complete understanding of his stars.

Her next vehicle, "The Golden Shower," on which she is now at work, gives her further opportunity to develop a serious role.

Snappy Yarns
Exchanged between Edward Earle and Egnes Ayres in their Vitagraph, "The Buried Treasure," an O. Henry story.

Kashin Secures Control of Screen Letter Box

MORRIS A. KASHIN, originator of the Screen Letter Box, announces that he has bought out Jack Cohn's interest in the company producing this weekly short subject.

This gives Kashin entire control of the company. Production of the Screen Letter Box from now on will be made exclusively under his direction and supervision.

It is Kashin's idea to make the Screen Letter Box a combination of drama, comedy and education. These various phases of screen literature will be worked into the questions and answers on which the idea of the film is based.

The length of the reel will be enlarged. Where formerly it ran for only 500 feet, in the future it will be 1,000 feet. Practically every question will be answered, not in type but in motion pictures. That is, for the majority of the questions, scenes will be staged, under competent directors, illustrating the answer in motion pictures. Other questions will be illustrated by means of animated drawings.

Another innovation will be the introduction of scenes showing stars at work in the studio. Nothing, however, will be shown that will in any way tend to destroy the illusion or make the theatregoer less interested in seeing motion pictures.

To enhance the humor the well-known writers of the country are now busy preparing short comedy scenes for the film novelty. Staff writers on Life, Puck, Judge and the other humorous publications are writing this material. Such scenes will be enacted by specially engaged players.

R. W. Baremore, formerly of Associated Sunday Magazines and the Trade Review, will continue as Kashin's right hand man, while a staff has already been engaged to handle the detail work.

England's Leading Dramatic Critics Unanimous in Their Praise of the Screen Work of Nazimova

IN her first appearances before the British public as a screen star, Nazimova has achieved a triumph of the first magnitude, according to a consensus of opinion of the leading British dramatic and photoplay critics.

A survey of prominent British journals, including the London Times, the Pall Mall Gazette, the London Evening News, the Sketch, the Daily Telegraph, the Daily Herald and the Daily Mail, just reaching here from the other side, reveals that the English critics and public as well are most enthusiastic over the work of Nazimova.

A reviewer in the Pall Mall Gazette, for instance, says that "Nazimova is the first actress who is likely to win a place analagous to that of Sarah Bernhardt or Ellen Terry," while the Evening News proclaims her to be "the greatest film artist of the world."

Captures England Quickly.

"The opinions of thoughtful British reviewers," said Richard A. Rowland, president of Metro and Screen Classics Inc., who with Maxwell Karger present Nazimova in her screen productions, "bear out what I confidentially expected when I took the Nazimova pictures abroad to place them in the English market. That was that Nazimova would make as great a conquest in England as she has here in America. Her conquest of another continent is even more amazing than was her triumph in the United States: it has been accomplished so much quicker, almost overnight."

"Nazimova is quite unlike any other woman who has acted for the screen," said the London Times. "She makes naught of nationalities. In 'Revelation' she is an impetuous child of the Paris studios. In 'Eye for Eye' she is a Bedouin girl. Last week we saw her playing with remarkable effect the part of an Eurasian in 'The Red Lantern,' and of a gypsy in 'Toys of Fate.'"

The Daily Telegraph said: "The five plays selected show us this actress under the most different aspects, and leave us in no doubt as to her exceptional versatility and her profound understanding of screencraft. Her talent is as varied as the facets of a diamond, yet one rare feature stands out in bold relief—her spontaneity of gesture and facial expression."

Praises Her Versatility.

Concerning the versatility of Nazimova's art The Daily Herald said: "In the course of a week she has accomplished the successful delineation of the Parisienne of the Cafe Chantant, a Bacchante, a Madonna, a street urchin, a Bedouin, a Red Cross nurse, a fisher-girl and Salome. Somehow, in each of them she seemed to have just the type of features necessary, whether it was for the wilds of Sahara or the boulevards of Paris."

The Evening News, in designating Nazimova as "the greatest film artist of the world," mentions the appropriate character of her picture stories, and the hand-in-glove fits of the parts she plays.

With the critic of the Daily Telegraph, it was Nazimova's dancing that appealed most strongly. "The picture in which Nazimova triumphantly captures our attention to the exclusion of everything else is that in which she is seen dancing ("Eye for Eye"). The whole dance is a poem of Eastern grace and seduction, so much so, in fact, that one finds it difficult not to believe that this highly dramatic and emotional actress is a dancer, born and trained."

"The Bandbox" Shipped to Branches by Dietrich-Beck

LOUIS JOSEPH VANCE'S mastery over melodramatic expression has never been better demonstrated than in "The Bandbox," the first Dietrich-Beck, Inc., production, just completed, with Doris Kenyon as the star, and to be released by the W. W. Hodkinson organization. It is melodrama alive with suspense and action, and filled with mystery and thrill.

Prints of the picture are being shipped this week to Hodkinson managers in the thirty Pathe offices, and no contracts are solicited or taken until the arrival of the picture and its inspection by exhibitors. This policy of "see-the-picture-before-you-book-it," inaugurated last April by W. W. Hodkinson, has resulted in a series of successes for exhibitors respectively with "As a Man Thinks," "Sahara," Benjamin B. Hampton's first Great Authors' picture, "The Westerners," and Benjamin B. Hampton's and Eltinge F. Warner's first Zane Grey picture, "Desert Gold."

"The Bandbox" is available for release in late September in any part of the United States or Canada.

Much Activity at Garson Studios Is Word to Equity

REPORTS to Equity Pictures Corportion from the Harry Garson studios indicate great activity from this producing quarter.

Clara Kimball Young is rapidly completing what is said will be the greatest production this screen artist has ever appeared in. Two weeks will be consumed in cutting and editing, and the picture will be ready for release about October 1.

House Peters in "Love, Honor and Obey," the first play by Monte Katterjohn to be released through Equity by Harry Garson, is well under way, and will be ready for release the latter part of October or the first of November.

President Somborn is still in Los Angeles preparing for the first release date and going over other details with Mr. Garson before returning east, while Joseph Schnitzer, who has made a hurried tour of the various franchise holders in the Middle West, is expected back in town this week, when the first announcement will be made as to just what exchanges will distribute Equity Pictures.

Gibbs Is Chambers Double.

When Robert W. Chambers views the picturization of his widely read story, "The Shining Band," now being produced by B. A. Rolfe for presentation through A. H. Fischer Features, Inc., he will see his counterpart on the screen. Robert Paton Gibbs, who plays Major Brent, looks so much like the noted author that the casual observer can scarcely tell one from the other.

Goldwyn Arranges Tie-Up with Harper Brothers on "Almost a Husband" and "Rogerisms" Book

EXHIBITORS showing the coming Will Rogers photoplay comedy, "Almost a Husband," will profit by a far-reaching exploitation tie-up campaign. Goldwyn Pictures Corporation, which will release the Rogers production through its twenty-two exchanges, along with its other fall series pictures scheduled for distribution in September, has arranged for the advertising co-operation of Harper Brothers, publishers of Will Rogers' book entitled "Rogerisms," a collection of the comedian's witty sayings which already has had a large sale.

According to the agreement recently made, and which already has been prepared for operation, every book store of any importance in the country will contribute to the success of the exhibitor showing "Almost a Husband." Harper Brothers have sent letters to their two hundred odd salesmen throughout the country advising them of the plan and instructing them to see that it is carried through in the territories they represent.

An important feature of the co-operative plan concerns newspaper advertising, which will be taken in combination, the expense to be shared by book dealers and exhibitors. The name, Will Rogers, the title of the picture, the theatre in which it may be seen and the date of the showing will be given the most conspicuous place in the center of the advertisement, surrounded by announcements of the book. The exhibitor will profit by large display advertisements at a small cost.

Another part of the exploitation agreement is the assurance that all local book dealers will devote their window space to a display of "Rogerisms" and exploitation material concerning "Almost a Husband," during the running of the film. Novel displays that depart from conventional lines and are certain to attract attention are now being designed.

A third phase of the plan to attract admirers of the unique comedian of the stage and screen calls for a special edition of "Rogerisms," which will be sold at one-third of the market price to patrons of the theatre running the picture. Exhibitors will be advised of the details of this extensive tie-up campaign.

Pauline Curley Is Leading Woman for Antonio Moreno

PAULINE CURLEY, who will be seen in the dual role of Anne Crawford and Marna Black as leading woman to Antonio Moreno in Vitagraph's new serial, now in the making, has been entertaining the public since she was three years of age. Miss Curley was born in Holyoke, Mass.

Her first public appearance was made at the age of three years and at the age of eight was a regular member of the Jay Packard Stock Company.

Then for a year she appeared in the pictures made by the Imp, Reliance and Ramo companies. Then back to the footlights on the vaudeville stage.

With the close of this vaudeville engagement she returned to picture work under the Famous Players management. She achieved a decided hit as Rhoda in "Polygamy" with Crystal Herne, which ran for an entire season at the Park Theatre in New York.

Later she appeared in Fox and Triangle productions and was featured in Herbert Brenon's "The Fall of the Romanoffs," after which she appeared in support of Effie Shannon in the Metro production, "Her Boy."

Miss Curley was then featured as leading woman to Harold Lockwood in his later Metro releases.

She also appeared as leading woman with Douglas Fairbanks in "Bound in Morocoo" and with Sessue Hayakawa in "The Man Beneath."

One of her most recent successes is in the Brentwood Film Company's "The Turn in the Road," and now she is excelling all her previous dramatic efforts in the Vitagraph serials.

"The Misleading Widow" and "Market of Souls" Are Two Famous Players Releases for September 7

FAMOUS PLAYERS-LASKY announces as its feature releases for September 7, the second week under selective booking, Billie Burke in "The Misleading Widow" and Dorothy Dalton in "The Market of Souls." Both are Paramount-Artcraft pictures.

Miss Burke's appearance is her first since the release of "Good Gracious, Annabelle," on the Paramount schedule many months ago. It also marks her first appearance since the signing of her new contract whereby she will continue as a Famous Players-Lasky star.

The film is an adaptation by Frances Marion of the successful play, "Billeted," by F. Tennyson-Jesse and H. M. Harwood, in which Margaret Anglin had the leading role when it was presented in New York a season or two ago. It is a farce comedy, with all the scenes laid in a little English village, and therefore, contrary to what might be expected from the title of the original play, about as far removed from war as can be imagined. The name "Billeted" comes from the fact that two officers, returned from the war, are quartered in the house where the action takes place, because the hospital for wounded soldiers is overcrowded.

The production is directed by John S. Robertson, whose name has been connected with some of the most notable picture successes of the past, notably Miss Burke's two preceding Paramount pictures.

Miss Burke's leading man is James L. Crane. Others prominent in the cast are Frank Mills, Madeline Clare, Fred Hearn, Mrs. Priestly Morrison and Fred Esmelton.

"The Market of Souls" is a Thomas H. Ince production, directed by Joseph De Grasse from an original story by John Lynch, the scenario being by C. Gardner Sullivan.

With this picture, Famous Players-Lasky asserts, Joseph De Grasse enters the ranks of the upper ten among directors. A restaurant scene early in the picture is declared to be the most elaborate and realistic of its kind yet brought to the screen. Certain it is that the set used was the largest ever constructed at the Ince studio, and weeks were taken up in preparing for the scene. Here, at a typical Broadway New Year's celebration, Miss Dalton as Helen Armes, a trained nurse visiting friends in the city, attracts the attention of two men, brothers, of widely different ideals. The attempt of one of these men to take advantage of her innocence leads to a terrific, almost fatal, combat between the brothers. Miss Dalton's leading man is H. E. Herbert, while Philo McCullogh appears as the erring brother. Dorcas Mathews and Donald McDonald are among the others in the cast.

E. J. Ratcliffe

To appear in "The Amazing Lovers," B. A. Rolfe's production. Above as he appeared in "The Drums of Oude."

"Common Clay" Has Publicity Record.

Since Pathe's "Common Clay," showed for the first time in public at the Rialto Theatre in New York, it has appeared as the leading attraction on the screens of 2,132 other theatres.

Up to August 2 the picture had received more than half a million lines of publicity, which includes 4,000 illustrations of Miss Ward or scenes from "Common Clay." It is estimated that to date 2,270 columns have been devoted by newspapers to "Common Clay," making in all a total of 324 full pages in the average seven column daily newspaper. A vast majority of the clippings were stories taken from Pathe's campaign book, or from the various other publicity mediums.

"The Winchester Woman" Is Completed.

Alice Joyce has completed "The Winchester Woman," work on which was interrupted by both rain and the vacation season. Miss Joyce was at Blauvelt, near Nyack, taking the outdoor scenes when St. Swithin got in his fine work with more or less severe rain storms, and work was suspended for the time being.

Ebony Resumes Production

THE Ebony Film Corporation of Chicago, which created one reel laugh-makers enacted by an all-negro cast, formerly released through the General Film Company, announces its re-entry into the production field. The company has nearly completed its first two-reel comedy in which Sam Jacks and E. G. Tatum are featured. Under the supervision of Luther J. Pollard, these colored comedians will be surrounded by a white cast.

Mr. Pollard states that the day for bigger and better comedy subjects has arrived and that Ebony will serve the public just such two-reel comedies every other week. Bob Horner, Ebony's former scenario editor and publicity writer, will resume charge of the script division.

Announcement of distribution and release date will follow shortly.

Clune's Broadway Theatre in Los Angeles Cleans Up with "The Man Who Stayed at Home"

METRO'S mystery melodrama, "The Man Who Stayed at Home," has been doing record-breaking business. Not only did it do a big business in its Los Angeles premiere, at Clune's Broadway Theatre but evoked the following testimonial from W. H. Clune:

"Just concluded a week's run of your classic, 'The Man Who Stayed at Home.' We don't often comment upon the productions we run, but so satisfactory were the results of this engagement we feel justified in this instance. It had a happy combination of thrills, heart interest, action, and suspense, giving it a broad appeal. Audiences were enthusiastic and pronounced it a splendid production. Congratulations."

This appreciation was telegraphed to Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc.

Another instance of the film's success was that of the Lyric Theatre, Asbury Park, N. J. Showing the first three days of the week, the crowd which flocked into the house Tuesday evening smashed all house records for that day.

King Baggot and Claire Whitney head the cast, which includes such sterling players as, Alexandre Herbert, Lilie Leslie, Julia Calhoun, Robert Paton Gibbs, Robert Whittier, Ida Darling, Ricca Allen and Frank Fisher Bennet. The stage drama was written by Lechmere Worrall and J. E. Harold Terry, and was an international success.

Brooklyn Strand Heads List of Large Houses Commencing Fall Season with "The Westerners"

AS the second attraction at the Brooklyn Strand the management has booked Benjamin B. Hampton's first Great Authors picture, "The Westerners," by Stewart Edward White.

The film recently received its eastern premiere at the New York Strand and at the request of the Mark interests has been held out of the remainder of Greater New York to enable them to give its first run presentation in their Brooklyn institution. Following its run in Brooklyn, the film begins a circuit booking through the United Booking Offices, including all the B. F. Keith and Keith & Proctor houses in the metropolitan district.

The success achieved by this film in its eastern premiere at the Strand, New York, and its two weeks' pre-release presentation at the Kinema and Quinn's Rialto, Los Angeles, has resulted in a spot-booking record at trade showings never approached in the annals of motion picture distribution. At least two dozen of the larger theatres of America will inaugurate their fall season with the film, and their owners are already taking advantage of Grosset & Dunlap's bookshop link-up in arranging their exploitation campaigns.

A few of the first-run houses where the film will be the season's initial attraction are the Ascher Brothers theatres, Chicago, where the Grosset & Dunlap promotion force is waging its biggest campaign; the Colonial Theatre, Akron; the Sequoia Theatre, Sacramento, and the Laughlin Theatre, Long Beach, Cal. Lubliner & Trinz's big first-run house in Chicago has also settled upon the film as its first attraction for the fall season.

"Partners of the Night" To Be Produced in the East

THE fourth production for Eminent Authors' Pictures—"Partners of the Night," by Leroy Scott—will be made in New York as soon as the Goldwyn organization completes arrangements for an eastern studio. The scenario, prepared by Charles S. Whittaker, is now in the hands of Mr. Scott, who is writing his own titles. It is said that so much material was available in his novel that another picture will be made from a second set of scenes. A new kind of detective story is promised, in which New York figures prominently.

Mr. Scott says: "New York is to Americans the most wonderful and interesting city in the world. 'Partners of the Night' is a story of one phase of present-day New York life.

"It has an added interest to its story value, and this should particularly appeal to audiences outside of New York in that two-thirds of its scenes are either exterior scenes giving real pictures of New York, or interiors of world-famous buildings. These scenes are all to be taken on the spot. Therefore, without interrupting the story, but, on the other hand, greatly enriching the narrative, the background of 'Partners of the Night' will be equivalent to an elaborate seeing-New-York-trip. The fan will see the docks when a great steamer discharges passengers, police headquarters, the Great White Way, a famous hotel. Riverside Drive, the Hudson River, Wall Street.

It is the intention of the producers that "Partners of the Night" shall have as its background the best pictures of New York that have yet been produced upon the screen.

Frank C. Teck
Appointed Goldwyn's press and service representative in Seattle.

"World and Its Woman" Has Philadelphia Premiere

ENTHUSIASTIC reviews in all of the Philadelphia daily newspapers followed the premiere showing of Geraldine Farrar in "The World and Its Woman," the Goldwyn production, presented to the public for the first time on September 1 at the Chestnut Street Opera House. This pre-release display of Miss Farrar's latest picture, directed by Frank Lloyd, marks the launching of Goldwyn's fall series productions, which are being handled according to the "see-them-before-you-book-them" policy.

How well the drama of modern Russia was received at the Chestnut Street Opera House is indicated by the enthusiasm of the Philadelphia critics, who reviewed the production at length. Some of the headlines in large type read: "Geraldine Farrar in Striking Film—Wartime Chaos in Russia Portrayed in 'The World and Its Woman,' Evening Public Ledger; "New Farrar Picture Is Thrilling Drama—Stirring Scenes in Russia Depicted in Film at Chestnut Street Opera House," Philadelphia Inquirer; "Strife and Kisses in Russian Film—Fights and Love Affairs of Miss Farrar Make Chestnut Feature Brisk," Philadelphia Press; "'The World and Its Woman' Pretentious Russian Film Presented," Philadelphia North American.

Heavy Advance Bookings on "The Wolf."

It is only a short time now before Vitagraph releases "The Wolf," the screen version of the drama by Eugene Walter which has been made into picture form for Earle Williams. The picture was finished some time ago.

It is in six reels, and its scenes are all laid in the Canadian Northwest. The only interiors are placed in a mountain log-cabin. Nature provided the scenery. There is only one important feminine character, that of Hilda MacTavish, played by Jean Novak. The hero does not play the title role. Advance bookings are coming in strong.

Joviality—Haughtiness—Grimness.
Caught in these expressions of Sessue Hayakawa, whose Superior Pictures will be released by Robertson-Cole through Exhibitors Mutual.

SUPERIOR PICTURES SHOW HAYAKAWA

Robertson-Cole Will Present Japanese Star Solely in Series of Exacting Standards by Way of Production

THE first of the new series of Hayakawa Superior Pictures, produced by Haworth, will be released in October through Exhibitors Mutual, according to an announcement made by Robertson-Cole. This series will be Superior Pictures, a higher standard than that demanded for the initial series, which have established this actor as an attraction.

Figures based on advance reports and contracts received from Exhibitors Mutual show that the series of eight Hayakawa productions will start in over 4,000 houses. Robertson-Cole expects this to be increased at nearly the same ratio, the initial series starting with a few hundred and having 4,000 bookings at the end of the season.

When the first Hayakawa picture was released just a year ago it was shown in a few first run houses. Consistent excellence of the productions and the uniqueness of the stories has lead to bookings by some of the largest picture palaces in the country. The contracts have been made for the entire series in almost all instances.

To Picture "Illustrious Prince."

A picturization of E. Phillips Oppenheim's novel, "The Illustrious Prince," will be the first release of the series. It is declared by those who have seen it to be one of the strangest pictures that Sessue Hayakawa has ever played in. The story itself has mystery, high dramatic value and a strong human appeal.

The second of the series will also be a picturization of an unnamed novel, an entirely different type of story, however. The book, somewhat of a tragic romance, has had wide circulation. Several well-known plays and novels are also under consideration. They are said to be unusual and highly dramatic stories.

Sessue Hayakawa and the Haworth officials believe that the success of the new Robertson-Cole series will depend in no small measure on the uniqueness of the stories for in technique and art they are as nearly perfect as possible. The latter features have been a subject of comment by those who have seen the Hayakawa pictures.

Special advertising will be carried on the entire series. The one, three, six and twenty-four sheets will be in keeping with the standard of the pictures. Booklets containing advertising, publicity and program suggestions, photographs of the scenes and other advertising matter now in course of preparation will be available for exhibitors.

Preparing "If I Were King" for Fox-Farnum Releasing

THE most recent William Fox release starring William Farnum, the E. Lloyd Sheldon drama "Wolves of the Night," has been praised as a distinct scenic victory. In line with this achievement, Fox Film Corporation has determined to make "If I Were King" a Farnum picture, based on Justin Huntly McCarthy's famous play, as big in scenic value as it will be in dramatic power.

J. Gordon Edwards, the director, is supervising the work of the art and scenic departments in preparing the period backgrounds for the story. It is proposed by Mr. Edwards to make "If I Were King" an artistic commemoration of the work of the author whose story has formed part of the education of many of the present generation.

The scenic and art departments of the Fox Company are concentrating on this production with the promise of creating some distinctly new and novel effects for the screen. Exhaustive research has been conducted in order to assure the accuracy in the detail of the palace of the king, the costumes of the courtiers, and the furniture of the period.

Farnum's Next—October 12.

"If I Were King," when completed, will follow, according to present plans, the release of "Wings of the Morning" which in turn will be seen after "The Last of the Duanes." These also were directed by Mr. Edwards.

"The Last of the Duanes" adapted to the screen from Zane Grey's novel of the same name, will be Mr. Farnum's next release. The date set is October 12, and in this picture Farnum again will be seen in such a role as was created by him in "The Lone Star Ranger."

Film "Silver Horde" in Seattle

A SECTION of the Seattle docks has been procured and a large ship engaged for Goldwyn's "The Silver Horde." Frank Lloyd will direct the "shooting." Nearly 1,000 people will be involved in one of the most realistic fights shown on the screen. One of the big scenes in the Rex Beach film will be the sinking of the ship in Elliott Bay. The Goldwyn company negotiated for more than two months to obtain a ship for this purpose, and the actual cost is $22,500.

The cast is headed by Betty Blythe, Myrtle Stedman and Curtis Cooksey, and includes Robert McKim, R. D. McLean, Hector Sarno, Bull Durham, Carl Gerard, Murdock McQuarrie, Frederick Stanton, Neola Mae, M. B. Flynn and E. J. Denecke.

Universal Receives First Orient Expedition Picture

THE first film to be sent to this country by the Universal-Alder-Laemmle expedition into the Orient has arrived at the West Coast studios. Although the expedition is covering the Orient for scenic productions, it is most unusual that the first picture to be returned to this country should be that of a battle scene.

The film sent depicts the scenes of the last of a long series of engagements which took place between the North and South forces of China at Wu Nan, Chang Sha.

What disposition of this film will be made has not been announced by Universal.

Film Discloses Secret of Animated Cartoons

THE place of importance in the Goldwyn-Bray Pictograph scheduled for release the week of September 21 is given to answering a question that photoplay fans have been asking ever since J. R. Bray began issuing his animated cartoons several years ago —"How are animated cartoons made?"

This film, "How Animated Cartoons Are Made," following the development of the drawings in every detail, and affording an idea of the tremendous amount of work involved in producing even a few hundred feet of negative, has an educational as well as an entertainment value. The Bray artist is seen at his desk creating the humorous figures that have become known to motion picture audiences the world over. The picture illustrates in a clear and entertaining fashion one of the most interesting processes that has been developed in the industry.

In "A Bare-Hand Fight with Alligators," the second subject in this issue, a graphic and thrilling depiction of alligator hunting in Florida is provided. Closing this Pictograph is an intimate personality study under the title of "Meet the Real Nick Carter." There is a genuine surprise in store for those who are introduced to the famous creator of blood-curdling situations.

Page 1619 Tells Who Made First Movies

Somerville Still Free-Lances

In a previous issue of the Moving Picture World it was stated: "From Lake Hopatcong comes word that Emmett J. Flynn, recently engaged by William Fox to direct the second of William Russell's Victory pictures, and Roy Somerville, of the Fox scenario staff, are making fine progress in preparing the manuscript for the new play . . ."

Mr. Somerville is not a member of the Fox scenario staff, and has refused all offers to identify himself with any studio since leaving Mr. Griffith several years ago, preferring the free-lance field. In this instance he was specially engaged to make the adaptation of William Macleod Raine's novel, "Eastward, Ho!" at the request of Director Flynn.

Foreign Territory Sold on Wistaria's Serial Picture

LYNN S. CARD, president of Wistaria Productions, Inc., announces that the South American and Oriental rights to "The Lurking Peril," Wistaria's serial production, starring Anne Luther and George Larkin, have been sold. The deal was made with the Australasian Film Company, one of the biggest operators in the Orient.

President Card has not decided whether or not he will market his serial over the state rights' market or negotiate for its distribution by one of the prominent distributors. In all probability, according to his statement, the serial will be released by one of the distributing companies.

Burton King, vice-president and director-general of Wistaria, stated that the serial will be ready for release in November, possibly the latter part of October.

"Desert Gold" Given Trade Showing in Thirty Cities

EXHIBITOR receptions to Zane Grey's "Desert Gold" ran true to form and true to predictions, both as to exhibitor liking and enthusiasm, for this first Benjamin B. Hampton-Eltinge F. Warner-Zane Grey picture.

Managers of the W. W. Hodkinson organization in thirty exchange cities arranged for trade showings early in the week, and these showings were largely attended both by local and out-of-town first-run exhibitors at every point.

The film is, of course, offered to exhibitors on the single picture sales basis, inaugurated last April by the Hodkinson organization. This first production of a new organization, in which the author himself exercises the important role of supervision and assistance, is one of the challenging pictures of recent years in the industry. The film will have its initial presentations in the larger American cities, beginning immediately.

Alice Joyce Working on New Play.

Alice Joyce has begun work on her next Vitagraph feature which is as yet without a title. It was written by William B. Courtney and is being directed by George Terwilliger. In Miss Joyce's supporting company will be seen Percy Marmont, Templer Saxe, L. Rogers Lytton and many others.

There Are Three Sides to Every Question: Three from "Fair and Warmer."
May Allison contributes to the joy of life by these nobby views from her coming Metro.

METRO PICTURES "BOUGHT UNSEEN"

Merit of "The Brat" Causes Large Circuits Such as Loew to Book Series Outright

HOW needed an innovation was the establishment of a "fewer and better" pictures policy has been brought out recently by the booking of the entire output of the Nazimova Productions and Screen Classics, Inc., studios, by some of the biggest picture houses throughout the country.

In the majority of cases, says Metro Pictures Corporation, such booking has been entered into without pre-view of the pictures, so confident are those exhibitors that productions based upon popular stage plays such as "The Brat," "Fair and Warmer," "Lombardi, Ltd.," and "Please Get Married," and under the supervision of Maxwell Karger, director general of Screen Classics, Inc., and partner in presentation of all Nazimova Productions, will prove enormous box-office attractions.

Loew Books Entire Series.

Besides those houses contracting for the entire output of Screen Classics, Inc., and Nazimova Productions, to whose productions Metro has exclusive right to release, as many more theatres of the same calibre has snapped up "The Brat" as a preliminary step, with the understanding and assurance that the booking of the entire remainder of Metro releases under the new system will follow as a matter of course.

The Loew Circuit of theatres in New York and other cities has booked the whole Metro supply of releases. The new Capitol Theatre on Broadway at Fifty-first street has booked "The Brat" and also the first three of the new Screen Classics, Inc., productions.

Runs Average a Week.

The length of time of these bookings is not for a short run, but on the average for a week or more. Many of the theatres have booked "The Brat" for an initial run of one week, with an option on a second week's run.

It has always been a contention of Maxwell Karger that the motion picture should be capable of sustaining continued runs. He pointed out that as much is spent on a picture as on a stage production, and while the latter runs, if successful at all, an entire season in one place, and not unusually a year, two years and sometimes three or four, the life of the best pictures often is not more than six months.

"We are therefore more than gratified at the reception of our fewer and better pictures policy as shown by the bookings," said Mr. Karger recently.

Theda Bara Leaving Off on "Vampires" for Other Roles

Through a film career in which she has interpreted the most evil women of the world, from Cleopatra and Salome to those of the present day, Theda Bara has been voted the foremost vampire of the screen. She has in her dual role in the William Fox production of David Belasco's "La Belle Russe" been credited with the greatest success she has achieved according to experts who have viewed the picture.

Wherever the silent drama has been seen, Theda Bara is known as supreme in her power to portray the unmoral or the immoral woman. Her triumph as the sweet Irish girl in "Kathleen Mavourneen" (also a Fox Production) has expressed her versatility.

"La Belle Russe" calls for more from Theda Bara than any part she has played. David Belasco's story gives us Bara as La Belle Russe, a notorious courtesan, and also as her twin sister, Fleurette, a lovely woman, who suffers all for the sake of her child. The conflict between the good sister and the bad sister is most powerful. Miss Bara gives to each of the roles a distinction that will cause widespread and lively discussion. Star of more than thirty screen successes, she has, in "La Belle Russe," found her greatest opportunity.

Goldwyn Film Opens Brooklyn Strand.

The first of the Goldwyn fall series productions to be given a public showing is Geraldine Farrar in "The World and Its Woman," selected as the premier attraction for the big Strand Theatre, Brooklyn, which was opened Friday, September 5. "The World and Its Woman" was enthusiastically received by capacity audiences. It was supported by an elaborate program.

The Rev. Charles Stelzle Declares Preachers Need Direction in Determining Film Standards

UNDER the title of "What I Saw in Sixty-nine Small Cities," the Rev. Charles Stelzle, field secretary of the Federal Council of the Churches of Christ in America, writes in a recent issue of the Ladies' Home Journal relating many interesting experiences. Not the least important is that concerning moving pictures and associated problems, which we quote in full:

"In certain of the communities the churches had assumed certain attitudes toward outstanding problems which absolutely minimized their influence upon the man outside. For example, in several cities any man who was a member of a fraternal organization was regarded as a 'heretic,' and in several instances men were expelled from the church because they insisted upon retaining their membership in a lodge.

Found Feeling Against Pictures.

"In another case there seemed to be a great deal of feeling against the motion picture show and, while a personal investigation of the pictures indicated that they were by no means bad in their influence, several of the ministers insisted upon declaring to their people that if they persisted in going to see the motion pictures they were on the downward road. However, in one city—this was in Kentucky—the ministers agreed that it would be proper to permit the opening of motion picture houses on Sunday, provided they were closed during the hours of service.

Preachers Need Direction.

"It is quite obvious that some preachers need direction in determining the standards of what is good or bad in motion pictures. They have not a very clear idea of psychological effect of certain kinds of pictures upon the average person.

"It should be impressed upon them that it is the business of the church not to try to close motion picture houses, because the church cannot do this, but to try to improve the character of the films—where this is necessary—chiefly through co-operation with the local motion picture men."

Mr. Stelzle Writes from Experience.

While what Mr. Stelzle writes speaks for itself, and his experiences are of great importance, for the reason that many of his deductions are in line with much that has been printed in the World, it seems especially timely to call attention to the salient points and emphasize them. It should first be noticed that Mr. Stelzle speaks from knowledge gained by actual and positive experience. His words are not the opinions of a zealot in any way, they constitute facts for the guidance of all seeking first-hand and genuine information upon subjects about which he writes. Concerning the relations existing between moving pictures and churches and between moving pictures and the Sunday problem, Mr. Stelzle's deductions are both wise and helpful. In an analysis of the situation it will be noticed that several facts predominate:

First, that clergymen have not a clear idea of the psychological effect of pictures.

Second, that pictures have come to stay and that churches cannot close picture houses.

Third, that instead of fighting against the picture business generally, churches should adopt a sort of co-operation and try to aid and improve it.

W. H. J.

Regina Quinn Is New Leading Woman for Walsh

WHEN "From Now On," the new George Walsh starring vehicle, is released by William Fox on September 28, picture audiences will behold opposite the figure of Mr. Walsh the dainty and diminutive person of Regina Quinn, an actress of decided charm and talents.

Miss Quinn was engaged as leading woman in "From Now On" because of her peculiar fitness for the type of role in which she will be seen. She has had considerable experience on both the stage and the screen and will be remembered by many as one of the theatre's best impersonators of David, slayer of the giant Goliath. In this part Miss Quinn established herself as an actress of marked ability, and ever since has found difficulty in detaching herself from boyish roles.

In "From Now On," however, she has succeeded in this endeavor and has developed a versatility which gives great promise for her future. Under the direction of R. A. Walsh, brother of George Walsh, the star, she is proving herself a capable foil for the athletic star.

Edythe Sterling
To star in "Arizona Cat Claw" for World pictures.

"I Love Not Man the Less, But Nature More."
An interview with nature in its twilight beauty from "A Voice of Gladness," one of the beautiful Paramount-Post offerings.

Another Booking for "Sahara"

Following the success of "Sahara" in William Sievers' New Grand Central Theatre, St. Louis, Harry Koplar has booked this production for the entire Koplar circuit of theatres, giving it exactly the same prominence and exploitation as if it had not had a previous first run two weeks ago in his city. More and more is the tendency developing in the larger cities of the country.

Jensen & Von Herberg have booked "Sahara" for their Rialto, Butte; the production also during the past week was booked for immediate presentation at the Alamo Theatre, Louisville, and for the Orpheum Theatre, Oakland, Cal.

Hollywood to Direct Morey.

Edwin L. Hollywood has just been added to the staff of Vitagraph directors at the Brooklyn studio and will direct Harry T. Morey in his next picture. Mr. Hollywood, who was formerly well known on the spoken stage, has had a varied experience in the picture field both as director and actor. He directed several war pictures for the United States Government.

Rubye De Remer
Says she would stop vacationing to work, but not in a picture requiring her to get up early in the morning.

Aeroplane Views Shown in International News No. 35

COMPLETE mastery of the air is daily coming nearer to realization, and, judging from successful experiments continually being made, the near future will see this method of locomotion in general use.

Two series of aeroplane pictures appearing in the International News No. 35, the news reel put out by the International through the Universal exchanges, emphasize this point.

In the first series, airmen are seen competing in the first aerial International Derby race. In the second series, the U. S. Post Office authorities test an air mail delivery to a steamer at sea. An air marine flying boat leaves with late mail for the White Star Liner, Adriatic, already far out at sea. A trailer from the flying boat catches a guy rope on the Adriatic and the mail pouch is released to be quickly hauled aboard the steamer.

In pictures from New York City in Universal Current Events No. 35, Major Orde Leen, late of the Royal Air Force, is seen leaping from a swift moving aeroplane to test a parachute.

Work Begun on "Piccadilly Jim."

Director Wesley Ruggles has returned from the vacation with which he began his engagement at the Selznick Pictures studio, and is already under way with the direction of "Piccadilly Jim," which will be Owen Moore's first Selznick production.

Mr. Ruggles has been passing three weeks with his parents in Los Angeles. He has only recently returned from the war front, where he served eighteen months.

In accordance with the Selznick policy to give each of its stars a special electric sign campaign, a huge sign is being erected at Forty-sixth street and Broadway, blazing forth the name of Owen Moore, whose series of special productions for Selznick begins with "Piccadilly Jim."

Vitagraph's Picturization of Charles Klein's Drama "The Gamblers" Is Scheduled for Early Release

THE GAMBLERS," Vitagraph's screen version of the drama by the late Charles Klein, is soon to be released. This play of love and jealousy, high finance and political ambition, bids fair to be one of the most popular ever offered with Harry T. Morey as the star. Entirely different from the two other of the Klein plays presented by Vitagraph on the screen, "The Lion and the Mouse" and "The Third Degree," it is just as virile, and even more timely in its theme than its predecessors.

The play was adapted for the screen by Sam Taylor and Lucien Hubbard, who adhered closely to the story but injected several situations that were only hinted at in the original play.

Then, too, the adapters have changed the motif of the play. As originally produced, it was political ambition that led the assistant attorney general to prosecute, if not persecute, the alleged gamblers with bank funds. In the present production jealousy of his wife brings about this result. Vitagraph believes that this change is a great improvement as it offers a more logical way of introducing the love interest.

Mr. Morey has the role of Wilbur Emerson, the man who undertakes to combat the money trust.

Paul Scardon directed. Among the well-known players in the cast are Charles Kent, Agnes Ayres, Helen Ferguson, Eric Mayne, George Majeroni and George Backus.

Recording Praise Won by Fox's "Evangeline" Film

NO motion picture ever presented on New York's Broadway has received a greater abundance of praise than has the William Fox production of "Evangeline," which is filling the Forty-fourth Street Theatre, where it is on for an indefinite run. The reviewers voted the Fox production a distinct advancement in motion pictures and a valuable contribution to the educational power of the screen.

Longfellow's vitally dramatic poem has been translated to the screen without the loss of any part of its entrancing beauty. Miriam Cooper, as Evangeline; Albert Roscoe as Gabriel, and the supporting players have been praised. R. A. Walsh, who staged the big feature, has been referred to in terms of compliment.

Every paper in New York reviewed "Evangeline." To a man they hailed the Fox production as a masterpiece. Such praise has been followed by the spoken work of teachers, educators and clergymen who see in the production the beginning of a bigger and broader field for pictures of educational value.

Billie Rhodes Goes on Vacation.

Billie Rhodes, dainty ingenue star, who recently completed her first W. W. Hodkinson release, "The Blue Bonnet," produced by the National Film Corporation of America, will leave shortly on a three weeks' vacation trip to the Hawaiian Islands. Miss Rhodes will begin work at the National Studios on Harold MacCrath's "Hearts and Masks" late in September.

Complete Scenario for "Walk Offs."

June Mathis and A. P. Younger have completed their adaptation and scenario of "The Walk Offs," a picturization of the Oliver Morosco stage success by Frederic and Fanny Hatton, which will be May Allison's next starring vehicle for Screen Classics, Inc., to follow the production of the Avery Hopwood farce, "Fair and Warmer."

Jack Dillon, a recent addition to the Screen Classics, Inc., directorial staff under Director General Maxwell Karger, will direct Miss Allison.

Geraldine Farrar Vacationing in Cairo.
Oh, beg pardon! It's just a Cairo street scene for Geraldine's next Goldwyn Lou-Tellegen and Director Reginald Barker are Cook-ing with her.

Though Only Three Months Old, Realart Plans Extensive Exploitation and Advertising Push

THE faith of Realart in the power and value of advertising is evidenced by the manner in which it has carried on its advertising campaign in the trade papers. Realart is barely three months old, yet its name and policies are well known. This remarkable condition, Realart officials believe, is due in part to the character of the inserts which have been provided, but it is recognized that the value of these has been materially enhanced by the circulation provided through the trade papers.

In addition to this advertising, Realart has adopted other means to exploit its productions. One of these mediums is outdoor advertising. This part of the work was started when sheets announcing Realart stars made their appearance on the billboards of New York and other cities of the country.

Realart also has leased the big electric sign on the roof of the Hotel Hermitage, located at the southerly end of Times Square, the rental being $108,000. The sign stands twelve stories over one of the busiest and most famous corners in the world. Broadway and Forty-second street, and faces north toward the center of the American amusement world.

Daily Prints Portrait of Star.

A concrete example of the fact that it pays a producing and distributing company to advertise in the photoplay trade journals is the announcement that the New York World editorial department requested for distribution, with its edition of Sunday, September 21, the portrait of Mary Miles Minter that was a feature of the Realart insert in the trade papers of August 16 and August 30. Not only will the World readers in New York, its environs and other cities become acquainted with the fact that Mary Miles Minter will soon make her appearance in Realart Pictures, but the World will advertise its intention to publish her picture on all its subway and elevated railroad billboards, on its fleet of automobiles and wagons, through its circulation department and in the advertising columns of the morning and evening World daily until September 21. More than 1,000,000 copies of Miss Minter's portrait were ordered printed in the first edition.

Publicity Staff Increased.

The publicity department of Realart also is busily engaged in the preparations of press books, lobby displays, lithographs and other advertising accessories. This branch of the organization, under the supervision of John Pond Fritts, has been one of the most rapidly growing departments of the Realart organization. The publicity specialists joined the staff this week. Bert Adler, an exploitation expert, will establish a department to be devoted exclusively to advertising and promoting specials.

C. Alfred Karpen has been employed to specialize on copy and designs for advertising accessories. George Landy and Edna Michaels, both recently with Select, have joined the Realart publicity staff. Miss Michaels is giving her attention to the writing and placing of feature stories with magazines and newspapers. Mr. Landy will be engaged with others, whose names are to be announced later, in work connected with the special exploitation of stars. The eldest employe of the department except Mr. Fritts is Hugh Harvey, who is in charge of trade paper publicity. Jay A. Gove, formerly director of publicity and advertising for Fox, has recently joined Realart.

Posters of Stars Go Forth.

Posters of Realart stars are being sent out this week to a large number of exhibitors. Three styles of lobby display photographs, covering the first Realart releases, are now in work. The publicity department expects to be represented shortly in every principal city of the country.

Profiteering Methods Shown

With the first page of every newspaper in the country teeming with news about Government seizure of food stuffs, and the prosecution of hoarders, Pathe is making a renewed drive on its great feature, "The Profiteers," starring Fannie Ward, which deals extensively with this vital topic.

"The Profiteers" exposes the methods employed by the vultures who spare no one in the greed for gold, putting the prices of food so high as to make it well nigh impossible for poor persons to live.

Song Campaign on Fairbanks Film.

Getting his inspiration from "Big Four's" first release, the Douglas Fairbanks' picture, "His Majesty, the American," Albert Von Tilzer has written a new song bearing the same time as the film. The song is being published by the Broadway Music Corporation, New York City, and that company is beginning a country-wide campaign to popularize the song in conjunction with the big first runs of the picture.

"The Bachelor" Nearing Completion.

Constance Talmadge has almost completed her second First National picture, "The Bachelor," by Clyde Fitch. The story is a John Emerson-Anita Loos adaptation and is being directed by David Kirkland.

Miss Talmadge will be supported by Conway Tearle in the role of James Crowninshield. Others in the cast are Wallace McCutcheon, Jeanette Horton, Harda Dawle and Jack Kane.

A Shot from Realart's Four First Releases: "Anne of Green Gables," "Erstwhile Susan," "The Mystery of the Yellow Room" and "Sinners."

Mary Miles Minter is seen above as "Anne"; Constance Binney churns at the left as "Susan"; center is the Yellow Room itself; right, is Alice Brady as Mary Horton in "Sinners."

The Wealth of Mabel Normand's Comedy Again Comes in "Jinx"; with Its Many High Jinks.

"Empty Paradise" Was the Original Title for This Goldwyn. Nothing Empty About It Now.

A Flight of Imagination.

Morey Working on New Picture.

It is a far cry from the lumber camps in the White Mountains of N. H. to Bat Cave, near Hendersonville, N. C., but that is where Harry T. Morey has gone to make his next Vitagraph feature. He was accompanied by Jean Paige, his leading woman, Edward L. Hollywood, his new director, and several members of his supporting company.

Mr. Morey's new play, which has the tentative title of "The Man Who Might Have Been," is an adaptation by Arthur Edwin Krows, assistant scenario editor of Vitagraph. In the supporting company, in addition to Miss Paige, are Charles Eldridge, George Cooper, Charles Kent, Walter Lewis, Robert Gaillard and Bernard Siegel.

Vitagraph Promotes Bennett.

W. S. Smith, manager of the Vitagraph West Coast studio, announces the promotion of Chester Bennett to the rank of director.

Mr. Bennett, who has been acting as assistant to James Young and Theodore Marsden in the production of all the Earle Williams pictures made at the western plant, will now assume full charge of the direction of Mr. Williams in the making of the next feature which will be started this week.

Prince Likes Briggs Song.

When the Prince of Wales was entertained at the Beaconfield Golf Club, Montreal, September 2, one of the numbers on the program which gave him the greatest pleasure, it is said, was the singing of "When A Feller Needs A Friend," the popular ballad, inspired by the Paramount-Briggs Comedies. At the conclusion of the song, which was sung by a professional singer from Montreal, the heir to the British throne applauded vigorously and declared that both the singing and the ballad were charming.

The Theatre Strike? Turn to Page 1613

Butler with "Birth of a Race."

William Tobias Butler, who booked and exploited "The Battle Cry of Peace," "The Fall of a Nation" and other productions, has been engaged by Herman Rifkin of the Eastern Film Company, Inc., of Boston, Mass., as general publicity manager. Mr. Butler will have complete charge of the exploitation of "The Birth of a Race," which was successful in Chicago and will soon be seen in the East.

"Piccadilly Jim" for Owen Moore.

Myron Selznick announces that he has purchased "Piccadilly Jim," by P. G. Wodehouse to serve as Owen Moore's first Selznick production. "Piccadilly Jim" ran serially in the Saturday Evening Post, where it met with aclaim. It was then printed in book form. Now it is being turned into a stage play as well as a screen play.

Minneapolis Film Trade Board Asks Exhibitors to See That Employes Take Care in Handling Film

EXHIBITORS are costing the exchanges and themselves thousands of dollars through carelessness in handling film, according to the Minneapolis Film Board of Trade, which has asked the Moving Picture World to publish a statement revealing conditions and urging the practice of greater care in the future. The statement says:

"The Minneapolis Film Board of Trade wishes to call attention to the fact that in many cases exhibitors are costing the exchanges and themselves thousands of dollars through carelessness in handling film. For instance, one of the exchanges had a film returned from the Gem Theatre, Caledonia, Minn., and the film was twisted on the reels and patched with pins. This is only one of many, many similar cases.

Exhibitors Get Wrong Reel.

"If proprietors of theatres would see that their employes packed reels properly when they are being returned to the film exchanges, putting the right bands on the right reels and placing them on the reels firmly, there would not be so many complaints from exhibitors about reels being short at the ends, scratched at the ends and in some places the subjects very incomplete. There would also be fewer instances of exhibitors getting the wrong reel.

Exchanges Are Not Faultless.

"Another exchange had a case this week, through error, one reel of 'Sunnyside,' Charlie Chaplin's latest film, was returned to another exchange with a wrong band on it. The band read that it was reel No. 4 of a certain feature. This caused First National to disappoint one of its customers on 'Sunnyside' and caused the customer of the other exchange to receive an incomplete film, Part 4 of the five-reel feature being missing, and in its stead they got one reel of 'Sunnyside,' a three-reel subject.

"Members of the film exchanges of the Minneapolis Film Board of Trade are not endeavoring to create the impression that the exchanges are perfect. Numerous errors are made every day. Errors are made in every line of business, but a little close attention on the part of exhibitors through the proper packing and handling of film will cut down errors of film exchanges and disappointments to exhibitors."

Allan Dwan Employs Record Number of People in Recent Realart Release, "Soldiers of Fortune"

ALLAN DWAN, Richard Harding Davis, Augustus Thomas, Ferdinand Phinney Earle—these are some of the names which Realart Pictures Corporation will strongly feature in its advertising of the special film, "Soldiers of Fortune." An exploitation department has been organized under the direction of Bert Adler, and his first work will be in connection with "Soldiers of Fortune." This production has just been completed at the Pacific Coast studios of Allan Dwan. Mr. Dwan made the picture for Mayflower Photoplay Corporation, of which Isaac Wolper is president. It will be released through Realart. The story is based on a popular novel of Richard Harding Davis. Augustus Thomas dramatized it for the stage.

Capital will be made in the Realart exploitation of the fact that "Soldiers of Fortune" has been a public favorite as a book for upwards of twenty years, and as a play for about seventeen years. Another advertising feature to be emphasized is that some of the well known stars of today have been identified with the stage production. These include Robert Edeson, Dorothy Donnelly, Guy Bates Post, Wallace Eddinger and Thomas W. Ross. The play had its New York premiere, March 17, 1902, at Charles Frohman's Savoy Theatre, under the management of the late Henry B. Harris. Subsequently, it played to capacity houses in the larger cities of the country and still is a standard offering of the recognized stock companies.

Is Not a Spectacle.

"Although more than 1,000 persons and 200 horses were used in filming the production," says Mr. Dwan, "it is not to be classed as a spectacle. Richard Harding Davis left a rare legacy in this story of supermen; I have not tried to garnish it with the spectacular, but have endeavored rather to act as executor of a most unusual estate. I have had to employ probably more people than have ever before appeared in one motion picture. I have exercised every precaution to insure faithful adherence to the story, and I have sought to make a great drama rather than a great spectacle. If, happily, the production combines both strongly dramatic and spectacular features, it is in proportions which supplement the story value.

Picture Will Star No One.

Ferdinand Phinney Earle will make the art designs. Mr. Earle, it will be remembered, provided the art titles for Miss Pickford's "Daddy Long Legs." Mr. Dwan is said to have had an unusually large staff engaged in the work upon this production. He utilized both Arthur Rosson as associate director and James Hogan as assistant director. Five cameramen were constantly employed.

While no one will be starred in "Soldiers of Fortune," the cast will include two players who have been stars besides an actor who has been a favorite with three generations of theatregoers. Pauline Stark, who will portray Hope Langham, and Wilfred Lucas, the President Alvarez of the picture, have both been starred in a number of photoplays. Melbourne MacDowell, a familiar figure on the American stage for twenty-five years, will play Langham, the financier and mine owner. Perhaps Mr. MacDowell's best remembered work on the screen was as Black Jack in "The Flame of the Yukon." The part of Clay, the young civil engineer, will be impersonated by Norman Kerry. Anna Q. Nilsson, a screen favorite since the old Kalem days, will be seen as Alice Langham. Another well remembered name in the long cast is that of Wallace Beery, who will enact the role of the villainous Mendoza. The other principal players include Ward Crane, Frank Wally, Herald Lindsay, Philo McCullough, Ogden Crane and Fred Kohler.

Airplane Summons Mix to San Francisco Rodeo

UPON his return to Hollywood from Joe Miller's 101 Ranch, near Ponca City, Okla., Tom Mix, the daredevil Fox star, had hardly hung up his hat at the studio when he was off to San Francisco.

The day Mix arrived from Oklahoma an airplane piloted by Lieutenant Dan Davidson and carrying John J. Davis, left the flying field near San Francisco bound for the Fox studio at Hollywood, with an official invitation from Mayor James Rolph, Jr., requesting the presence of Mr. Mix as the guest of the mayor for the period of the season's big rodeo at the Golden Gate.

Davidson and Mr. Davis arrived over the open stage of the Fox studio and announced their purpose by dropping a weighted note addressed to Tom Mix by Mr. Davis. Mix followed the pair by train and fought his way through the packed streets of Frisco. After presenting himself to Mayor Rolph and meeting the department heads and celebrities of the city Tom was transported to the scene of the rodeo, where there are an enormous crowd of sailors from vessels of the Pacific Fleet. These he thrilled with his rope tricks and his daring stunts in the saddle while mounted on strange horses.

Charles Watson With Novagraph

Charles Watson, president of the Novagraph Film Corporation, producers of "analysis of motion" pictures, has added to the executive forces of this company Harry G. Mason as director of production.

Mr. Mason is thoroughly competent to perform the duties of his office, having been connected with the Thomas A. Edison, Inc., motion picture division for five years on production work; the Famous Players Film Corporation as assistant director and business manager on all Marguerite Clark feature productions for two and a half years; the forces of Goldwyn Picture Corporation in a like capacity; the Sun-Light Arc Corporation as lighting expert and development engineer.

Hutchison Escapes Locomotive.

"Out of the Clouds," episode No. 6 of the Pathe-Western Photoplays serial, "The Great Gamble," co-starring Anne Luther and Charles Hutchison, opens as Ralph Darrell (Mr. Hutchison) is saved from death beneath the wheels of a locomotive. He boards the train and arrives safely at Palm Beach, where Aline Morton (Miss Luther) and her father are awaiting him.

Two Stars and Two Directors for Realart: Mary Miles Minter, Emile Chautard, Allan Dwan and Constance Binney.
The Chautard productions for Mayflower and Allan Dwan's own productions will be released by Realart.

Higher Film Rentals for All Picture Theatres Made Certain by Union Demands for More Wages

HIGHER film rentals for motion picture theatres, big and little, throughout the United States and the world, now seem to be inevitable, as a result of demands of the various mechanics unions and employes of the motion picture studios in Los Angeles and vicinity.

Their demands, submitted in the form of a written agreement to go into effect September 1, called for an increased wage scale for carpenters, electricians, painters, grips, property men, gang foremen and unskilled labor, with further demands for overtime, Sunday and holiday work.

Strike Danger Passed.

That all danger of a strike has passed, is shown by the following telegram from Giebler, dated Los Angeles, September 3:

"Labor situation in west coast studios normal. Controversy between producers and International Association of Theatre and Stage Employes, composed of carpenters and stage mechanics, which threatened a strike a few days ago, seems close to settlement.

"Prominent members of photoplays' colony who are also identified with Actors' Equity Association, deny rumors that strike will be called in sympathy with striking actors in East. Frank Keenan, active in raising money for striking eastern players, says there is no grievance among picture actors since conditions that cause strike on stage do not obtain in studios.

"Keenan declares it is to advantage of Actors' Equity to support and protect photoplay producers, and that this will be done to fullest extent, and any rumor of strike in studios is propaganda sent out by eastern theatre managers. Seymour Hastings, secretary of Motion Picture Players' Union, says his organization will not strike unless ordered to by American Federation of Labor. Charles Mack, secretary of Photoplay Equity Association, says he sees no danger of clash.

Claims at All Studios.

The claims were made on all the studios operating in Hollywood, and at a meeting of the Motion Picture Association, at which were present representatives of practically every studio in Los Angeles, it was agreed that the wage scale asked by the unions be accepted.

The Producers Association was willing to get together with the union representatives and a United States Government mediator, as was done last year. This the unions refused. The Producers' Association, however, was conciliatory and agreed to meet the union representatives direct in order to endeavor to come to a mutally satisfactory agreement which would prevent the closing down of the studios.

The companies represented in the situation were Famous Players, Fox, Metro, Universal and others, and a further conference was called for Thursday night, August 28. The only points on which the opposing contenders were at variance were the question of a closed shop and the size of the demand for overtime charges.

While willing to meet the increased wage scale, the producers felt that the demands for overtime were exorbitant and that a closed shop for motion picture production was an impossibility.

No matter what the outcome of the present controversy, wages will go up, and this fact, coupled with the increase of from 40 to 70 per cent. in studio materials, as has already been outlined in Moving Picture World, will necessitate higher rentals than ever. This in turn will unquestionably result in higher charges to the ultimate consumer—the public—in the way of increased theatre admission charges, exactly as has been done by all other businesses that have had to meet after-the-war-high-priced conditions.

Houdini Signs New Contract With Famous Players-Lasky

SO great has been the success of Houdini in "The Grim Game," his Paramount-Artcraft picture which is now filling an advance engagement at the Broadway Theatre, New York, that the Famous Players-Lasky Corporation has signed him to a long-term contract to appear in feature films.

It is understood that Houdini's first appearance under the new contract will be in a five-reel mystery feature to be written by A. B. Reeve and John W. Gray, who wrote "The Grim Game," and that the authors have already started work on the story. Houdini, it is stated, will leave within a short time for California, where the new picture will be filmed.

Houdini's original contract with Famous Players called for only one picture, for although his ability in his particular line of work was acknowledged to be of the first order, its potential value as screen entertainment was a more or less uncertain quantity, especially so on account of the fact that his picture experience had been limited to one serial.

When "The Grim Game" was finished and was seen on the screen by the Famous Players- Lasky executives, the fact was recognized that he was not merely a stunt man, but was an accomplished actor.

Won't Build in Dallas, Says Lynch.

Another visit of S. A. Lynch, of the Lynch Enterprises, to Dallas, has started the rumor again that developments are soon coming to a head in regard to the establishment of a new theatre in Dallas by this organization. It was stated in Dallas newspapers during the last week in August that representatives of S. A. Lynch had secured a valuable piece of business property at the corner of Akard and Elm streets, in the heart of shopping district.

This location is directly opposite the Queen Theatre. At the Dallas offices of the Lynch enterprises the report that a new theatre was to be built on this site was denied.

Arrow Selling Blazed Trail Films.

The Blazed Trail Productions have finished the first series of two-reel North Wood dramas, featuring John Lowell, Dakota Lawrence and George Grossman. The first subject is called "When Big Dan Rides." The pictures are being distributed by the Arrow Film Corporation.

A number of the territories have been sold. The second production will soon be finished.

"The Sea Is the Life for a Manly Man."

Say these officers of the fleet who were entertained by the Fox Sunshine beauties during the Fleet festivities on the Coast.

OPENS NON-THEATRE FILM EXCHANGES

Famous Players Forms Country-Wide Distributing Organization for Its Non-Theatrical Pictures

AS part of the program of the Famous Players-Lasky Corporation to distribute motion pictures to churches, clubs, schools and other non-theatrical institutions, David K. Niles, general manager of the non-theatrical distribution department, has perfected arrangements for the establishment of special Paramount Non-Theatrical exchanges in twenty-eight of the principal cities of this country. Each of these exchanges will be manned by a staff of special service men, trained to meet the needs of clergymen, educators and other civic leaders who may wish to exhibit motion pictures.

These exchanges, it is announced, will be known as the Paramount Non-Theatrical exchanges, and their sole object will be to handle films and supply service to non-theatrical exhibitors.

Will Cover Entire Country.

All parts of the country are represented in the list of exchanges which Mr. Niles has established, and they will begin functioning when the first of the non-theatrical pictures are ready for distribution—in about two weeks.

There will be three Paramount Non-Theatrical exchanges in New England The addresses are 8 Shawmut street, Boston; 85 Market street, Portland, Me., and 132 Meadow street, New Haven.

Two exchanges will handle the business in New York State, one at 145 Franklin street, Buffalo, and the other in New York City.

Locations of Exchanges.

The addresses of other Paramount Non-Theatrical exchanges are as follows:

Philadelphia, 1219 Vine street; Washington, 421 Tenth street, N. W.; Pittsburgh, 1018 Forbes street; Cincinnat 107 West Third street; Cleveland, 811 Prospect avenue; Chicago, 845 South Wabash avenue; Minneapolis, 608 First avenue N.; Kansas City, Mo., 2024 Broadway; St. Louis, Mo., 3929 Oliver street; Detroit, 63 Elizabeth street; Des Moines, 415 West Eighth street; Omaha, 208 South Thirteenth street; Atlanta, 51 Luckie street; New Orleans, 814 Perdido street; Dallas, Tex., 1902 Commerce street; Oklahoma City, Okla., 128 West Third street; Charlotte, N. C., 28-30 West Fourth street; Salt Lake City, 133 East Second South street; Denver, 1747 Welton street; San Francisco, 821 Market street; Los Angeles, 112 West Ninth street; Seattle, Wash., 2917-19 Third avenue; Portland, Ore., 14 North Ninth street.

To Overcome Service Problem.

"The growing demand for films on the part of non-theatrical organizations," said Mr. Niles this week, "makes it imperative that nothing less than a nation-wide distribution organization be established. One of the big problems in distributing films to clergymen, educators and others who have not the professional knowledge of regular exhibitors is the giving of service, and this we propose to do in our Paramount Non-Theatrical exchanges.

"The pictures available for non-theatrical exhibition represent a vast library of films that are unusually educational as well as the best photoplays of the profession's leading stars. We have pictures starring Mary Pickford, Douglas Fairbanks, Vivian Martin, Enid Bennett, Dorothy Dalton, Charles Ray and other equally well-known stars, and we also have the best work of such widely known directors as D. W. Griffith, Maurice Tourneur and others."

Chautard Explains How His Photonovel Differs From What He Considers Ordinary Photoplays

A PICTURE made on the lines indicated by the term photoplay is not the best sort of production."

Such is the contention of Emile Chautard, director, who is making a series of six pictures for Mayflower Photoplay Corporation, to be released by Realart.

"I am producing photonovels, not photoplays," Mr. Chautard explains. "This is not quibbling with terms; it is a matter of fundamental principle. It involves attitude toward a production; it affects the whole method of making.

"I am approaching production with an entirely different attitude from that in the mind of the usual producer of today. Terms such as photoplay, or photodrama, imply that a picture is merely a series of distinct episodes connected by wording or dialogue. When we see such a picture, we say it is 'jerky,' or that 'it has poor continuity.'

Will Novelize, Not Picture Novel.

"In my photonovels, my purpose is to novelize the picture, not merely to picture the novel; really live the story in a smoothly-flowing, continuous form that avoids the episodic pitfalls of the usual photoplay. Above all, the photonovel will be free from padding."

Mr. Chautard emphasizes the fact that under his present contract he is not required to finish his productions according to a time schedule, or to attempt to meet widely-varying views on picture technic. He is operating his own company on his own plan and producing according to his own views of what constitutes good pictures.

"Two masters," he believes, "should be studied in the production of motion pictures: Rembrandt, master of light and genius of shadows; and Gustave Dore. Between these two," he says, "there is room for a symbolistic school."

"The Mystery of the Yellow Room" is the first Chautard production which Realart will release. It is based on a book by Gaston Leroux and deals with the problem of a man's escape from a small room that apparently had no unguarded exit.

"Big Four" Moves Chicago Office

On September first, Cresson E. Smith, Sales Manager of United Artists Corporation's Chicago distributing depot, will move from his old quarters at 1202 Consumers Building, to the fourth floor at 17 North Wabash avenue, near Madison street.

Mr. Smith has been operating the "Big Four" office in Chicago at temporary quarters up to this time, but the first of September will see the "Big Four" permanently located at the new address.

New Orleans in Ford Weekly.

The Goldwyn Distributing Corporation announces the forthcoming release of the newest Ford Educational Weekly, "Going South," for September 14. The picture is a travelogue which reveals some of the oldest spots in the oldest cities of the United States. New Orleans is stripped of her modern glamor, and the old French quarter with its narrow streets and landmarks, its first house, and the stone marking the point where the first white man landed are shown.

"The Gamblers" a September Release.

"The Gamblers," the third of the famous dramas by the late Charles Klein to be put into form by Vitagraph, is to be a September release. Not only has the success of the two earlier plays, "The Lion and the Mouse" and "The Third Degree" awakened great interest in this new picture, but the fact that it has a male star, Harry T. Morey, has further stimulated activity among the exhibitors.

Vola Vale Listens Well—
—In Bill Russell's American feature, "Six Feet Four"—

—And So Does Harvey Clark—
—In fact, Harvey is one of the best listeners in this American production.

New Morey Feature Has Strong Cast.

One of Vitagraph's early releases will be "In Honor's Web," a play of life in high society with Harry T. Morey in the leading role. Written by Perry Vekroff, and with a strong cast, Mr. Morey's new feature is probably one of the finest in which he has appeared, and will be welcomed by his large following.

In addition to Mr. Morey the cast includes Agnes Ayres, Myrtle Stedman, George Backus, Gladden James, George Majeroni, Bernard Seigel and Robert Gaillard. The play was directed by Paul Scardon..

Week Policy for Washington Palace.

Manager Lawrence Beatus, of Loew's Palace Theatre on F street, Washington, D. C., is now booking all of his productions for a full week's run. At the same time he has caused his orchestra to be increased to twenty-eight men. Director Gannon has selected the orchestra so as to provide an accomplished soloist for every instrument. A very ambitious musical program for the fall and winter seasons has been worked out and will be made a feature of the theatre's offering.

"BIG FOUR" RELEASES GRIFFITH FILM

"Broken Blossoms" Now Booking Through United Artists Corporation—Is Its Second Production

UNITED ARTISTS announces as its second release D. W. Griffith's supreme achievement, "Broken Blossoms." Mr. Griffith's decision to make his production available through United Artists Corporation's distributing organization follows close on the remarkable bookings written by the "Big Four" on the first Fairbanks' production, "His Majesty, the American."

The response of exhibitors to the sales policies and distributing methods of United Artists Corporation has apparently given Mr. Griffith the assurance that "Broken Blossoms" will, through the "Big Four," receive the distribution and exploitation that will give the leading theatres the country over every advantage in its presentation.

"Broken Blossoms," as a production, beggars description. Motion picture trade papers and daily newspapers have accorded it what is unquestionably the most spontaneous and sincere approval that has been given a picture. It is needless to add praise where so much has been said.

Showmen Will Benefit.

It is certain that in the discussions that "Broken Blossoms" has aroused and in its admitted advance in the art of the camera, a wave of anticipation has gone over the country that will redound enormously to the advantage of the theatres that will now have the privilege of showing it.

Fortunately, most of the leading theatremen of the country have seen "Broken Blossoms" at one or another of Mr. Griffith's personal presentations of the film and it is no longer a secret that the keenest minds in the theatre business have been awaiting the opportunity of presenting in their own houses this superb film creation.

Theatre managers will have a twofold advantage in their presentation of the pictures. In the first place, they will have the benefit of following Mr. Griffith's lead in his own highly artistic presentation of the picture. The methods that he used in showing the picture to the public should serve as a splendid guide for big houses the country over.

Will Stimulate Rivalry.

It is expected that the first run of "Broken Blossoms" in the big theatres all over the country will witness a rivalry among the leaders in screen showmanship that should carry the art of film presentation a big step forward.

When it is remembered that all the plans for Mr. Griffiths's repertory season in New York were set aside, by popular demand, in order to continue the run of "Broken Blossoms," at prices ranging as high as $3, something of the possibilities before the theatres of the country can be realized.

Bookings are now being accepted at all of United Artists Corporation's distributing depots.

Robertson-Cole Features Make Booking Record; Six Contracts Signed with First Run Houses

BREAKING all records for many months, Exhibitors Mutual last week secured six contracts from first run houses in the larger cities for Robertson-Cole features, booking them according to a solid schedule, fifty-two features for the year. In addition, Loew's Orpheum Theatre, Boston, has booked the Warner and Barriscale series of pictures. The Strand Theatre, Erie, has booked the new Hayakawa series for full week's run.

The Palace Theatre, Washington, and the Metropolitan, Baltimore, in addition to booking the features will also run during the year fifty-two of Robertson-Cole's Strand Comedies. Both of these theatres are big first run houses catering to the highest class of patrons.

Pantages Theatre, Memphis, Tenn., is probably the largest house in that city. It is said to be one of the best first-run houses in the South. The fifty-two Robertson-Cole features will each have a week's run. The Modern, Providence, R. I., the Palace, Milwaukee, and the Sun, Springfield, Ohio, complete the list of six theatres which have signed contracts.

Loew's Lyceum Theatre, Pittsburgh, Pa., has booked the Hayakawa features and the Davis Enterprises has contracted for several Desmond pictures and the Barriscale series for week runs over the Davis Circuit.

The principal theatres in Pendleton, Oregon and Reno, Nevada, are now running Robertson-Cole features, booking them through Exhibitors Mutual. The former runs all of the Robertson-Cole features and the latter has contracted for them on the star series basis.

The Sweets of Victory.
An unusual shot from "Everybody's Business," a W. H. Productions release.

Gundling Has High Class Patrons.

H. A. Gundling, owner of the Bryn Mawr Theatre, Bryn Mawr avenue, Chicago, was seen last week and reported pretty fair business during the summer. He is of the opinion that exhibitors find it hard to make both ends meet, owing to the increased price of everything, unless they pass the burden on to patrons.

In his neighborhood, which is high class, patrons want the very best pictures. Mediocre programs are a loss. Patrons are also very pronounced in their dictation as to the type of picture shown. Nothing that is "off color," in the slightest respect, can be shown at his house; so he offers only the best and "cleanest" pictures, at admissions of 11 cents for children and 22 cents for adults, war tax included.

Mr. Gundling uses the best pictures of all makes.

Louise Glaum, star of Hodkinson's "Sahara," greets Admiral Rodman during Fleet Week in Los Angeles.

Universal Gives Extensive Exploitation to Premier Showing of "The Right to Happiness" in New York

UNIVERSAL'S publicity and exploitation campaign prior to the successful showing of "The Right to Happiness" may be termed a model for exhibitors who manage large houses and who are in the habit of exploiting a production to the fullest extent.

The first run in New York of the production was given at the Park Theatre on Saturday evening, August 30. Mediums other than the usual channels, such as trade papers and newspaper advertisements, were the distribution of some 300,000 handbills in various sections of the city, the distribution of more than 75,000 cardboard fans, and the use of some 500,000 small stickers. The electric sign over the front of the theatre is seventy-five feet in length and can be seen for many city blocks.

Large Poster Campaign.

New York and its environs were thoroughly covered with posters announcing the production. Subways, elevated railways and twenty-four sheet stands were utilized. No space was left unused. New York citizens knew of the picture's premier showing on August 30. This is proven by the fact that during the first two days hundreds of persons were turned away from the box office.

Besides the newspaper advertisements Universal placed the newspaper publicity in the hands of an experienced press agent, who with the co-operation of the Universal home office, kept a running supply of publicity to all the New York publications.

Painted Sign Announces Picture.

The north wall of the Mecca building, Forty-eighth street and Broadway, now has what is probably the largest painted sign in New York announcing "The Right to Happiness." As a teaser this sign was started some weeks ago and read, "The greatest love story ever told is——" It now reads, "The Greatest Love Story Ever Told," then follows the title of the feature and the name of the star.

On Labor Day, the third day after the opening of the production, another novel stunt was enacted. More than 50,000 persons attending the rase at the Belmont track on Long Island witnessed the flight of Lieut. Charles S. Jones over the grandstands, where he dropped twenty-five complimentary tickets to the Park Theatre. This stunt not only was made at a comparatively small cost, but received publicity in the newspapers as well.

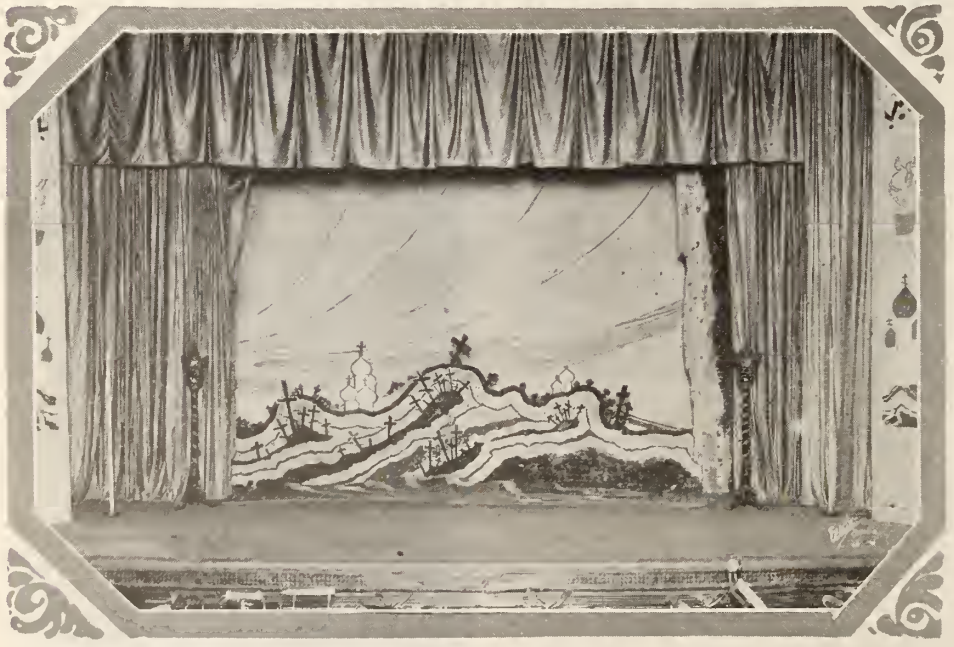
Lighting Up Columbus Circle.
The electric display at the Park for "The Right to Happiness."

First Realart Photonovel Based on Detective Story

PROBABLY the best detective tale of our time," writes Gilbert K. Chesterton, the eminent English literary critic, in a recent review of the work of Gaston Leroux, the gifted French author of "The Mystery of the Yellow Room." This is the mystery story which is being picturized by Emile Chautard as the first of the six photonovels which he is producing for Mayflower Pictures Corporation, to be distributed through Realart.

The story was originally published in France, where it was a sensational success, and soon after, was translated into English. Emile Chautard has, it is claimed, preserved the mystery absolutely; not until the very end of the photonovel does the spectator know the answer to the puzzle. The mystery arises through the disappearance of a criminal, after he has committed an assault, from a room which appears to have no exit.

For his initial photonovel, Mr. Chautard has assembled a stellar cast of performers. The leading female role has been entrusted to Ethel Grey Terry, well known through her stage work with David Belasco and her screen performances in "The Sign of the Cross," "The Hawk" and "Craig Kennedy." Opposite her plays Edmund Elton, a stage favorite, who has played leads with Leo Ditrichstein, Margaret Anglin, Viola Allen and Henry Dixey, and who has been featured in "The Eternal Magdalene," "The Devil," "The Spoilers," "Peter Ibbetson," "The Boss" and "Alias Jimmy Valentine." The heavy role is in the hands of George Cowl, who returned recently after having served with the Canadian armies overseas. Among the others who have important parts in this production are Lorin Baker, William F. Walcott, Jean Gauthier, William H. Burton, Joseph Morrison and Ivan Doubble.



Stage Setting Arranged by S. L. Rothapfel for "The Right to Happiness."
The Russian atmosphere was introduced into the setting and the music in the presentation at the Park.

Pershing's Return Marks Publicity Smash on Film

SIMULTANEOUSLY with the newspaper headlines which will greet the Commander-in-Chief of America's forces in the world war, General John J. Pershing (Black Jack, as he is familiarly called) upon his arrival in this country, scheduled for September 8, all branches of Fox Film Corporation will open a well-timed drive throughout the country on the William Fox production, "The Land of the Free."

A smashing publicity and advertising campaign has been planned by the executives of the Fox organization to parallel the ovation which will be given General Pershing in New York and elsewhere, and everything possible has been taken into consideration by the motion picture producers to work their drive on this screen drama into the homecoming news surrounding the famous soldier.

The theme of this appealing dramatic production is the life of Pershing himself, founded on authentic information regarding his boyhood and school career, and leading up to his rise to the command of the greatest country in the world—the United States.

"Weekly Indigestion" Ready

The premier number of A. Lincoln Miller's news absurdity, "The Weekly Indigestion," which the Bulls-Eye Film Corporation is distributing, has been completed and will be marketed on the state rights basis September first. The California Theatre at Los Angeles has already contracted for the picture, which is a burlesque news weekly.

Maine Exhibitors Journey to Pathe Boston Office

JOURNEYING 542 miles to book the 117 Pathe-Western Photoplays serial, "The Great Gamble," six exhibitors from northern Maine reached Boston last week and signed for the Pathe product for one year. This is said to be the first time in the history of the motion picture business in New England that exhibitors from that section ever went to Boston in a body to arrange bookings.

The party included Thomas Willett, Dreamland Theatre, Van Buren, Me.; J. J. Hone, Opera House, Presque Isle, Me.; Charles H. Seymour, Bijou Theatre, Houlton, Me.; R. O. Sukeforth, Park Theatre, Fort Fairfield, Me.; R. A. Flora, Powers Theatre, Caribou, Me.

While in Boston, the visitors were entertained for several days by A. M. Holah, branch manager of Pathe Exchange, Inc., F. L. Hudson, assistant manager, and William Green, Pathe's Maine representative. The Maine exhibitors have formed a new theatrical circuit in Aroostook County and booked Pathe pictures for the various houses.

Mary Miles Minter Picture To Be Early Realart Film

ONE of the productions which will appear on the Realart schedule for the opening month is "Anne of the Green Gables," featuring Mary Miles Minter. Miss Minter's company has been for several weeks at Dedham, Mass., engaged in the work of taking exteriors, and the understanding is these will be completed in time to give the picture an early place on the Realart calendar. Miss Minter's contract calls for twenty pictures to be made by her for this corporation within the next three and a half years, which is approximately at the rate of six pictures a year.

Mary Miles Minter's stage debut came while she was a mere baby, when she "played" with the late Nat C. Goodwin in "Cameo Kirby." Later, she supported Dustin and William Farnum in "The Littlest Rebel." When the Farnum brothers left to fulfil other engagements, Miss Minter became the star of the play and toured with it for four years.

About this time, Miss Minter saw the possibilities of the screen and entered the field. Her first picture engagement came as star—the position she has occupied in all of her screen productions—in the Frohman photoplay, "The Fairy and the Waif." Then she was offered a contract to make a series of pictures for Metro. Subsequently came a contract with the American Film Corporation, distributing through Mutual, at a salary which far exceeded that paid to any child of her age or anywhere near her age.

Committee of Trade Paper Editors Selects Best Sing Sing Criticism of "The Miracle Man"

THE committee of trade paper editors whose task it was to judge the compositions submitted by the inmates of Sing Sing prison in the Famous Players-Lasky Corporation's contest for the three prizes of $10, $7.50 and $5 for the best "impressions" of George Loane Tucker's "The Miracle Man," which was recently shown to the members of the Mutual Welfare League at the prison, met Friday and rendered their decision.

About thirty-five compositions were submitted and the committee had difficulty in arriving at a decision. By process of elimination the number was reduced to eight for final consideration, and from these eight the one selected for the first award was that written by R—— 66460; for second prize, the one written by Frank Berchman, No. 66157, and for third, the one by R. F. Porter, No. 68607. That of R—— 66460 was as follows:

In the chapel last night some kind people permitted us to see "The Miracle Man," a movie, and, believe me, it is some movie.

If people like the Frog, the Dope, Tom and Rose can get faith (and they do get faith) there is hope for me.

For the first time in four years I cried when I saw the Frog kiss the old lady who had been churning. I knew then that he was a man again. From the expression on her face I saw that she knew it too.

Oh, for a home and loved ones now! That's all. I am done. There has never been a picture or a play or a drama that will have the influence for the good that "The Miracle Man" will produce.

A man with the heart of a criminal, a man with the heart of a stone—find the most dispised man in the world, show him this picture, and he, too, will find himself again.

Faith and hope and home, for God is good—these are my impressions or interpretations of "The Miracle Man."

R.....66460,
Sing Sing Prison, New York.

Realart Pictures to Be Quartered in New Home

ANNOUNCEMENT has been made that the contractor has begun work on the partitioning of the new quarters soon to be occupied by the home office executive departments of Realart Pictures Corporation at 469 Fifth avenue, New York. Realart will have the entire fourth floor of the building, the Winfield, which is at the corner of Fortieth street. The contractor is expected to have the place ready for occupancy within a month.

The move from the present temporary quarters will mark the end of the preliminary period of Realart's organization. By that time the company's first releases probably will have been announced and the work of organizing the various departments will have been completed. Several of the executives have been named: J. S. Woody, general sales manager; Ben F. Simpson, field manager; John Pond Fritts, director of publicity and advertising; Darie L. Faralla, comptroller; Lewis W. Kniskern, supervisor of contracts; and David E. Berman, purchasing agent.

Organization work began only a little more than two months ago. Since then the mass of details connected with the launching of a photoplay enterprise has been settled. The work throughout has been under the supervision of the president, Arthur S. Kane, and the bulk of it actually has had his personal attention.

The foreign marketing will be conducted through the New York office, the policy being to sell productions on a territorial basis. New York is now the principal film centre of the world, and the bulk of the buying is done here by representatives of foreign interests.

Here's the Proof Positive That New Englanders Are Born Gamblers.
Photo taken in front of the Boston Pathe exchange. Left to right: A. M. Holah, Pathe branch manager; Thomas Willett, J. J. Hone, F. L. Hudson, Charles H. Seymour, R. O. Sukeforth, R. A. Flora, J. J. Hone, Jr., and William Green.

Theatre Building Fight Progressing With American Invasion of Winnipeg

A THREE or four cornered moving picture theatre "war" has developed, it is asserted, over the determination of various interests to erect new houses in Winnipeg. The situation marks the invasion of the Canadian field by Finkelstein & Rubens, who control a string of houses in American cities of the Middle West. This is sort of playing tit for tat with Jule and J. J. Allen, of Toronto, who recently announced that they would build great new houses in Cleveland and Detroit.

It has been announced that Finkelstein & Rubens control the Garrick Theatre Company, Limited, and a permit was taken out by the Standard Trust Company, the Winnipeg agents of the company, from the city building inspector, for the erection of a large moving picture theatre on the site of the old Fort Garry Market.

E. M. Cameron, of Winnipeg, has been awarded the contract for the erection of the building, which will have a frontage of 75 feet and a depth of 120 feet. Work on the new theatre started on August 25.

Remarkable Building Boom.

A second angle to the situation was created by the announcement by H. L. Nathanson, local representative of the Regal Films, Limited, that a chain of theatres would be erected or leased in western Canada by the Regal interests, with over $1,000,000 to be used in the undertaking. The Regal will build a theatre on Portage avenue, having given up an option on a site on Donald street, it is declared.

Coincident with this announcement it was stated that Regal and Paramount-Artcraft had joined forces for the erection of the proposed new houses in western Canada, with the result that Paramount-Artcraft productions would reach the people in a "direct-to-consumer" arrangement. The Paramount-Artcraft Corporation became affiliated with the Canadian Regal for the distribution of their releases in the Dominion on September 1.

The Allens are going ahead rapidly with the construction of their big new Allen Theatre for Winnipeg, and operations will soon reach the roof stage. This house is on Donald street and will have seats for over 2,000. The Allens already control the Dominion, Province, Gaiety and Bijou theatres, of Winnipeg.

To cap it all, work has already been started on still another moving picture theatre in the Fort Rouge district of Winnipeg, making the fifth house for that section. The house is being erected at Grosvenor and Stafford streets and will have a seating capacity of 850. It is costing about $55,000, it is announced.

Jonathan and Frank Daniels Visit Fox West Coast Plant and Participate in Picture Play

WHEN a goodly section of the United States Navy said goodbye to Hollywood, Cal., last week, it took with it delightful memories of a visit to the studios of Fox Film Corporation—also the negatives and prints of treasured photographs made by the Fox cameraman, in which some of the stars and the Fox Sunshine Comedy Beauty Brigade shared the honors with the officers.

With the naval party that visited the Fox stars were Jonathan and Frank Daniels, sons of the Secretary of the Navy. The party numbered twenty-eight, and all grew enthusiastic over motion pictures when they were shown through the various departments of the producing plant.

Several photographs were made of Jonathan and Frank Daniels in company with the Sunshine girls, but they were insistent that the pictures be not given to the newspapers. As a precaution they managed to take away with them the negatives as well as the prints.

Mr. Del Ruth put up a camera and improvised a story in which the boys and the officers appeared. He was anxious to put his Beauty Brigade in as leading ladies. The naval men, however, balked at this. They feared such a picture would be a little too frivolous. Mr. Ruth took about two hundred and fifty feet of film, nevertheless, in which the officers appeared as actors. This the Fox organization promised to give to the officers for the theatres on board their ships.

The two sons of the Secretary posed with Madlaine Traverse, who has just completed her interesting picture called "The Snares of Paris." This photograph they are very proud of, and the negative is among those they did not confiscate.

A "Highball" for the Navy.

Madlaine Traverse, Fox star, shows Jonathan and Frank Daniels, sons of Secretary Daniels, how the hand salute is executed in the movies. During the entertainment of the fleet in Los Angeles.

Miss Binney's First Vehicle Will Be "Erstwhile Susan"

EMPHASIS which is being laid by Realart on quality of production is said to be illustrated by the arrangement made for limitation of Constance Binney photoplays. She is to make only three productions during the coming season.

"Erstwhile Susan" is Miss Binney's first screen starring vehicle. This is the well remembered stage play which brought Mrs. Fiske back to Broadway a short time ago. It is based on the novel, "Barnabetta," by Helen R. Martin, and the scenario was prepared by Kathryne Stuart. It is under the direction of John S. Robertson.

Miss Binney has had a remarkable stage career and comes to motion pictures while a current stage star. Her latest success on Broadway is "39 East."

On the screen, she made her debut with her sister in Maurice Tourneur's production of "Sporting Life;" then came the role of leading woman to John Barrymore in "The Test of Honor," and now comes stardom in "Erstwhile Susan" and succeeding Realart pictures.

Lesser Still Handling Film.

Sol Lesser is denying reports that he was not handling the tour of the Mack Sennett Bathing Girls in conjunction with "Yankee Doodle in Berlin," around Greater New York. This dual attraction is at present playing a two-weeks' engagement at the Montauk Theatre, Brooklyn, to be followed by a tour of the "Subway Circuit."

Bulls-Eye Promotes Casto.

LeRoy H. Casto, scenic artist in the West Coast studios of the Bulls-Eye Film Corporation since that firm was organized, has been appointed technical director, vice Andrew MacDonald, who has resigned. Casto will supervise all interior sets for the Bulls-Eye, and in addition will handle construction matters.

Thomas Meighan, Betty Compson and George Loane Tucker. Co-stars and producer of the Mayflower feature, "The Miracle Man," now at the Cohan Theatre.

Below are the Miracle Man, the Contortionist and the Two Figures of the Underworld in this Paramount-Artcraft Picture.

The Photoplaywright

Conducted by EPES WINTHROP SARGENT

NOTICE!

Questions relating to the writing of photoplays and photoplay synopses will be replied to by mail where a return envelope, properly stamped, accompanies the inquiry. No attention will be paid to questions relating to the market, nor can manuscripts or parts of manuscripts be criticized.

Heart Interest vs. Melodrama.

Heart interest stories will please more than melodrama, but they do not sell as readily because it is far easier to show dramatic points than to interest a reader in the brief of a story dependent upon heart appeal. A part of the heart interest is derived from the personality of the players, and editors who buy heart interest stuff and find that the story is poor because the cast is badly selected are apt to blame the story rather than the casting director, and to fight shy of such stories in the future. As a matter of fact there are few editors at the present time who have really sound judgment. They cannot see the real story. They buy on the strength of an author's name or for the big dramatic situation, because they lack the training to perceive the finer points. In a broad sense there is less intelligence exercised today in the selection of plays than in the old one-reel days. The old school of editors has been replaced by a different class of men who prefer flash to sentiment, and who would rather buy a book right than a better original story because they know the book has been successful and cannot judge the stories. But none the less keep on trying for the heart interest story. There is bound to come a time when it will sell to greater advantage than flashy melodrama. The business cannot always lie at the mercy of the unintelligent.

Following the Market.

A correspondent who writes that he now reads four film publications regularly asks for the names of additional publications, as he is convinced that his inability to sell is due to his failure to follow the market closely Of course it must be that. He cannot understand that the fact that he can neither spell nor frame a grammatical or intelligent sentence is his drawback. The greater the fool the more certain he is that he can write surpassing ideas, and the more diligently he looks for excuses for his failure. It never occurs to this type that a couple of years with the grammar and spelling book is what is needed. If he cannot sell his wonderful productions it is because editors lack intelligence or because he does not know the market. The market today is exacting. It calls for a grade of material equal to the work of the best magazine writers. Nothing else will sell. If the best does not offer itself the studio staff can knock out something better than the crazy junk of the ignoramus. There is no reason why some of these ignorant persons should not fit themselves to become writers, for many of them have good basic ideas, but they are never content to start at the bottom and get a good education as a foundation for their work. They want to start at the top, where the checks are, and as a result they get nowhere. Today not even a good education is a sufficient equipment. The world-be writer must not only have intelligence, but he must have had so much practise as is necessary to enable him to write the proper sort of synopsis, short, snappy and informative. The opening sentence, even the physical appearance of the copy, must suggest the trained, intelligent writer if it is to command respect these days. It must look like the work of a man who knows how if it is to get any attention whatever.

Send a Return Cover.

Correspondents who desire information must supply a return cover for the same. Absolutely no attention is paid to a letter which does not comply with this requirement. You are entirely welcome to all legitimate information we can give, but if you are not sufficiently courteous to save us the trouble of addressing and stamping a letter, we do not feel that you are entitled to courtesy. Send the return cover if you require a reply.

No Freaks.

Someone remarks that he can write much better stuff than "The Ghost of Slumber Mountain," and wants to know if World Pictures is in the market for stories of that type. We think they are, but the stuff must be offered in film and not in script. Anyone can sit down and write in stuff like that, but the trouble is to present it with the same finish that the Dawley stuff shows, and if you want to work with such ideas you must hire your own studio and sell the negative.

Depth.

The big scene with the shallow story is not in demand. There are still many examples to be found of stories with one big punch and the rest of the action written to lead up to or away from this situation, but mostly this is studio stuff and little of this description is bought on the outside. What the editors are looking for is a story which in itself is so big that it naturally gives rise to the big situations. In other words, it has the true punch which is derived from the story and not from a big mechanical effect. More than one play has been camouflaged with big mob scenes or vast sets until it has seemed to go over, but any such succes is superficial, and no one knows this better than the production company. What manufacturers of film seek is the story so big that it not only grips the attention at the moment, but holds the mind when the spectator leaves the theatre. The story that is remembered and talked about is the story that helps to keep up the value of the brand name, and these stories are eagerly sought. Any trained writer can devise a big sight punch and then write other action to suit, but the real punch derives its force not so much from the physical acting as the mental interest gained through the appeal of the action. The big scenes are then important because you so keenly desire to further or to defeat the action which seems imminent. That interest can come only from a well-founded and well-told story.

Best Stories.

The best stories are seldom love stories. The love story is common, and the outcome is foreordained. The hero must marry the heroine, because the happy ending story is in demand, and, knowing this, we are not really afraid when it looks as though the villain would win out. The love story is the most popular because it has a general appeal, and because it is always welcome, but the story of strong heart interest is seldom written about a love theme, because love is, in a sense, selfish, and the best story is one of self-sacrifice and renunciation. Because these stories are not easy to write the love story has the call, and perhaps it is because of the prevalence of the love topic that the other stories so strongly appeal when they do get over. Ninety per cent. of the stories must be love stories, since other topics are unusual, so write love stories, but be on the lookout for the different idea, and when you get one work it out with extreme care, remembering that the slightest false touch will make bathos out of your intended pathos.

The Source.

Don't look for unusual and extraordinary situations from which to start your story. The better way is to take a commonplace situation and work on it until it becomes the unusual. That is the secret of the editor of one of the leading fiction magazines. No story he buys is based upon wholly improbable premises. The start is commonplace, but it works to the extraordinary. His authors do not imagine strange islands peopled by ancient Egyptians, instead they bring the Egyptians to New York and let the hero run into them through a perfectly modern accident of chance. In other words, he starts from the ground instead of up in the air, and once the start is made the ascent is easy, but to get a reader into the spirit of things wastes a lot of time if the first chapters have to be all explanation.

Don't Write.

Don't write and ask an editor what he wants. He'll know from the fact that you write that you will not be able to supply him with what he wants, so he will not reply. Send in some stuff that you think he might like, and, if it shows merit and is not just what he wants, he will then write and tell you without waiting to be asked. This, "I am thinking of writing some photoplays. Please tell me what you would like and what you pay," never did make a hit with any editor. There is no reason why it should.

TECHNIQUE OF THE PHOTOPLAY

By Epes Winthrop Sargent

A book replete with practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A tested handbook for the constant writer of picture plots. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

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State Right Market Shows New Life With Opening of the Regular Season

THE independent market is lively as the regular theatrical season opens, and there is promise of an abundance of good material for dealers in state rights. In the items of news recorded for the current days serials have prominence, while short subjects are also played up in the new offerings. Some incidents in the week's announcement may be thus summarized:

Mona Darkfeather is returning to the screen as a real Indian star in real Indian subjects—one reelers to be handled by C. B. Price.

Zion Film Company has been reorganized to proceed with production and distribution of Sholom Aleichem's writings in screen versions.

Adolf Philipp, known to New Yorkers and in most of the larger cities throughout the country, is making ready for circulation three of his musical pieces, brought to screen form.

Captain F. F. Stoll has returned from England, where he was making scenes necessary to his production of "Determination," a feature soon to be marketed.

Guy Croswell Smith has disposed of South American territory as his first action in negotiating the foreign rights to "Broken Blossoms," which he controls.

Joe Brandt has sold to Arrow Film Corporation the National Film serial, "Lightning Bryce," starring Anna Little and Bill Hoxie.

Emily Stevens will be starred in the first Schomer-Ross production, to be titled "The Sacred Flame."

William L. Sherrill will star Jack Sherrill in a serial now going into production for the Frohman Amusement Corporation.

"The Crimson Purple" is a serial claiming as one of its features the portrayal of three separate roles by Francis Ford as a Monopole attraction.

These items by no means indicate the entire action of state-righters. Other details are carried in the ensuing columns devoted to the independents.

"House Without Children" Begins Territorial Sales

THE first sale of state rights to Robert McLaughlin's latest production, "The House Without Children,'" has been made and covers the State of Ohio. The purchase was made by a syndicate which will handle the picture as a road-show from the offices of Argus Feature Pictures, Sloan Building, Cleveland.

Several other deals are pending whereby "The House Without Children" will become the property of specialists in the various territories and be booked as a special attraction or as a road show. An assortment of advertising accessories and pictorial posters, including twenty-four sheet stand, have been supplied and altogether an equipment equal to any furnished for a feature picture will be available for exploitation purposes.

The New York engagement of "The House Without Children" has been indefinitely postponed on account of the actors' strike, but it is stated that the picture will be exploited as soon as a theatre can be obtained that has no connection with the striking actors, stage hands and musicians.

Other sales negotiated through The Film Market, Inc., during the past week include "The Spoilers" for Eastern Pennsylvania to Twentieth Century Film Corporation, Philadelphia, and two hundred subjects of various makes to Gonzalo Varela, Mexico City, for Mexico, San Salvador and Guatemala.

Buys "Everybody's Business"

T. R. Gardiner, president of the Gardiner Syndicate, Buffalo, who is rated among the most progressive and successful independent exchange men, has purchased the rights for "Everybody's Business" for New York State.

Sunset Magazine Behind Bulls-Eye's New Scheme

THE Sunset Magazine will collaborate in filming the new Bulls-Eye super-scenic "The Legends of the Wilderness." The scenics, which are described as "Journeys Into the Land of Once-Upon-a-Time," are now being photographed in the wilds of the Pacific Coast country by Leland J. Burrud. The "legends" will be released in one reel, beginning about September 15, according to Milton L. Cohen, president of the Bulls-Eye Film Corporation, under the general title, "Sunset-Burrud Legends of the Wilderness."

Besides printing a two-page illustrated story in every issue of the Sunset Magazine for the next year, describing the travel, hardships and amusing experiences of the Burrud expedition, the publication will place at Mr. Burrud's disposal its historical and research department for material for the "Legends." Burrud will portray the scenic glories of the "Sunset Eden," interwoven with legendary stories of the localities photographed.

Readers of the Sunset Magazine will also be requested to augment the services of that magazine by submitting legends or stories they have heard relating to the many nooks and crannies in the practically unexplored portions of the Rocky Mountains Mr. Burrud is invading with his camera.

Emily Stevens
Who will appear in "The Sacred Flame" for the Schomer-Ross Productions, direction Abraham S. Schomer.

Thrills Featured During Progress of Ford Serial

IN the serial presentation of "Crimson Shoals" three separate parts are played by Francis Ford. This achievement is accomplished by a series of double and triple exposures which the Monopol Pictures Company are featuring in publicity just at hand.

Spectacular incidents are declared to be numerous during the progress of the serial, among them being a running fight which gives opportunity for leaps across chasms, falls down mountain sides and hand-to-hand encounters; the blowing up of a submarine, which is accomplished by dropping dynamite from an aeroplane; the struggle for control of a wireless station, and a daring rescue from drowning of the girl whom Ford afterward marries.

"Virtuous Men" Well Sold and Extra Prints Ordered

ARTHUR H. SAWYER, of S-L Pictures, states this week that "Virtuous Men" is being distributed in every section of the United States and Canada with the exception of New York, Eastern Pennsylvania, Georgia, Alabama, Tennessee and Florida. The purchasers who control "Virtuous Men" throughout the districts purchased praise its box office qualities.

Mr. Sawyer states that one hundred and twenty prints of the S-L film is now in circulation. Among the territorial distributors who have placed orders for additional prints since their purchase of the picture may be mentioned T. E. Larson, of Tulsa, Okla., who owns the rights to thirteen states.

He is now booking twelve prints and has ordered four additional copies to take care of the demands of his exhibitors. Norman Rifkin, of Boston, Mass., who controls the New England territory for the production, has in circulation fourteen copies of the film and has ordered four more prints.

Buys Film for Ten States

Samuel Ludwig, president of the Capitol Film Co., has been very active the past week in this market. At present his company covers Illinois, Indiana, Wisconsin, Minnesota, North and South Dakota, Iowa, Nebraska, Kansas and Missouri. He has bought "Broken Blossoms" for these states.

PIONEER PLANS TO EXTEND EXCHANGES

M. H. Hoffman Declares That Co-Operative Agencies Are Reducing Exploitation Cost and Will Further Enlarge

THE Pioneer Film Corporation, through its general manager, M. H. Hoffman, has issued an announcement in which is outlined the policy of that concern. "We shall continue to extend our chain of co-operative Pioneer exchanges," says Mr. Hoffman. "These branches will handle all of our releases in their given territory.

"This policy will cut down our exploitation expenses on each picture and the saving will be deducted from the price of our releases to the exchanges handling them. Our purchasing committee which views independent productions of merit reports that we will be able to maintain a schedule of one production a month or twelve a year.

"We will add four to six special productions. This is a conservative estimate, and in making it we feel that our actual performance for the next year will greatly exceed it.

"In addition to productions which we will hande, we will offer, beginning early in October, the Facts and Follies series of one-reel photoplays, which are now being produced by the Physical Culture Photoplays, Inc., under the supervision of Bernard MacFadden.

Exploiting "Facts and Follies."

"These pictures are little stories of the facts and follies of life. Mr. MacFadden is editor of the Physical Culture Magazine and also the True Story Magazine, the combined circulation of these two publications rating over half a million copies a month.

"Beginning in the next issues of these magazines, publicity articles dealing with the Fact and Follies series will be featured monthly. As a preliminary to the magazine publicity, the Pioneer-MacFadden staff are placing large ads in fifty-two of the leading daily newspapers in United States and Canada, which will bring these productions directly before the public.

"At the same time that these advertisements appear, the first installments of the Pioneer publicity will be published in the reading columns of the newspapers running the ads. All indications lead the Pioneer general staff to feel confident that the Facts and Follies series will set a new standard both in pulling power and earning capacity."

Adolf Philipp Ready with Musical Comedy Photoplays

THE Adolf Philipp Film Corporation has perfected its plans to release monthly three musical comedy films, in each of which Mr. Philipp will personally appear. "My Girl Suzanne," "The Midnight Girl" and "Oh, Louise" are now ready for distribution on the independent market.

Mr. Philipp has become known to New Yorkers and theatregoers in larger cities throughout the country through his work as a composer, playwright and producer of musical pieces—"Alma, Where Do You Live," "Adele" and other pieces having gained wide popularity through presentations at his own theatre here in New York as well as upon the road.

In producing films based on musical comedies, Mr. Philipp adds ripe experience as a stage producer to his knowledge as a photoplay adept. He is supported, as star of his plays, by Patsy De Forrest, late of Vitagraph; George Henry, Marie Pagano, Joseph P. Marquis, Gladys King, MacClure, Paulie de Palla, Anita Brown, Louise Marceau, Marie Louise Buckley, Will H. Sloane and Edward Elkas.

As musical plays involve a chorus, Mr. Philipp produces true to this tradition and presents in his films a bevy of pretty girls, who dance and disport themselves in effective costumes. Jules Crojager, late with Vitagraph, will do the cinematographic work on the Philipp productions. The direction is supervised by Mr. Philipp in person.

Oh, Hum!

Writing captions for pictures like these is so annoying. This is Louise Pagano with her dancing girls in "Oh Louise," musical film comedy released by Adolf Phillipp Film Corporation.

Elk Photoplays Getting Busy

Elk Photoplays, Inc., is preparing to release the new Helen Holmes Serial, "The Fatal Fortune," produced by the S. L. K. Serial Corp., and directed by Donald MacKenzie.

Elk Photoplays has also secured the selling rights for the United States and Canada to the fifteen two-reel Western dramas featuring Shorty Hamilton. These two-reelers were produced by the Monogram Film Co., and are being put on the state rights market.

Mona Darkfeather Returning to Star in Indian Features

C. B. PRICE, of C. B. Price Company, Inc., announces that they have secured the exclusive rights to a series of Indian pictures. These are dramatic subjects, one-reel in length, and feature Princess Mona Darkfeather, a real Indian star. There are fifteen pictures in the series, to be heralded under the brand name of "Pricefilms," and they will be sold for state rights.

The market for a number of years has had nothing in the way of red-blooded Indian dramas that made motion pictures popular. The reception accorded the Indian scenic and educational picture at the Strand Theatre, New York, last week, is an indication of the public's interest in the Indian, and the Pricefilms Indian series supplies this market.

The pictures are declared to be feature short length program fillers. Attractive art titles embellish the pictures and Henry W. Longfellow's "Hiawatha" has been used in a novel way to give a poetic and artistic touch.

Mona Darkfeather will be remembered as the star whose Indian blood gave a touch of realism to the Indian pictures in which she appeared for Bison, Selig and Kalem. In the Pricefilms series she is at her best in dramas that portray the life of the American Indian.

Work on "Determination" Started by Captain Stoll

CAPTAIN F. F. STOLL, president of the United States Photoplay Corporation, and author of the photoplay, "Determination," has appointed J. J. Livingston his personal representative to take charge of production details. Captain Stoll has just returned from England.

There he spent six months photographing types of the White Chapel district, assisted by Scotland Yard detectives. While abroad, he also spent some time in Paris.

The presentation of "determination" will carry a story taken from life, covering all phases, from royal society

down to the low dives of London, Paris and New York. No pains will be spared to make it true to conditions.

Four sporting events are to be shown, embracing a horse race, an aviation meet, an auto race and a boxing bout.

Prize-fighting "Kid" Broad, and Jockey Tod Sloan, have been put under contract. A studio has been engaged by Mr. Livingston, and work will be started in the near future.

Cropper Enlarging Exchanges

R. C. Cropper, president and general manager of the Bee Hive Film Exchange Company, has secured "The Mysterious Mr. Browning," featuring Paul Panzer and Walter Miller, as the second five-reel feature to be released through his exchanges in Indianapolis and Milwaukee.

This is said to be a fitting release for the second number on the Bee Hive Feature program. Release date will be October 1, for Illinois, Indiana and Wisconsin.

Mr. Cropper is now on his first vacation in fifteen years. After a cruise of the Great Lakes, he expects to arrive in New York City about September 15, at which time he will close deals for the other features to be released later in the season.

May Stage "Someone Must Pay"

In order to have maximum publicity for his new production, "Someone Must Pay," which he made for the Graphic Film Corporation, Director Ivan Abramson has now under consideration an offer made him by a famous producing manager for the stage rights to his new play.

Should the deal be consummated the opening of the play on Broadway will in all probability take place simultaneously with the release of the film in a neighboring house.

As nearly as possible, the original cast, which includes Gail Kane, Edmund Breese, Jackie Saunders, Hugh Thompson, Jere Austin and Baby Dorothy Arnold, will be engaged for the stage version.

An All-Star Comedy Studio

The Model Comedy Company, producers of Gale Henry comedies, will be located at what is known as the Clifford Studio, Hollywood, beginning September 5. Equipment has been transferred to the new studio and a crew of men from the technical department of the company are making improvements on the stage, dressing-rooms and other parts of the building.

The Bulls Eye Film Company will occupy half of the studio. The change in quarters, according to Bruno J. Becker, general manager of the Model Comedy Company, is due to the need of a larger studio to accommodate the increased activity in the company's productions.

Arrow Sells Lone Stars.

The two reel Lone Star westerns, featuring Harry Meyers, June Keith and Charles Graham are being released by the Arrow Film Corporation. Practically all of the territory has been sold on these western dramas, and now the Arrow has started an extensive advertising campaign through the trade papers.

JACK SHERRILL WILL STAR IN SERIAL

Frohman Amusement Corporation Begins Preliminary Work on Guy McConnell's "The Invisible Ray" Story

ANNOUNCEMENT is made by William L. Sherrill, president of Frohman Amusement Corporation, of the completion of plans for the productions of a fifteen spisode serial. The story is by Guy McConnell, and is said to contain as its basic plot the discovery of a metal shedding an invisible ray that scientists have been endeavoring to isolate, and which would revolutionize chemistry.

"The story of 'The Invisible Ray'," said Mr. Sherill, "has been under consideration for three months. This being the first serial produced by the Frohman Amusement Corporation, I felt that we ought to start off with a story which, while it should contain all the essential fundamentals of a popular serial, must nevertheless be unusual.

"I realize I have a big contract on my hands, but I have set out to produce a great serial and neither time nor expense will stand in the way of my accomplishments. Mr. McConnell has been working every night in co-operation with Mr. Goldburg, our general manager, and all of the rough spots have been smoothed out.

"We have arrived at a completed story that in at least one essential will differ from the average serial, in so far as there will be no disconnected tale, but a story of interest, replete with sensationalism not injected into the story helter skelter, but which forms a natural outcome of the incidents.

"Jack Sherrill will be co-starred, and in his choice we have given much thought and judgment. Our determination to place him in the serial was reinforced by two facts. First, his work in 'Once to Every Man' stamped him as one who could creditably appear as a juvenile star in a serial.

"Aside from that we communicated with exchangemen inquiring their judgment concerning the advisability of starring Jack Sherill with one of the two young ladies we now have in mind as the ingenue star in the serial, and the responses were unanimous in their enthusiasm."

Reorganize Zion Films and Do Sholom Aleichem Story

ZION FILMS, INC., announces that a reorganization has taken place and a program of productions has been laid out. S. Adler, the former president has resigned, and M. Kehlman, the vice president, has been appointed general manager.

Their first picture, "Khava," based on the story by Sholom Aleichem, has been renamed "Broken Barriers." It was directed by Chas. E. Davenport, and has been praised in the various trade reviews. The picture has been recut and retitled by Mr. Davenport.

E. R. Wood, head of the sales department, announces that he has sold the world rights to "Broken Barriers" to Jules Burnstein. Mr. Davenport has in hand the story of his next picture, production of which will be begun shortly.

The Allens Get Mutual-Chaplins

Through the C. B. Price Company, Inc., twelve Charles Chaplin comedy features were sold to Allen Brothers for the Dominion of Canada, for the Clarke-Carnelius Corporation, owners of the Chaplins which were made for Mutual and have been revised for further release. J. J. Allen, vice-president, and Phillip Kaufman, of Allen Brothers, closed the deal, thereby terminating spirited bidding for these Chaplins.

Allen Brothers will not only distribute the comedies through their Monarch Flm exchanges, but they will also play them in their circuit of forty theatres.

Perils Lurk Everywhere. "Let 'Em Lurk," Say Anne Luther and George Larkin.
Anne and George, well-known serial experts, are featured in the Wistaria Features serial production, "The Lurking Peril."

"LIGHTNING BRYCE" BOUGHT BY ARROW

Through Joe Brandt Who Represented National Film Corporation Dr. W. E. Shallenberger Buys Finished Serial

AN announcement has been made by Joe Brandt, special representative of the National Film Corporation of America, to the effect that after studying the conditions of the independent field carefully for a number of weeks he has decided to place the handling and distribution of the newest big serial, "Lightning Bryce," in the hands of the Arrow Film Corporation. W. E. Shallenberger, president of Arrow, and his staff of associates reviewed "Lightning Bryce" recently and decided that it is one of the best serials ever produced. Little time was lost in effecting a satisfactory arrangement and the serial will be placed on the state right market at once.

Both Joe Brandt, who has had years of experience in the serial field, and W. E. Shallenberger, who has also had considerable serial experience, are agreed that in "Lightning Bryce" they have a serial that will class with anything that has been produced along these lines. Ann Little, the Paramount player, who was borrowed by National especially to make this serial, and Jack Hoxie, the Western actor, are two stars who are bound to increase their already large following by their clever and unusual work in "Lightning Bryce."

These players are typically "Western." They have lived the lives of the plains for years; both are skilled riders, being able to do all the "stunts" required of serial saddleists with ease and grace.

Joe Brandt Wrote the Story.

"Lightning Bryce," unlike some serials, is said to have a story running throughout. The story was written by Joe Brandt himself, and there is declared to be action, suspense and thrills in every chapter. There are many unusual touches that places it in a class with the "special features." It is expected that "Lightning Bryce" will play in many houses that heretofore have not been partial to serials.

Joe Brandt, in setting forth his reason for finally deciding to distribute "Lightning Bryce" through the state rights channel of distribution, says: "When I became associated with Bill Parsons it was understood that he was to gamble on my experiences that there were a great number of houses who wanted to book serials but could not because of inconsistent stories, ridiculous situations and cheap productions and mediocre direction.

"Parsons followed my advice and did produce a feature serial which is entirely different than any of the serials that have been produced before, because time and attention have been given to direction, feature touches have been put into the picture and the story has been consistently developed without the stunts being dragged in by the heels."

For the Better Class Houses.

Mr. Brandt declares that after looking over the distribution field as carefully as he had the producing field, he found in Dr. Shallenberger a man who had won the confidence of the state rights men, and that Shallenberger has surrounded himself with a staff of capable men who were giving the kind of service that means so much to the state rights buyer.

One of the chief points brought out in the statement was the fact that Brandt felt that the only way he could reach the new type of house that he was interested in securing for exhibiting "Lightning Bryce," was to work through the independent state rights buyer, because most of the program organizations work their serials in routine fashion. After the exhibition of one serial another one is booked, and even if some of the bigger houses did want to run serials, the exchanges would feel inclined to give preference to their customary first run on serials rather than to take a chance to break the ice and develop a bigger field for serials.

W. E. Shallenberger, president of the Arrow Film Corporation, has this to say: "We were in the market for another serial, and although we had a number of serials submitted to us, we felt that the independent buyer was entitled to have the best that we could get for him. Although the National Company had set a very high figure on the world rights for this serial, I had no hesitancy in paying the price because the money had been spent in the production and every dollar's worth showed up on the screen."

Nazimova in "The Brat" Never Knew Fires Came in Such Form as This.

The little piece of humanity from the chorus came to this fireside because she was honorable. You will be struck by her just as the author in the play was.

Monopol Announces More Sales

MONOPOL PICTURES CORPORATION announced the sale of state rights of "Crimson Shoals,"' starring Francis Ford, also rights to "Alma, Where Do You Live?" for Eastern Pennsylvania and Southern Jersey to H. N. Smith, of the Consolidated Film Exchange, Philadelphia. Foreign rights to "Crimson Shoals" have been sold to Reginald Warde, who has already resold the production for Great Britain and several continental countries.

Niebuhr Signs Ruby De Remer

Walter Niebuhr has signed up Ruby De Remer to play the leading role opposite E. K. Lincoln in the forthcoming Lincoln production. Miss De Remer will be remembered for parts she played opposite Harold Lockwood, and more recently she has been starred in pictures by World and Gaumont.

The vehicle chosen for Mr. Lincoln is "The Crucible." P. William Neill has been selected to direct this picture for the American Cinema Corporation.

"Broken Blossoms" for So. America

Following the announcement made last week by Guy Croswell Smith, Ltd., of the purchase of the foreign rights of D. W. Griffith's "Broken Blossoms," came many offers from the American representatives of European films eager to secure the Griffith masterpiece for their territory. The first negotiation closed was for South America.

The countries involved in the deal included Argentina, Uruguay, Paraguay, Chili, Peru, Bolivia and Ecuador.

Heavy Bookings on "Law of Nature"

Nathan Hirsh, president of the Aywon Film Corporation, reports excellent business with "The Law of Nature." This production has not only been shown to large audiences on the Loew, David Picker and Sidney Cohen Circuits, but played a successful week's engagement at the Majestic Theatre, which is unusual for New York neighborhood houses.

Eastern Buys "Colonel Bridau."

The Entente Film Corporation, of Philadelphia, distributors of the film entitled "Colonel Bridau," announce that the New England rights thereto have been bought by the Eastern Feature Film Co.

Argus Re-engages Brodsky

Argus Enterprises, Inc., has re-engaged Samuel Brodsky to produce the next Robert McLaughlin feature now in course of preparation and entitled "Her Soul and Her Body," a theme which Mr. McLaughlin has spent months developing. It will be produced as a New York attraction simultaneously with the presentation of the photoplay, instead of in Cleveland, where "The House Without Children" was presented on stage and screen at the same time.

Crescent Buys More Rights

The Crescent Film Co. has purchased the rights for Western Missouri and Kansas of the Neal Hart and Al Jennings pictures; it has also added "The Spoilers" to its list. A. L. Kahn, manager, recently returned from Chicago with a contract for Capital releases. The Crescent has three salesmen on the road. The company is showing a rapid growth in the nine months of its active life.

Circuit's Book "Law of Nature."

Nathan Hirsch, who is handling "The Law of Nature," an Arrow production, in New York, reports that he has booked the Loew theatres, as well as the Fox Circuit. Mr. Hirsch states that the picture has already received over a hundred and fifty bookings.

The Arrow also reports that "The Law of Nature" is running in several theatres in the South. E. K. Fox, who bought the thirteen southern states from Arrow, has several men exploiting the picture.

MYSTERY OF "13" A COMPLETED SERIAL

Louis Burston's Fifteen Chapters of Thrills Finished by Francis Ford and Associates at Hollywood Studios

LOUIS BURSTON, president of Burston Film, Inc., who has been supervising the production of his Francis Ford serial, "The Mystery of '13'," sends word from the Coast that the last foot of negative has been developed; worry over retakes is a thing of the past, and the company has seen the first screening of the production.

Francis Ford not only played the principal role and directed the action, but furnished most of the material for the story as well. He had been looking for an opportunity to introduce submarine scenes in a serial and long before his opportunity came in "The Mystery of '13'" he had perfected an "under water" camera, which was given its first tryout in one of the early episodes.

Show Submarine Thrills.

The results were so satisfactory that more submarine matter was written into the script and a large tank was constructed at the Ford Studios, Hollywood, to take such subsidiary scenes as did not require water location. The main under water views were taken at Catalina Island, where Mr. Ford has a summer home and where his motor boat "Delirium II" was used to transport the members of the cast back and forth from the mainland.

In the second episode Mr. Ford and Rosemary Theby, who plays the opposite lead, don diving suits and engage in an under-water struggle for the possession of an air pipe upon the maintenance of which both lives hung in the balance. Thanks to the California sunshine and the clear water off the Catalina shore, those under water scenes are remarkable examples of submarine photography. Francis Ford plays a dual role, the leading part being that of his favorite characterization of Phil Kelly, dashing and resourceful secret service operative, the other being his brother, Jim.

The first two episodes include a forced marriage, daring escape, burning ship, lost treasure and the introduction of a mysterious band of conspirators whose inner ring is known as the "13." This brings the action from a South American ranch to San Francisco, where Phil escapes from a burning ship and finds his brother Jim terrorized by the "13."

Under Louis Burston's supervision swift action is continued and the interest of the mystery increased up to the end of the fifteenth episode. It is Mr. Burston's theory that, like a first-class serial story, a serial moving picture should constantly increase in interest with each installment.

Playing Up Number 13.

Another feature is the constant hammering away at the central idea of "13" in such a way that the audience becomes more deeply impressed with its mystery from episode to episode. Advantage of this fact has been taken in the preparation of the advertising matter, the "13" being featured in every possible way that can help the exhibitor in exploiting the serial.

Ready prepared advertising matter, lobby displays, publicity stories, stock and episode paper, all accentuates "13" to the fullest degree.

Emily Stevens Starred in First Schomer-Ross Production Entitled "The Sacred Flame"

ABRAHAM S. SCHOMER, playwright and director, announces the acquisition of Emily Stevens as the first star of the Schomer-Ross Producing Corporation. She has already started work on "The Sacred Flame," an original play by Mr. Schomer, who is also directing the picture at the Biograph studios.

Miss Stevens is a niece of Mrs. Fiske, the celebrated actress, with whom she made her debut on the speaking stage, playing the part of a maid in "Becky Sharp." She remained with her aunt for eight years, and then won honors in "Leah Kleschna." After this she was given the leading feminine role in "The Devil" with George Arliss, and later appeared in William Locke's "Septimus." Her first sensational success was made in "The Unchastened Woman," which was presented in 1915 and 1916 by Oliver Morosco at the Thirty-ninth Street Theatre. In 1919 she was starred in John Galsworthy's "The Fugitive." Other plays she appeared in were Alan Dale's "The Madonna of the Future," and most recently, "The Gentile Wife," presented by Arthur Hopkins at the Vanderbilt Theatre.

Miss Stevens says: "My absence from the screen was because I had no desire to appear in the usual run of half-hearted and bottomless stories, manufactured as they are, with no scope for dramatic action. In Mr. Schomer's play, 'The Sacred Flame,' I believe I have a real vehicle. I know Mr. Schomer's work, for I appeared in the stage version of his play, 'Today,' at the Lyric Theatre."

Mr. Schomer has gathered a supporting cast around Miss Stevens, which includes Earl Schenck, prominent in "My Four Years in Germany," Maude Hill, Lionel Adams, Fred Clayton, and others. Andre Barlatier is at the camera. He was formerly with Julius Steger, Ralph Ince and others.

The Ministerial Chap Is Quoting Himself on the High Cost of White Shirts

Which explains why he is garbed in black in "The Amazing Lovers," first of the Robert W. Chambers stories screened by B. A. Rolfe for A. H. Fischer Features, Inc.

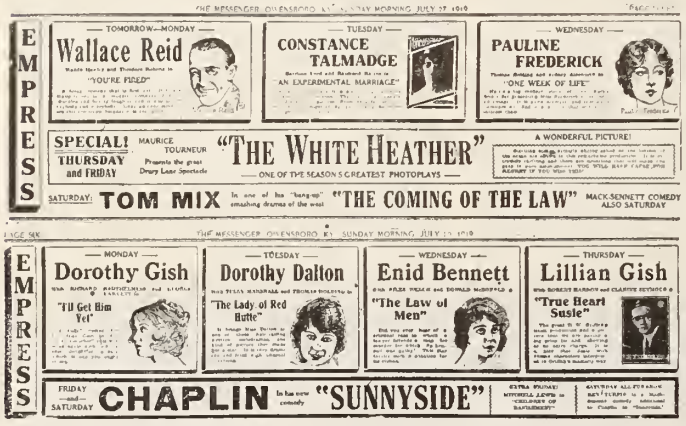
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Don't Keep It Dark.

YEARS ago it was supposed to be necessary to show pictures in absolute darkness. Then it was found that so long as the light was not shining on the screen or in the eyes of the spectators, the houses could be reasonably well lighted. The chief objection to the showing of pictures was abandoned. Go into the Rialto or Rivoli, stand for a moment until your eyes become accustomed to the light, and you can make your way to a seat as comfortably as in a fully lighted theatre. And yet some houses—and high priced Broadway houses, at that—are kept so dark that even after you have been in your seat for half an hour you can scarcely see even the outlines of persons half a dozen rows away, and busy ushers keep flashing electric torches into the eyes of the patrons in an effort to find empty seats when the house is filling up. Take a little pains to keep your house fairly well lighted. It pays.

Bleich Strips.

Here are two more of George A. Bleich's strip programs, showing two different arrangements of the space. The top one gives three single days, a double and another single, while the lower shows four singles followed by a double. These strip programs are being copied by other houses and

Two Bleich Strip Programs from the Sunday Issue.

these arrangements should prove suggestive to others. Mr. Bleich must have dug deep in the archives for that half tone of Robert H. Harron, down in the lower right hand corner, for it carries the once familiar but now almost forgotten Biograph trade mark, though this does not show in the reproduction. That and the Talmadge cut form good arguments for the line cut for newspaper work. They are all stock cuts and mighty handy. It pays to stock up with a supply of this material, for it certainly does sell tickets.

Doing It Right.

Six years ago, last July, Mr. and Mrs. Ralph Moore started the Ideal Theatre, a 300-seat house, in a neighborhood district in Akron, Ohio. Lately the house was reopened after being raised to a 500-seat capacity. It was all done on personality in management. The keynote of the policy is found in the reopening announcement, in which is written:

> We have a very deep affection for southwest Akron, both Mrs. Moore and her mother having practically lived next door to the theatre all their lives. We, therefore, have other motives than simply trying to see how much profit can be accumulated with as little effort and quality of service as possible.

The almost doubled capacity of the house is the answer. Such managers do not contend that the business is going to the dogs. Another recent special announcement deals with the return from the service of their assistant manager, Gordon Creighton. They had his job ready for him and arranged a "welcome home" night, which, Mrs. Moore writes, was like a family reunion. And she adds: "It pays to be honest and run clean pictures." They take a small space daily in three local papers and supplement this with programs mailed monthly for the full month, but the announcements from the stage are relied upon to get the big features over and because the system is not abused, Mr. Moore's personal assurance that the film is better than usual will crowd the house. More power to the Moores.

Hooking Up.

This four sevens from the Keith Theatre, Louisville, offers a double hook up in linking Jack Pickford with his sister and Ty Cobb. The latter allusion is a bit far fetched, but the advertisement is well planned typographically, and those

He is batting 'em out at a .400 clip.
We refer, of course, to his percentage in "lining out" big film "hits".
Come on, Movie Fans, and see this screen Ty Cobb
JACK PICKFORD
In His Latest Comedy Smash
"BURGLAR BY PROXY"
And, say—this is on the Q. T.—Sister Mary is not the only Pickford cut-up on the screen. Jack is there—I say he is.
SOME "DOPE" ON "BURGLAR BY PROXY."
The story of a boy who was a Romeo by heart and a Jimmy Valentine by circumstance, a kid as popular as a Salvation Army lass and as love-sick as a small town girl
B.F. KEITH'S STRAND
SUN. MON. TUES. WED.
SOME MORE "DOPE" ON "BURGLAR BY PROXY."
Say, the best "dope" is to see it and be happy. Oh, yes, Jack's girl is charming Gloria Hope.

A Four Sevens from the Strand, Louisville.

boxes on either side of the house signature could be made to do a lot of work. That on the right reads:

Some Dope on Burglar by Proxy.

> The story of a boy who was a Romeo at heart and a Jimmy Valentine by circumstance, a kid as popular as a Salvation Army lass and as love-sick as a small town girl.

That sounds like an interesting story and will get attention. A good presentation of the theme will often interest where the big punch will fail. The space is held in three-point rule border, with two-point for the name and title panel.

Series Slides.

Series slides never seem to lose their value. S. Lazarus and Harry Etelhertz, of the Hamilton, Brooklyn, ran a set for The Outcasts of Poker Glat and cleaned up. The slides were run several days before the production. The first read:

Is there anyone in the audience who knows who is the star in The Outcasts of Poker Flat?

It was phrased as a question just to get attention, but a

number took the trouble to tell the box office that they knew. In order the others read:

Is there anyone who does not care to see Harry Carey in one of his greatest productions? Please notify the manager.

Do you think Harry Carey is great enough to attract your attention as much as any male star of the screen?

The management of this theatre, with the desire to meet the wishes of the patrons, has booked one of the most attractive productions ever made, Harry Carey in The Outcasts of Poker Flat.

The last slide was the stock slide supplied by the exchange. It would have been better to have clipped the next to the last slide, letting it end at "ever made——" with a dash following, and then flashing the stock slide.

There is a certain psychology in the form of the slides, for questions will challenge attention more quickly than will statements, a fact the Hamilton management seems to appreciate.

McCormicks.

S. Barret McCormick sends in a lot of back stuff, most of which is rather too old to be timely, but we print several samples because Mr. McCormick's work is always of interest. A notable point is that he seems to have worked away from the large masses of six and eight point he used to employ. Of his recent examples this shows about the most type, and it is unusual in that he had the title sunk in the white lettering at the top. As a rule he is strong for the type title. We liked those small type displays, for it gave the quick reader all of the facts in

D.W.GRIFFITH'S "TRUE HEART SUSIE"
An Artcraft Picture
An Artcraft Picture
The Problem That Every Girl Tries to Solve
Which is It, the Plain Girl or the Fluffy Girl, That Really Attracts Man's Love?
COMMENCING SUNDAY
The Circle
SHRINE OF THE SILENT ART
Madge Kennedy in "LEAVE IT TO SUSAN"

A Five Eight and a Halfs from S. Barret McCormick.

large type and then gave the rest in a smaller letter for those who wanted to know all about it—and most of the McCormick stuff is so well written that it is interesting to read. A better display is found in a four eights for The City of Comrades, for here the title and the star are so played up they cannot be overlooked. There is very little descriptive matter here. This is also unusual for McCormick in that he goes in more for a light line drawing. Mostly his artists depend upon a mass effect to stand out, but this shows a half tone cut flanked by two sketches to get the idea over, with an ornamental frame to hold the advertisement together. It makes a very pretty display. The ears on either side of the house signature carry the display for the current program, though that on the right creates some doubt as to whether the Dixie singers are part of the current or coming program. A third example is more nearly in the old style, with a huge attractor cut. The space is seven elevens. This was used for the Sunday tint advertisement, the cut being natural color and the rest printed over a red background, showing up the blot. The large attractor is much more effective than some of the double figure cuts, and for this attraction an unusual number of large spaces were taken. It almost always follows that a single figure, **if it can interest,** is better than a double or group picture. For example, contrast the two cuts in the next sample. That showing Miss Stewart in boy's clothes creates interest in the play. It suggests something out of the ordinary, something away from the full dress "polite" play. It makes you want to

THE HANDS THAT COUNT IN LIFE!
A Woman's Hands and a Man's Hands reaching across the great abyss, the hands of comradeship beginning in friendship, ending in love.
TOM MOORE
—IN—
"The City of Comrades"
By BASIL KING
From his romantic novel of a self-made failure and a woman's love, published in The Saturday Evening Post.
"The Ghost of Slumber Mountain"
A trip a hundred thousand years into the past with the animals that first saw Earth's dawn.
Today (Saturday) Last Times
Anita Stewart In "Human Desire"
Egbert Van Alstyne
THE CIRCLETTE
World News, Magazine Features, Scenes in Garfield Park.
CIRCLE ORCHESTRA—Overture, "Ruy Blas."
Sunday, Monday, Tuesday and Wednesday
The Circle
SHRINE OF THE SILENT ART
DIXIE Jubilee Singers
Seven Sweet Singers from the South in a program of old Plantation Melodies.

A Four Eights for The City of Comrades.

see what she did to get into the boys' clothes. It sells. The other is the inevitable clinch. It looks like the tag

Even God could not forget- could not forgive!
Major Rupert Hughes' Novel That Rocked America With Its Daring, Unconventional Theme and Rattled the Doors of Fear, Hypocrisy and Smugocity.
Blanche Sweet
THE UNPARDONABLE SIN
ONE SOLID WEEK, STARTING TODAY
The Circle
SHRINE OF THE SILENT ART

One of the Many Large Spaces Used for The Unpardonable Sin.

end of about fifty per cent. of the pictures you have seen. If you are not interested in the star you are not apt to

Contrast These Two Attractors and Decide Which You Think Is Best.

care a whoop about the story unless the text and title sell you. The clinch is used so often because it works up well on the one and three sheets, but it has damned more lithography and advertising than any other one factor.

White Spaces.

The management of the Palace and Princess theatres, Wichita, Kans., does not seem to feel that if it takes white space and fails to stuff it with type, a criminal prosecution will follow. Of course, it uses some layout cuts that crowd in, but a lot of the house stuff is open and artistic. Take these first two examples. That on the right is a

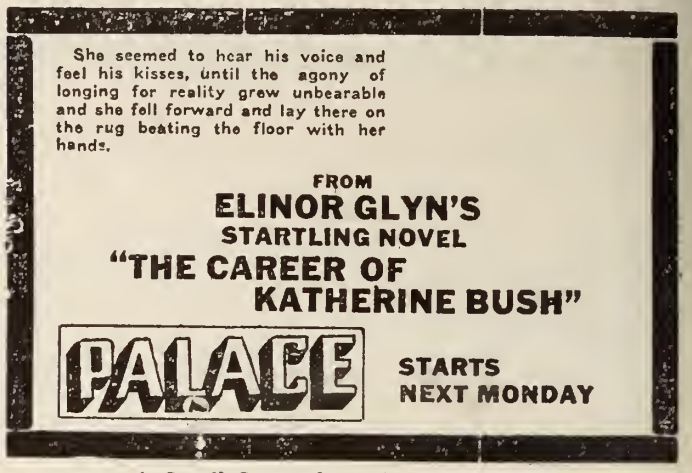
NOW!
MARY PICKFORD
"Daddy Long Legs"
PRINCESS
PALACE
THE COOLEST SPOT
The Girl
Who Cornered
The Loff Market!
MRS. CHARLIE CHAPLIN
(MILDRED HARRIS) IN
"When a Girl Loves"
Think of having the world's highest salaried comedian smile at you across the table for 365 mornings out of the year. That's the lucky fate of Mildred Harris, who led the funniest "feet" in the universe to the altar
ALSO
MR. CHARLIE CHAPLIN

A Two Sevens and a Three Tens from Wichita, Kansas.

three tens. It looks larger because it is not crowded, and it gets a message over better than several hundred words of just talk. If people want to see Mrs. Chaplin they want to see her on the first suggestion. Four lines of supplementary argument are ample. The rest is all white space to give this small argument a full chance. On the right is shown a two sevens for the last day of a Pickford run. It is nothing more than a one column advertisement set into a two-column space. Two and one make three, in this instance, so this is a three column space to all intents. It looks like three columns and it stands out on the page like three columns, and no one is going to overlook it until every advertiser takes the same view of open spaces. Then the novelty will be lost, but until then, the most valuable space in a paper is the white space provided that the argument is sharp and incisive where the type is used. The next cut shows three examples less radical in their use of space. That on the left would be

Three More Examples of White Space.

crowded except for the fact that the cut is not notched to let in more type. Just that white space runs for the type top, bottom and at the side. It is only a few square inches in area, but it counts. In the centre the white space is not plentiful, but the use of widely leaded lines beside the cut gives the suggestion of space, and those few words tell the entire story and makes you want to see the play. That on the right is less descriptive, but here the cut works harder than the text. The rule work gives a suggestion of a larger cut than that which had been used. Just for a contrast, look at the two threes which forms the last example. It is so small that a pica border is used, but it is the hardest working six inches in the paper. The upper right hand corner carries six lines of the best senti-


She seemed to hear his voice and feel his kisses, until the agony of longing for reality grew unbearable and she fell forward and lay there on the rug beating the floor with her hands.
FROM
ELINOR GLYN'S
STARTLING NOVEL
"THE CAREER OF KATHERINE BUSH"
PALACE
STARTS
NEXT MONDAY

A Small Space for a Big Argument.

mental gush of which Mrs. Glyn is capable. No average woman is going to read this literary slop without wanting to put on her hat and beat it right down to the theatre, and most of them will. It is just slush, but it is slush that sells, and this advertisement is a good example of really adroit work.

Make Them Available.

Goldwyn is sending out mats of caricatures of its stars The caricature sketches are capital, but comparatively few exhibitors are located in towns where casting boxes are available, and it would be a good plan to put these cuts on sale at the exchanges. The cuts are too useful to be confined to those having casting boxes available.

A First National.

If you have not received a copy of the First National fall announcement, demand one. It carries only four pages of announcement and ten colored prints of its stars and star directors from pastel. It is one of the handsomest books yet gotten out and it is notably free from bluff. It just tells what the First National has done and is going to do—both of which are plenty, and leaves the rest to your own judgment. Even if you do not play First National attractions, the book is going to interest you as efficient advertising, and if you don't appreciate the best in advertising, you'll at least like the pictures.

Suppose You Could Hire 500 Press Agents for Two Dollars

You can do it. Picture Theatre Advertising, compiled by Epes Winthrop Sargent lists the best work of master minds.

The foundation rules of good advertising plus a hundred proven schemes, **any one of which may be worth many times the cost of the book to YOU.**

BY MAIL, POSTPAID, $2.00.

MOVING PICTURE WORLD

516 Fifth Avenue, New York City.

Schiller Bldg., Chicago, Ill.

Wright & Collender Bldg., Los Angeles, Cal.

To Exhibitors Ambitious to Expand

IF you are an exhibitor, with the right sort of proposition, we can assist you, so that you can *build a theatre* in a new location on your present site or on that vacant lot—or *improve your existing theatre.* When conditions are favorable, we are prepared to render every possible assistance, based on our wide experience, in

Real Estate
The proper purchase of land for theatre and allied purposes

Design
Architectural plans and specifications

Construction
Speed and economy in construction

Financing
If desired we will make a practical proposition as to financing

NORTON, BIRD & WHITMAN, with their associates, are interested in more and better theatres, better architecturally, better in comfort, accommodation, and entertainment, and thoroughly suitable in every way to show the greatest pictures.

Correspondence is invited from exhibitors in any part of the country

NORTON, BIRD AND WHITMAN
ENGINEERS

W. Albert Swasey, Consulting Architect

501 Fifth Avenue *Suite 1807* **New York**

A Record Doorknob.

Last week several square miles of suburban Brooklyn awoke to find doorknobs on every residence. There was no getting away from them, either, for they were huge, yellow sheets, 14 by 22 inches, printed in big, black letters:

Closed today
Everybody's gone to
Feltman's Airdome
to see
Dorothy Phillips
in a new edition of
The Heart of
Humanity.

Feltman's is a Coney Island open air picture show, a huge place where hundreds can be accommodated, but even with the capacity it was daring and costly advertising. If they did not break even with the show the general advertising would be worth while. Short of the Liberty Loan doorknobs this is probably the most extensive doorknob campaign ever carried out. It was all done through the night and the effect as seen by early risers was unusual. Many of them stayed for several days on empty houses and were large enough to be read from the street even where the houses stood back from the sidewalk.

Still Mickey.

Evidently Mickey is a perennial, for she turns up every now and then, as big as life. Will J. Glaser sends in the campaign he used for the Grand, Faribault. It started with a two seven and a halfs, "coming" a full week in advance. The same space, with a change of copy, was used the following day, with three eights for the next day. This announced that "the whole town will be Mickey mad." They must get quick results out there, for the next display was a four sixes, telling that the town was Mickey mad,

"Mickey-Mad" Faribault
WHEREEVER YOU GO YOU ENCOUNTER
"Mickey Sundaes" "Mickey Hats" "Mickey Sox" "Mickey Ties"
They are Singing "Mickey"-Dancing "Mickey"-It's Mickey Here and Mickey There
BUT THE BEST BET OF ALL IS
"MICKEY-MABEL"-HERSLEF
ROMPING---CLIMBING---RIDING---SWIMMING---RACING---FIGHTING
Thru "Mack Sennett's" Happy-Snappy Comedy-Drama
"MICKEY" AT THE GRAND
NEXT WEDNESDAY AND THURSDAY, AUGUST 20 and 21
Performances Start at 3:00—7:00—8:25—9:50 PRICES: MATS. 15 & 25c, EVG. 20 & 35c
Don't Miss "MICKEY" the Greatest Production on Earth!
Make Every Effort to Come Early---Hundreds Will Be Turned Away

A Four Sixes for Mickey from Faribault.

as shown in the reproduction. Evidently they used the various tie-ups, but the merchants did not have the nerve to advertise. The "tomorrow" was three sevens and the "tonight" four sixes again, dropping down to a combination advertisement for the last day, urging those who were not able to get in the night before to come early. Mickey seems to be a permanent proof of the slogan that a picture is new until you have seen it. It is good work, but it is not difficult to coax the merchants in if you start early enough. If they will not go in on a full page, you can at least get them to buy an inch apiece in a combination advertisement for Mickey articles. You can always count on the phonograph stores to start the others.

Mimeographed.

The Essaness, Rushville, Neb., is getting out very presentable mailing cards on the mimeograph, using both typewriting and sketches. It can be done with a little experimenting and it will cut down the high cost of printing and ensure your job always getting out on time. It does not look as well as a printed card, but it is a lot better than nothing where you think a card will win for you.

How Much on Throwaways?

The Hardwick Brothers, Clovis, N. M., take issue with us on a recent comment that one of their throwaways was rather too full of type, and write that for their locality the snappy descriptive circular seems to sell an attraction better than big type lines. They have tried both and find that plenty of reading is what their patrons want. If it works best for them, it **is** best for them, particularly as they have only the weekly paper to depend upon and get little help from the tons of press sheets, though it will tickle someone over at Paramount to read that "Paramount-Artcraft have done more in the past eight weeks to overcome this than ever before." The secret of any good advertising is to study results and then follow the style which seems to pull best. No general rule can be laid down. You must suit your clientele. And the Hardwicks have built a huge Saturday trade by taking especial pains to make certain that the Saturday show is the best of the week. The farmers know that they are certain to see something really good at the Lyceum when they come into town, and they plan their visit to take in the show at that house. They do not figure that any show of fair merit can do business on Saturday. They offer the best and clean up with it.

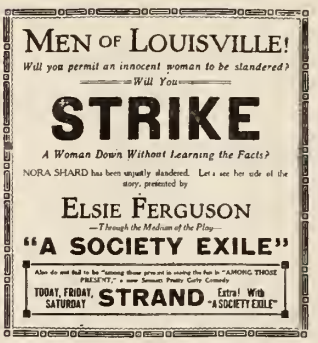
A Lobby Layout.

Here is a lobby layout from the Superba, Los Angeles. It will be seen that they play up the comedy as well as the feature, in this case Roaring Lions and Circus Queens. They use cut-out ones and threes with a lion cut-out on top of the flipper boards in the centre. The frame above

The Lobby of the Superba, Los Angeles.

the lobby is a permanent one, being made up each week from a cut-out from a litho plus brush work. The Superba seems to give particular attention to the display of lithographs and stills, and the lobby looks far more attractive than it would with merely framed lithographs. A little good brush work helps a lot, especially in the display of stills. The design in the corner frames is changed weekly.

Timely.


MEN OF LOUISVILLE!
Will you permit an innocent woman to be slandered?
Will You
STRIKE
A Woman Down Without Learning the Facts?
NORA SHARD has been unjustly slandered. Let's see her side of the story, presented by
ELSIE FERGUSON
—Through the Medium of the Play—
"A SOCIETY EXILE"
TODAY, FRIDAY, SATURDAY STRAND Extra! With "A SOCIETY EXILE"

We are afraid that this advertisement is going to be timely for some months to come. Even in the smaller towns you are going to be able to use it, if only to hook in on some larger strike. This was the way Joseph Goldberg, of the Strand, Louisville, declared in on the street car strike there, using a three sevens. The "strike" could be even larger and blacker and the star and title might be kept down even more. Almost any play will give you some excuse for the use of the word. We think that it is rather violent exploitation for Miss Ferguson, but it got the money, and that is the chief point. Do not argue for or against the strike. Just work in the word in big black type and keep the rest of the display so small that it will not interfere with the punch. There is always the temptation to go ahead and talk your head off about your attraction, but this is not the place for argument. Get them with the single word and then they will read along, if your text is all right. This text reads, "strike a woman down" in reference to the title and the persecution of society, but you can work it in somehow, no matter what your attraction.

RALPH RUFFNER A HIT ON BIG TIME

From Butte to San Francisco Proves Rather Easy Jump for Advertising Genius Who Made His Mark by Using Brains —He Boosts His Record by Continuing Same Practice

RALPH R. RUFFNER finds things different in San Francisco than they were in Butte and Spokane. Advertising costs several times as much and there are more papers to be covered. The old quarter and half page spaces he used to delight in are not practicable in the Coast metropolis, and he has to do more intensive work around the house.

He is taking larger spaces in the newspapers than most theatres, as can be seen from the examples shown, but he realizes that the house must work harder than ever, and he has a lobby to work with—something he lacked in Butte. When he left that town there were many to predict that without the huge advertising spaces, he could not draw the crowd, but they overlooked the fact that Ruff always has made the house work hard. It was merely a matter of making the lobby work harder. With a greater number of houses in opposition and three times as many papers, he could not get the town talking in the same old way, but he managed to make them talk.

Blowing for Business.

One of his first attractions when he took hold of the house was Lieut. Bert Hall in "A Romance of the Air," with Hall appearing in person. Hall was to fly from Fresno in an airplane, but Ruff wanted more than that and he got in touch with the Air Service Recruiting Office and laid his plan before them. A two seat Curtiss plane was sent down from Mather Field, Sacramento. On its arrival it was dismantled and trucked through the streets to the theatre. There was no room for the plane to be set up, but the wings were laid beside the fuselage at the edge of the curb, as shown in the cut. He also obtained the loan of a stripped engine, which is shown to the left of the plane. At half hour intervals through the day a

Ruffner's Display for A Romance of the Air.

recruiting sergeant would climb into the plane, start the engine, sending a veritable tornado down Market street, and then would recruit for the air service. He did not advertise the play. He just talked about the service. But the posters got the crowd interested and they went inside to see the picture.

Aerial Advertising.

When Lieut. Hall arrived, he circled the business section of the city and distributed several thousand heralds, which had been shipped him, advertising his appearance at the house.

In the intervals of his demonstrations the recruiting Sergeant stood around to answer questions and do some quiet missionary work. The service got some men and a big advertisement, and Ruff drew in the crowd and cleaned up on the attraction.

One of Ruffner's best newspaper bets was done in connection with "Better Times." He knows that the unusual attractor will get more attention than the best press book stuff, merely because the press book material is along standard lines. He chanced upon an advertisement of the Western Clock Company in the Saturday Evening Post and this gave him an idea. He took 100 lines by four columns and produced an unusual advertisement which had everyone talking. People wondered why a clock adver-

Ruffner's Advertisement for Better Times.

tisement should appear in the theatrical section, and they read it with care. Then the idea hit them and they laughed —and Ruffner had won.

To build up on the idea he borrowed five dozen alarm clocks from the local agents of the Westclox and hung them in the lobby. All were wound and running and were so timed that the alarms were going off all through the afternoon and evening, particularly at the peak hours.

It did more work than would a page advertisement along more conventional lines. The novelty won, as novelty always will. In a smaller town he probably would have carried his hook-up to all Westclox dealers, but in a metropolis the lobby idea was sufficient.

He Had a Harem.

For The Man Who Turned White he spread the floor of the lobby with sand. The side walls were hung with paintings done by the scenic artist, and this was built up with real palm trees. The box office was done into a tent with awning cloth and the two girls in front are the cashiers in their working clothes. The others are the ushers. For the regular showing he used cut-outs of dancing girls, which are not shown here and also a cut-out of Warner on horseback, taken from the 24-sheet.

The lights were adjusted to give a yellow sun effect and a small sign was stuck in the sand, lettered "This way to the dance hall of Mzab." Another sign announced Warner.

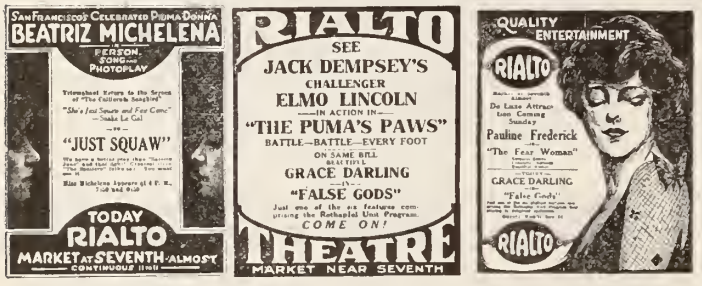
Inside the house the orchestral prelude was Ruff's own "Oriental Passion," with all the trimmings of a darkened house, incense, gong beats and all the rest of the "local color" effects. This did not, of course, add to the business on the show, but it did send people away wanting to come again.

Ruffner's daily newspaper space is about 65 lines, two columns wide. Generally this is far and away the largest space in the theatrical section, but even at that he works hard to make the space effective, and he gets some sort of a frame to gain the eye. He started with the line, "Market near Seventh" below the house signature, but

has changed to "Market at Seventh—almost." In the first of the three examples shown he reverses the cut to get

Ruffner's Harem for The Man Who Turned White. Newspaper Work.

a double frame. It announces the personal appearance of the star, who is a local favorite, and makes heavy use of that angle. The middle section ran about the time of the Toledo excitement and begs the reader to see Jack Dempsey's challenger in action. He plays fair and does not use a five line "Dempsey" and a two line "Elmo Lincoln," but he gets all he can make out of the fact that Lincoln



Three Double Column Advertisements 65 Lines Deep.

challenged the new champion. The example on the right offers a little too much attractor, perhaps, but it certainly does stand out on the page.

More Regular Now.

Ruffner has been quiet, so far as this department is concerned, since he took on his new job, but he has been working, and we will now get his material more regularly. It will be interesting to watch the difference between this work and that done in the smaller town, but novelty and originality is still the keynote of it all.

Cut Loose.

We think that Harold B. Franklin's usually reliable ad-artist let his foot slip in his display for Wagon Tracks. This is a three three and a halfs, but through the failure to hook the cut into the design it looks more like a two. This advertisement runs just below a four column space and is the only three column space in the advertising for the theatres, with the result that the left hand side extends into the type, as shown, and the cut looks like something used to illustrate the true story. The cut and the letter press are so different in treatment that they do not connect of themselves and the attractor does not attract to the advertisement it is supposed to help. It pays to hook up carefully. In a page full of advertisements, this cut very probably would have run with the best of the display, but as it is placed, it does not seem to be a part of the announcement. This is unusual for the Hippodrome.

Attractors.

Here are two displays from the Baltimore Sun, one a two four and a halfs and the other a double five. One means something. The other means absolutely nothing. The bathing girl has nothing to do with the plays advertised and she sticks her head very impertinently into Bill Hart's business. On the other hand, the cut for Girls, taken from the press book, we believe, means something. It means girls, and Girls is the attraction. Just a pretty picture is not going to sell any tickets. It might even

MOTHER FINDS CHILD KIDNAPPED LONG AGO
Soldier's Story Reveals Boy Was Stolen by Indians in Idaho.
Beginning Sunday at 12:30 CONTINUOUS 11 to 11
HIPPODROME
SHEA'S
Wm. S. HART
in his latest, a vivid, absorbing story of tremendous appeal
"Wagon Tracks"
The last Picture in which Mr Hart will appear this season
ALSO MACK SENNETT'S LATEST "TREAT 'EM ROUGH"
PRIZMA Natural Color "HAWAII"
SYMPHONY ORCHESTRA
Twice Today—"PENNY"
Popular Matinees, Thurs. and Saturday 30c
MAJESTIC
Week Starting Mon., Aug. 18th
Nights 25c-50c-75c

A Three Three and a Halfs in Which the Attractor Cut Seems to Be Isolated from the Display.

send the reader to the shore instead of to the theatre. Make your frame suit your picture or get something that will suit all of the pictures every week.

Seasonal Announcements.

It is not too late to follow the lead of the Parkway, Biltmore, and get out an announcement for the season. All of the film companies have issued their fall announcements, which may have suggested to Mr. Depkin the idea of a house announcement. He got out an eight page six by nine, cream paper and brown ink. The cover is merely the title. Page two gives a cut and a small reader for the next attraction. The third page, the vital page, carries a signed announcement that the house will do

Two Attractors, One of Which Means Something.

better than ever the coming season. The double middle goes to the next week and page six to the underline, with page seven devoted to an intelligent story on music for the picture, and the back page lists 21 of the coming attractions as a sample of what to expect. This is merely an enlarged program, but the "announcement" means something. It crystallizes favorable sentiment, and if you can afford even a four page booklet, get it out. If you can do no better, get out a well written form letter. Mark the fact that the summer is over and you are starting up under full speed.

Photo Cards.

W. H. Fowler, of the Gem, Rogers, Ark., springs a new one. He wanted some mailing cards and could not have them printed. He lettered a "Gem, Tuesday," below a printed advertisement, photographed the whole and printed up photographic post cards from the plate. He writes that the cost of 150 cards was $1.75, rather high for printing, but not too much when you want to advertise a special and cannot get the proper printing done. It's those small town hustlers who lead the lot when it comes to ideas.

PICTURE THEATRE ADVERTISING
By Epes Winthrop Sargent
$2.00 for 1001 wrinkles on the art of filling your theatre.
Order today from the nearest office of Moving Picture World.

Projection Department

Conducted by F. H. RICHARDSON

Notice to Eastern Canadians

THE editor of this department will visit eastern Canada in September. Starting at Quebec he will motor west through Montreal, Ottawa, Toronto and Hamilton. On the way he will address on "The Optical System of the Projector" such bodies of projectionists as may desire it. The lecture will be illustrated. Whether or not there are other Canadian cities enough interested to justify a visit is up to you projectionists, who are requested to write at once to the editor should you desire to be included in the route.

He's Going to Look You Over

A Western projectionist orders the lens chart and the Moving Picture World sent to him for a year. He then discourseth after this fashion:

"Have a Fort Wayne A. C. to D. C. Compensarc capable of delivering seventy-five amperes to one lamp, or fifty amperes to each of two lamps for a short time in one theatre, and a Westinghouse seventy-two-ampere set at another. Have recently built rheostats, magnet switches and transfer switches for the Fort Wayne, so that I can use it like the Westinghouse. With this addition to its regular equipment I find that it operates very satisfactorily. You will understand that the Fort Wayne is four years old, and not the later model which operates the lamps in series. This machine has run for four years, twelve hours a day, delivering sixty-five amperes at the arc, and it only recently had its second set of brushes. Its commutator is in perfect condition and has never been turned.

Will Send Data.

"Should anyone desire data for extra equipment before-named I will be glad to supply it, provided postage be sent. I also have two designs for magnet shutters, or dowsers, for Power's, and will be willing to help out those who desire a perfect change-over. Requests may be sent through you, as I don't want my name or address published. We will soon have a new suburban theatre here, seating 750 Its projection room is 12x14 feet, with a nine-foot ceiling. An eighteen-inch vent flue goes through to the roof. There is toilet and wash basin. Observation port is fourteen inches wide by thirty-six high. All ports are covered with glass. Walls are hollow tile. Two Power's 6-A projectors, a spot lamp and a dissolving stereopticon will be used. There will be a seventy-two ampere Westinghouse motor generator. Distance of projection will be ninety-seven feet, with a fifteen and one-half-foot picture. The lenses (objectives) cost $70 each before the war. Our downtown scale is $42 a week, but some get well over fifty. I have Elbert arc controllers, but there are no other controllers in the city. Am going to take a bubble trip, staring in September, and will pass through Washington, Montana, North and South Dakota, Nebraska, Missouri, Arkansas, Texas, New Mexico, Arizona, California and Oregon. I intend to EXAMINE projection en route."

Quite Some Trip.

Quite some trip, I'll tell the world. I can see that you just h-a-t-e the Fort Wayne machine. Why not publish drawings and details of those switches, etc., in the department? Seems to me it would be simpler and better. Just send the dope along, Old Topper, and then every one will be happy. Did not know the Elbert controller was still being marketed. Have written them once or twice and received no reply.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

Wants the Answers

Charles F. Wide, Houston, Tex., says:

"Have the handbook and the two question booklets. Were the answers ever printed? I do not like to hunt up every page of the handbook for answers. Would be glad to buy them."

In other words, brother, you would like the knowledge all right, but don't want to work, as the rest of us had to do, to get it. The answers to the questions were printed, one each week, some three years ago. Back numbers in bound form might possibly be had, but it would be pretty expensive. And, anyhow, Friend Wide, you don't really want, or at least you ought not to have the answers. Merely reading an answer helps one little, if any at all. It is when the answer is dug out and the reasons for its being the answer thoroughly understood that one benefits. The questions are designed, as I have repeatedly said in the department, as a guide to study—to point out to the projectionists those things he ought to know. That is the whole intent and purpose of the questions.

New Reel Hub

Paul Quient, member Local Union 219, I. A., Minneapolis, Minn., sends sample of a reel hub that he has invented. This hub is supposed to fit all reels of the knockdown variety. Its advantage, so far as we can see, is that the exchange or theatre can buy a supply of hubs and a larger supply of reel sides, so that when a reel side becomes bent it can be removed and a new one substituted; also, this may be repeated as often as may be necessary, the process not in the least degree injuring the hub. As a matter of fact, one hub ought to outwear dozens of reel sides.

Much damage is done to film through rapid rewinding with crooked reel sides. With this scheme it would be possible to quickly remove reel sides for straightening or to repair a reel at a minimum of expense by substituting any one of its three main elements, without in the least affecting the other two. The hub should cost no more than ordinary hubs, or at least but a trifle more.

Worm Gear for Re-Winder

From Charles J. Hill, projectionist, Ottumwa, Iowa, we have the following interesting letter, in which he describes what seems to be a most excellent scheme for reducing re-winder speed:

"After reading our department for nearly seven years I am beginning to feel very much at home; also feel it my privilege, as well as my duty as President of M. P. M. O. Local Unon No. 441, to at least try to thank you for all you have done for us—for the knowledge that we have derived from the department and the handbook.

As to Re-Winders.

"Of late there has been much said about motor-driven re-winders and their speed. I am surprised. Thought every one had rigged up a motor drive for their re-winders by now, after all that was said in the department two years ago and you making the trip through the country, telling operators (I say "operators" because most of us were operators then) and managers the importance of slow re-winding. As for myself, I got busy the very next day after your visit to Ottumwa. With the aid of a machinist it did not take long to rig up a speed-reducing arrangement. Showed it to friend manager, explained that I needed a small motor to run it, and was instructed to get one.

"Attached photos show front and rear view of the outfit. The drive is a simple worm gear, similar to the one on the Elbert Arc Controller, but quite a bit heavier. This is fitted to the crank shaft of the re-winder and the gear casing is attached to the re-winding stand. It will re-wind a 1,000-foot reel of film on a common reel having a 1.5-inch hub in ten minutes. A 2,000-foot reel with small hub requires fourteen minutes and a 3,000-footer fifteen minutes. The motor is a 1/30th h. p. and handles 3,000-foot reels with ease. I do not approve of the automatic cutoff at all. With the re-winder geared down as above there will be no slapping of the film-end to speak of. If any of the speed fiends have a shoot-em-through re-wind, why just let 'em go to a place that begins with H. They should

remain right beside the re-winder till its job is finished.

High Class Equipment.

"Besides the above-described re-winder I have two Baird projectors, one 35-35 ampere Type D Transverter, with panel board, voltmeter, ammeter and quick-break switches. One thirty-ampere mercury arc rectifier for emergency, a marble switchboard, two by four feet in size, a metaal tool cabinet, six by twenty-four inches, with four drawers at bottom for repair parts. One sixteen-inch exhaust fan, a fourteen by eighteen-inch fresh-air intake, twelve inches from the floor, with a twelve-inch fan in its opening to pull air in. I have a change-over shutter. It is not a dissolving shutter, because one closes entirely before the other begins to open.

Change Cannot Be Noticed.

"By working the device rapidly the change cannot be noticed on the screen any more than a change of scene in the film. For the stereopticon lenses I have a dissolving shutter. I have also a small grinding and polishing head, with chuck and drills, run by a small motor. There is a supply cabinet, 18x22x36 inches, where I keep lamps, asbestos wire, a few feet of drop cord, clean rags, etc. There is running water, with wash basin. Projection room is nine by twelve feet, with small room adjoining in which is the transverter and rectifier. Everything is painted black. True, the projection room lacks in size, considering the equipment, but it is the largest of the six in our city—soon to be seven, as another is under way.

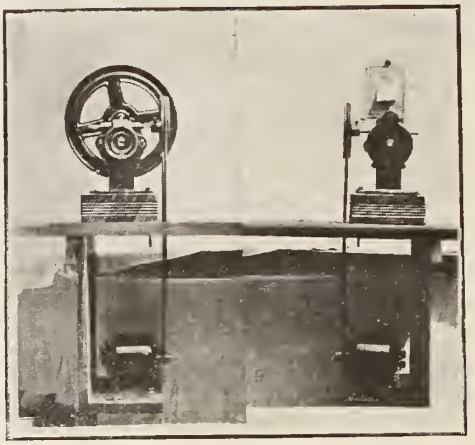
New $85,000 Theatre.

"The new house is to cost $85,000. It will have six hundred seats, all on one floor, and a projection room five feet eight inches by five feet ten inches by fourteen feet. How is that for a projection room in an $85,000 theatre? Seems as though the larger and more costly the theatre the smaller its projection room. We have now divided the men in two distinct classes, viz.: Projectionists and operators. I think we might well class the rooms in three, viz.: Projection room, operating booth and Davy's locker! I enclose ninety cents for lens charts and question booklets."

Progressive Union Officer.

The foregoing comes from one who, if one may judge at all from a letter, as I think one can, is a real projectionist and a progressive union officer. Brother Hill represents the class of men upon whom we must rely to finally place projection on that high plane its importance in the scheme of affairs entitles it to occupy. His letter is long, but there is no waste space in it. In it is a message for the non-progressive, and one he will do exceedingly well to heed. I wish to Heaven all projectionist locals had officials of his progressiveness and ability. It is such as he who gives us courage to keep up the fight, because Friend Hill is living proof that there is a leavening of real progressiveness in the profession. For example: When we explained to the Ottumwa men the tremendous damage done to film through rapid re-winding, and that slow re-winding would not only eliminate this damage, but make the work of the projectionist less, he did not confine his efforts to admitting that slow re-winding is the right thing. He did not yawn, stretch himself, remark: "Yep, that's right, all right," and then go to sleep again. He got busy NEXT DAY, as you all should have done. He stopped the nuisance of rapid rewinding almost IMMEDIATELY in HIS projection room.

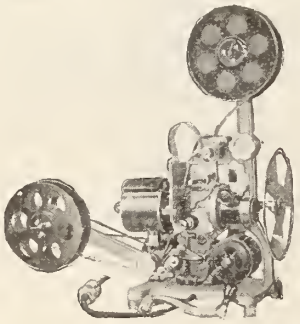
The local which has such a president is indeed fortunate. At the mouth of the Hudson River is a city with a union which, the good Lord knows, could use a few such officers.



Projectionist Hill's Rewinder, Front and Rear Views.

Projection Room an Outrage.

To erect an $85,000 theatre with a projection room (???) that size is nothing less that an outrage. The owners thereof have no right to expect high-class results on its screen. The modern projector, when setting level and jammed right up against the front wall, is more than four feet long from front edge of film magazines to rear lamp control. If the condition is such that the lamp house must be pulled back it is longer. Under any ordinary condition, with the projector set level (the most favorable condition as to length), it will be impossible for the projectionist to pass between the rear wall and the machine with any degree of comfort. It is even possible he will be unable



National Cash Register Co.

selects and adopts

THE NEW PREMIER

PATHÉSCOPE

Flickerless "Safety Standard" Motion Picture Projector

After years of practical experience with commercial motion pictures and recent exhaustive tests and comparisons of all projectors in their own fully equipped Projection Department the National Cash Register Co. has selected the NEW PREMIER PATHESCOPE, and placed an initial order for a large number of machines and sets of Pathéscope safety prints of their own film.

Other manufacturers using Industrial Films can safely accept the seal of approval set by National Cash Register Co.

Schools can follow the example of the New York Board of Education in selecting the NEW PREMIER PATHESCOPE after careful technical investigation of all other Projectors and Educational Film Service.

Send for 32-page convincing catalog.

The Pathéscope Company of America, Inc.

Dept. M. W., Aeolian Hall, New York

Agencies and Service Stations in Principal Cities

STOP

at the Supply House where you get your supplies and ask for a bundle of Directo (DC) Hold Ark (DC) or Alterno carbons (AC).

LOOK

and make sure that the name SPEER is on the package

AND

try them right away. Enough said, but—

LISTEN

We guarantee each and every package.

SPEER CARBON COMPANY

ST. MARYS, PA.

and

1270 BROADWAY, NEW YORK CITY

to pass behind the machine at all, though that is hardly probable. Presumably there is just another example of stupidity, of which the theatres of the country supply so many shining examples. For the information of this particular theatre misdesigner we will again set forth the fact that eight feet is the minimum allowance for front to back depth of projection room, while nine feet is the correct measurement.

It Is Too Bad.

It is too bad that the new theatre will start off thus hampered by projection room conditions, making for inferior work on the screen. How in God's name do "architects," who are presumed to know at least something, expect a projectionist to do justice to a production costing perhaps hundreds of thousands of dollars if he is in cramped, crowded quarters? Why in the name of the most ordinary common sense do men building theatres place so important a matter as the projection room dimensions, location and construction in the hands of an "architect" who knows no more about the requirements of practical projection than a porcupine knows about custard pie? Would it not be just plain good sense to consult a projection engineer on so important a matter? Would you have a house carpenter design your organ connection, or even the location for its parts? You would NOT. You call on an organ man. You would call the man who did not do so a fool. But you calmly allow a man who knows no more about projection or projection equipment than the house carpenter does about an organ to design your projection room, and by his blundering ignorance forever after hamper the very heart of your whole thetre. Faugh! it makes one ill to think of such stupidity.

More on the One-and-a-Half-to-One

In July 26 issue we invited department fans to discuss the one-and-a-half-to-one shutter. We also requested Robert Emory, President Baird Motion Picture Machine Company, to give us some dope. The Baird uses a one-and-a-half-to-one shutter. Mr. Emory says:

"Dear Mr. Richardson: With reference to the articles published recently on shutters, and particularly to Mr. R. E. Hitchin's article in July 26 issue on the one and one-half to one ratio, I find Mr. Hitchin's figures to be correct. He is also correct when he says that he can reduce the width of blade below 104 degrees, thus utilizing more than 42 per cent. of the light.

"In the article in March 22 issue comparing the one and one-half to one shutter with others of the one to one ratio, the test was no doubt made with the ordinary star and cam, which moves the picture in 82 degrees. This would probably require a shutter of 114 degrees. The star and cam used in the Baird projector is sufficiently rapid to permit the shutter blade to be made 104 degrees, which can be materially reduced when using the correct lens combination and placing the shutter the proper distance from the objective lens.

Speed Has No Bearing on Calculations.

"While the speed of the shutter has nothing to do with light calculations, it has everything to do with the effect on the screen. Almost any shutter when run sufficiently fast will eliminate flicker, while any shutter will flicker when run sufficiently slow; therefore, to get the best results it is necessary to run the shutter sufficiently rapid to eliminate flicker and yet have the picture at normal speed.

Hardly Possible to Figure.

"It is also a fact that there is better light on the screen with a shutter running one and one-half to one, even though the percentage of light, according to figures, would be less than another shutter of one to one. This is due to the slight blur caused by the flicker. It is hardly possible to figure the exact width of blade necessary when using the one and one-half to one movement; it is not necessary to have the lens completely covered at the beginning or end of the star movement, owing to the rapid movement of the shutter. The lens combination and size of light ray where it is cut by shutter influences the width of blade."

Note Importance of Correct Adjustments.

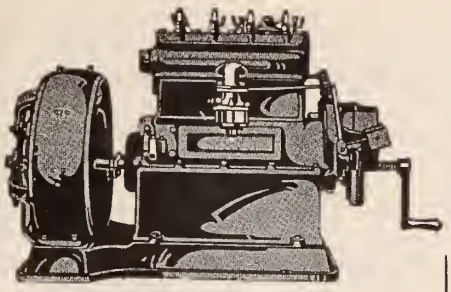
I think Friend Emory's remarks on speed of shutter and its effect on flicker is perhaps a bit misleading. This for several reasons. That the one-and-a-half-to-one shutter does give a most excellent screen result cannot be denied. It is a demonstrated fact. But that it will give a better result than the ideal three-wing shutter at normal speed, I am not prepared to admit. I would welcome still further discussion of this matter. To my mind the really big advantage of the shutter under discussion lies in the fact that it gives three light interruptions of equal duration and three light openings of equal length under all conditions to each picture.

I would especially call your attention to Mr. Emory's remarks concerning the importance of correct lens combination and distance of shutter from objective. Here is one machine manufacturer who understands that our preachings on this subject are not just mere hot air, but that the correct adjustment of the optical train, including distance of shutter from lens or aperture, is of prime importance. Some day the others will, maybe, see the light also.

What Hitchins Has to Say.

In this connection, R. E. Hitchins, Olive Hill, Kentucky, sends one of the ablest discussions of the matter we have yet seen. Not a word of his letter has been changed. Read it and learn one difference between a projectionist and an operator. The projectionist studies his business and knows it. Hitchins is much better informed on this particular thing than was the editor of this department:

"Dear Mr. Richardson: Referring to your remarks in the July 26 issue with regard to the one-and-a-half-to-one shutter and its economy in light cutting. The one-and-a-half-to-one shutter, having two equal blades, but running a revolution and a half to each turn of the crank, makes three cuts of light to each picture, the same as a three-winger running at one to one speed, but the important difference is that with the one-and-a-half-to-one



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shutter the cuts are of equal duration, the same as if it were a three-winger with three equal blades, which tends to reduce flicker to the minimum, the three light spaces being also equal, but of a little shorter duration than the periods of darkness.

Another Important Advantage.

"Another important advantage of the one-and-a-half-to-one shutter is that on account of its higher speed the time consumed by the blade in completely cutting off the ray of light just before the picture starts to move, also the time uncovering the ray after the picture has come to rest is reduced to the minimum; hence, a slightly narrower blade can be used, which results in saving light.

"The ideal one-and-a-half-to-one shutter would have two 90 degree blades equally spaced, which would give two 90 degree light spaces, letting 50 per cent. of the light get to the screen, and would make the six periods of light and darkness per picture exactly equal.

The Ideal Shutter.

"The ideal one-to-one shutter would have three 60 degree blades equally spaced, which would give three cuts of 60 degrees each and three light spaces of 60 degrees each, or fifty-fifty as far as light consumption was concerned, with flicker reduced to the minimum. Of course, it would be necessary to have faster intermittent movements than the standard at the present time to use shutters like the ones just mentioned.

"As we have seen, the ideal one-to-one shutter would have three 60 degree blades, and the ideal one-and-a-half-to-one shutter two 90 degree blades, it being evident that on account of the 50 per cent. increase in speed the blades of the latter can be widened 50 per cent. and still get the same effect, as far as the percentage of light cut is concerned. Or to figure it the other way, the one-to-one has a blade two-thirds the width of the faster shutter, as 60 degrees is two-thirds of 90 degrees.

Where the Baird Stands.

"Figuring on this basis the Baird shutter with two main blades of 104 degrees each and two light spaces of 76 degrees each would be equal to a three-winger having three equal blades of 69 degrees each and three equal light spaces of 51 degrees each. You will note the ratio of 69 to 51 is the same as 104 is to 76.

"Regarding the figuring of the percentage of light reaching the screen from a shutter like the Baird, this would be figured just the same as a regular three-wing shutter would be figured. If the two main blades were 104 degrees each, then the two light spaces would be 76 degrees each, there being 360 degrees to the complete circle, and the total light space would be 152 degrees, which is 42.2 per cent. of 360.

"The speed of the shutter or the number of revolutions it makes would not alter the percentage of light it would pass to the screen, as this depends entirely on the ratio of the light spaces to the dark ones, or the proportion of light spaces to the whole."

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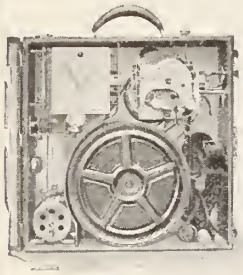

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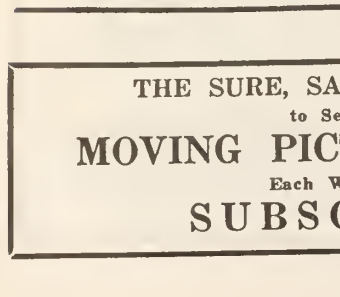

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NAZIMOVA'S "BRAT" A CLEANER-UP

Star's Newest Production Should Sell Easily to Patrons of All Sorts with Its Big Advertising Appeal and Diverse Exploitation Possibilities

By Epes W. Sargent

NAZIMOVA'S newest picture should be easy to sell. Stories of the stage generally sell well—and this is a story of the stage. Stories of high society sell well—and the hero's uncle is a bishop. Nazimova herself sells well on the strength of her work in her earlier offerings, but nothing can be sold unless it is advertised, so do some extra advertising just because selling will be so easy.

Your chief selling point is the versatility of the star. No two of her pictures have shown the same general type of character, and you can pique curiosity by stressing this point. Tell that she is again seen in a new characterization in which she plays a little tough who gets dismissed from the chorus because she will not entertain a friend of the manager's, is sent to the Night Court and taken out to supply dialect to an author who needs a type. No stronger contrast to the regal Goddess of the Red Lantern could well be imagined.

Run a Nazimova "Week."

Capitalize this, if you can, by using stills from her other plays. Get a frame with a couple of Brat pictures for a centre, surrounded by scenes from other Nazimova productions. If you have not kept your stills get some from the exchange.

Better still, run a Nazimova "week" showing her earlier plays, starting with "Revelation." Run each play for a night, lay over a week and then run "The Brat" for from two days to a week, according to your house. You can make money on the special "week," and then make that make more money for you on "The Brat." If the run is too close to your running of "The Red Lantern" omit that, but show the others. This may sound to you like a scheme to sell other Metro products, but try it once. This is written for you and not for the Metro exchanges. Work it right and it will be a winner.

Paper Is Good; Use It.

The paper campaign should be begun a full week in advance, if possible. Both six sheets are good. The 2-W is the better and should be used generously. Us one or more of the 24s, but one 24 and four sixes will be better than two 24s. In the three sheets use the B and C in preference to the A. They mean more. Get the paper out early and keep it up until the last day of the showing. It will bring them in.

The press sheet carries a number of line and benday portraits of the star in two and three column measure. These are practically press-proof against poor printing. Get some of these and do some real advance work.

On page five of the press sheet you will find a number of general stories of the star. Get your editor to run these in his news column with the cuts you supply. Make him see that the people are interested in reading about the stars and get him to run them free. To this end cut out the allusions to this particular play. Instead of saying, "Nazimova, the great Russian actress now starring in 'The Brat'," stop at "actress," and cut out the mention of the play. Make it read like general publicity.

Get Reading Notices.

Later, when you use the same cut in your own space the hook-up will be stronger and the impression fresher. Incidentally, tell the editor that you are going to take extra space in order to use the same cut, and he will be more likely to use the three than the two. You'll pay a little more for your space, but each extra inch will bring you that much more reading notice.

Next tell your readers that Nazimova herself made the adaptation of the play with the assistance of Charles Bryant. Get them interested in that before you tell them that you are going to have the play. Try and make them ask you if you are going to have the play, that you may be able to answer, "of course."

Then tell them about the play. Tell that it enjoyed a New York run in which the author took the part played by Nazimova. It might be interesting to add that Miss Fulton made her New York debut in "Mlle. Champagne," at the first production of which, on the Madison Square Garden Roof, Harry Thaw shot Stanford White. Later she was of the team of Rock and Fulton, and as such she was well known wherever the better vaudeville was played. Get what you can from the use of her name.

Nazimova in the "Rabbit Dance."
One of the unusually catching episodes in "The Brat," of which much can be made.

Run Song Ahead of Showing.

Get hold of copies of the song as far in advance as you can. Have it played by your pianist or orchestra at every performance for a week. If people ask for the name, tell them. A couple of weeks before the showing put it into the stores. If they will not gamble, put in some copies on consignment. Then advertise on your screen and sell them out. Advertise it as the song played at your house the week before. Then change the advertising to read that it was inspired by the play you are to show.

Try for other hook-ups. In a small town the savings, and, perhaps, the check bank can be induced to show cut-outs of the six sheet showing just the table and the Brat putting the money into her stocking with some such advertisement as

Nazimova
The Famous Russian Actress
is her own banker
See what trouble a home safe got her into
in
"The Brat"
at the
Blank Theatre (dates)
Open an account here and you will avoid all trouble

Most banks are good advertisers these days, and you can imagine the effect of such a cut-out in the window of a solid financial institution. So can the advertising authority, as a rule, and he will be glad to work with you.

Use the "Bank" to Advantage.

The saving bank can go further and let you advertise that you will give out certificates good for fifty cents or a dollar in opening an account. Banks all over the country are offering the first dollar free under some such disguise, and both of you can advertise to hook up with each other.

The press book offers many good lobby and street schemes. The best is the red arrow curiosity arouser. You can cut the arrows out of soft pine, just type-high, or you can use stock "fists." Have half of them printed up with the arrow or fist pointing in one direction and the other half in reverse, so that you can have them all lead to your theatre, and put them so close together that one leads to the next and so on right up to the door of your house where you have the two cards on either side of the lobby. Start well down the street and work the side as well as the main streets.

The orphan's matinee is a capital idea. Perhaps you can go to the local paper and get up an agitation for the loan of autos to and from the theatre if the institution is any distance away. Let the paper call it their own day, if they will. Share the advertising and you will get just that much more.

Good Stocking Hook-Up.

The Brat dance is a good idea where you can permit dancing in your theatre, and the suggested stocking hook-up is good, but the lobby suggestions are not practicable for the average house. Use picture of the star in her varied roles for this appeal with cut-out one-sheets or a huge figure from the 24-sheet.

If you can get hold of a girl about fifteen or sixteen who can do the street for you without making herself a nuisance, send her out. In the cities have a man in the background to curb both her and the pedestrians. Unless you are certain your street worker will not offend it would be better to keep her away from the stunt, but if you can get the right sort of girl dress her as a street waif and she will be worth a lot to the box office.

Keep a street wagon out. A motorcycle with a trailer carrying a pair of six-sheets will work even better and can cover more territory. Do not let the operator run too fast. Give them time to read and absorb.

Cover Business District Closely.

Letters are not noisy enough. Put into

advertising space and posters the money you might spend for postage. They will work harder for you and reach a larger number of people. Try to plan your paper showing so that no one can come close to the business district without passing from three to six lithographs ,and you will not need to write letters.

In your newspaper work start with the news columns, as suggested; then open about a week in advance with a splash, using a three-column cut, preferably one of the line drawings, unless you are certain that the half-tones will be well printed. They are all rather fine screen for general newspaper work, and the line portraits will come out better. Take a quarter-page if you can afford to, or at least a four-sixes. Then drop down to a smaller space.

The single-column ZZ advertising cut will work well, but cut it off at the title and use the rest of the space for more vital information than that shown on the cut. The cut can be sawn through with a fine-toothed hack saw and a mitre box if your printing office has no saw.

Press Book Teaser Stuff.

The teaser aids on page seven of the press book give you some excellent copy. Pick the paragraphs carefully to use the copy best suited to the temper of your audience. They seem to be written to please varying tastes, and you can find stuff that will best suit your particular clientele. Go up to two columns for the third day and hold it there until the day before the opening. Then go to another splash with, "It's Tomorrow," in a five-line letter or larger, according to your space. Repeat this for the opening day with an "extended" letter for "Now" to go as far across the space as you can stretch it. If your paper is a daily, and you have used all of that space, be certain that the editor is supplied with one of the reviews or get him to cut the first sentence and write a longer introduction with a local angle. You are entitled to a good showing for all that space. Get it.

After the opening you can cut down to a space just large enough to get in a large name and title, but keep your street work going and do not cover the paper. Let it work for you right up to the last night and do not cover until your last house is in.

Teaser Slides Are Good.

Don't overlook the series slide campaign. Here is a set you may find useful:

(1) Do you remember Nazimova in "Revelation"?
(2) She was great as the little French model, wasn't she?
(3) We think you'll like "The Brat" as well.
(4) Taken from the stage play.
(5) It's the same type of character.
(6) Only she's a chorus girl this time.
(7) She gets fired from her job.
(8) And gets arrested.
(9) And taken to the night court.
(10) And a famous author pays her fine.
(11) And takes her home.
(12) And she kissed the Bishop.
(13) A side-whiskered bishop.
(14) And he **liked** it.
(15) And—
(16) And—
(17) But see it yourself.
(18) Stock slide from the exchange.

Don't leave the slides on the screen long enough to get cold. Allow one second to each word and two seconds for the slide. Have the two "and—" slides differently lettered and colored to mark a distinction.

Scatter Line Teasers.

You might work the same idea in your other advertising, for while Nazimova is never the same in any two plays, this type of role is more like that in her first great hit than any of those which followed, and this fact will appeal to many. Appeal to those who were impressed by this first presentation.

Try these liner advertisements for scatters just before the opening, starting about three days before:

She kissed a bishop and he liked it. That's The Brat.

She didn't want a cigarette, she wanted a sandwich. The Brat.

Did you ever swat a fly on a Bishop's bald head? The Brat did.

She welcomed the jail because it meant shelter and food. The Brat.

The author could write, but The Brat could talk, so she helped him.

See The Brat do the Rabbit Dance. As a rabbit she's a bear.

See Nazimova with whiskers in "The Brat."

She was broke, but she ran straight, did The Brat.

For some special stuff offer a prize for the best suggestion for concealing holes in black stockings. Suggest court plaster, postage stamps and shoe blacking; then tell them to see how The Brat did it in the new Nazimova production. Offer a ticket prize for the most original suggestion.

Night Court Strong Angle.

For small towns play up the night court stuff. Hook up with the fact that New York has just abolished the original night court for women, and suggest that now other "Brats" have to wait until the morning whey they are arrested on false charges. There are some fine types in these scenes. Play up the "characteristic" atmosphere and try stuff along these lines:

Seated between a negro, whose face swathed in bandages told of fracas following an overindulgence in gin, and a derellct whose face was seamed with sin, the little chorus girl whose only offense was that she had resented the importunities of a masher stood waiting her turn to be called to the bar of justice. She didn't stand a chance. The policeman who made the complaint was the only witness, and he took a well-dressed rounder's word for the charge. It is a scene that occurs many times nightly in the police courts of the large cities. It is the woman who always pays. This scene in The Brat is one of the most vital in the splendid seven-reel production in which Nazimova appears at the ..... dates here.

Thousands of persons nightly visit the night courts, where the drunks and disorderlies and the street-walkers are rushed to trial. So great was the press at the famous Women's Night Court that the Board of Magistrates abolished the courts, declaring that it had degenerated into a spectacle for the morbid-minded men and women who nightly thronged the limited space. This court no longer forms one of the after-theatre diversions of the smart set, but in "The Brat," Nazimova's newest play, one episode of the play vividly presents such a court with its human wrecks. It is only an incidental feature to a strong play, but it is a drama in itself. It will be seen, etc.

Play Up Chorus Girl.

Work the chorus girl angle. Try:

Under the thin disguise of "The Summer Garden," The Brat, Nazimova's great adaptation of Maude Fulton's stage play, shows the behind-the-scenes life in one of the best-known amusement enterprises in America. Miss Fulton gained her start in musical comedy, and she knows whereof she writes, and she gives a vivid picture of one side of the stage with which the general public is but little familiar.

These are the big angles of the play apart from the production and the remarkable work of the star. Bring up all the points you can, but keep foremost the wonderful acting of the title role. Nazimova never once loses her characterization and "The Brat" should become one of her most pronounced successes in spite of the rather illogical story. The spectator will forget logic under the spell of The Brat herself.

Advertisement.

"Get Off My Muskrat, You Old Haymow!" Says the Brat to the Bishop.
The author had just brought her home from the Night Court to study for a type and Nazimova promptly supplies color in "The Brat."

Reisenfeld Writes Musical Comedy.

Dr. Hugo Reisenfeld, who a short time ago ceased wielding the baton at the Rialto Theatre, save on special occasions, to become director of both the Rialto and Rivoli Theatres, has found time, in the midst of his numerous and various duties in that capacity, to sign a contract with Stewart & Morrison to write the score of a new musical comedy which they will place in rehearsal shortly. The book of the comedy is by Harry B. Smith. This is the second musical comedy for which Dr. Reisenfeld has written the music.

MUSIC CUE SHEETS FOR FILMS OF CURRENT RELEASE

"The Four Flusher."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme—Kisses (Valse Moderato), Zamecnik.
1—D. At screening. 2:00. Theme.
2—T. And he so reposeth his. 4:15. Bon Vivant (Allegretto), Zamecnik.
3—T. Do you think Ford. 3:45. In Poppyland (Bright Moderato),
4—T. Oh, I suppose so. (door bell), 3:00 Theme.
5—T. And ten days later. 2:30. Serenata (Spanish Intermezzo), Crespi.
6—T. The day before pay day. Sleeping Rose (Valse Lento), Borch.
7—T. Cahlegram for Withers. 2:15. Meow (Allegro Intermezzo), Kaufman.
8—D. When Suzanne enters. :15. Theme.
9—T. Throwing the bluff. 4:15. Sparklets (Allegretto), Miles.
10—T. He doesn't seem to care how. 3:00. Babillage (Allegretto), Castillo.
11—T. Aw, stop crabbin'. 3:15. Water Lilies (Bright Moderato), St. Claire.
12—T. In his role of entertainer. :45. That Naughty Waltz (A la Jazz), Levy.
13—D. When Senor applauds. 1:15. Barcarolle (Swing Song), Buse.
14—T. Here's $100.00. :15.. That Naughty Waltz.
15—T. Night after night Lon's. 1:45. (watch for the bell), A La Mode (One Step), Rosey.
16—T. Meanwhile Mr. Crane. :15. Misterioso No. 29, Andino.
17—T. The passing days drained. 3:15. Phyllis (Allegretto), Deppen.
18—T. That man has much merit. 3:30. Summer Nights (Moderato)., Roberts.
19—T. I am afraid I bring bad news. 1:45. Theme.
20—T. Fourteen minutes later. 3:15. Flirty Flirts (Intermezzo Rubato), Levy.
21—T. Even with the end of the F. F. 3:30. Western Rodeo (Allegro), Minot.
22—T. That evening Crane used. 3:30. Dramatic Tension No. 9, Andino.
23—T. Brike, the cold gray dawn. (door bell) 3:00. Capricious Annette, Borch.
24—D. When Suzanne knocks on door. (Auto effects) Theme (to end).

"A Society Exile."

Released by Famous Players-Lasky.
Prepared by M. Winkler.

Theme—Because You Say Good-Bye (Sentimental Ballad), Levy.
1—S. At screening. 1:15. Venetian Barcarolle (Moderato), Golden.
2—T. In the adjoining house. 1:10. Oh, Dry Those Tears (Sentimento) (as vocal solo with harp accompaniment).
3—T. The sunshine of each. 1:50. Theme.
4—T. And so late that night. 1:55. La Paloma (Spanish Serenade), Yradler.
5—T. Lulled by the soft. 2:25. Theme.
6—T. Now tell me about. 1:05. Dramatic Narrative (Dramatic Andante), Pement.
7—T. With Nora lived her. 3:10. Valse Moderne, Rosey.
8—T. Next day as a result. 1:45. Impish Elves (Allegretto), Borch.
9—T. So here Bisset. 1:15. Dramatic Recitative, Levy.
10—T. At Furnival's home. 1:25. Serenade (Moderato), Widor.
11—T. To their neighbors. 1:50. Babillage, Castillo.
12—T. If you can entertain. 1:05. Dramatic Tension, Borch.
13—T. With a vindictive. 2:15. Continue pp or ff.
14—T. Later the same evening. 3:15. Agitato Appassionato, Borch (watch shots).
15—T. By the time the police. 4:05. Andante Doloroso, Borch.
16—T. And so Nora. 1:45. Theme.
17—T. That evening alone. 1:05. Elegie (Pathetic), Massenet.
18—T. And so one night. :45. Carnival Overture, Dvorak.
19—T. In a happy dream. 1:05. The Bay of Biscay (English Song).
20—T. That was my sister. 1:15. Andante Doloroso, Borch.
21—T. At the club. :50. Intermezzo, Huerter.
22—T. Terrified at the. 1:45. Theme.
23—T. But Ralph, this doesn't. 3:45. Heart Wounds, Grieg.
24—T. Familiar with. 1:45. Erotik (Dramatic Moderato), Grieg.
25—T. This isn't true. 3:45. Dramatic Tension, Shephard.
26—T. Undisturbed just as. 1:30. Bleeding Hearts (Pathetic), Levy.
27—T. Clouds will be sunshine. :35. Theme ff (to end).

"Over the Garden Wall."

Released by Vitagraph.
Prepared by S. M. Berg.

Theme—Over the Garden Wall (Old English Song), G. D. Fox.
1—D. At screening. 1:45. Butterfly Dance (Characteristic Caprice), Miles.
2—T. The Gordon girls. 2:00. Theme.
3—T. Julius Caesar Jackson. 2:00. Sleeping Rose (Valse Lento), Borch.
4—T. Really, Peggy, I'd much. 2:30. Flirtation (Allegretto Moderato), Cross.
5—D. When Peggy helps chauffeur. 1:00. Theme.
6—T. Taking care of the cars (auto effects). 3:30. Birds and Butterfiles (Intermezzo Capricioso), Vely.
7—D. When scene of office fades. 2:15. Theme.
8—T. Barstow is taking advantage. 2:45. Sweet Forget-Me-Not (Allegretto), Miles.
9—T. One sultry summer afternoon (water effects). 2:45. Canterbury Bells (Capricioso Allegretto), Tonning.
10—T. De New Folkses. 3:30. Serenade Romantique, Borch.
11—T. One of Peggy's regular. 2:00. Theme.
12—T. Hello, Mr. Vegetable Man. 3:00. Budding Spring (Romance), Platzman.
13—T. The garden of onions becomes. 1:15. Theme.
14—T. My books, my rarest books. 2:00. Simplicity (Andante Moderato), Lee.
15—T. The next door neighbor. 2:15. Hunkatin (Half-Tone One-Step), Levy.
16—T. The poor lad is really. 1:30. A La Mode (One-Step), Rosey.
17—T. In fear that the professor. 1:45. Bleeding Hearts (Andante Sentimento), Levy.
18—T. Why you're, you're not. 1:30. Theme.
19—T. The hunting lodge of Eric. :45. Clematic (Moderato poco Agitato), Tonning.
20—D. When Peggy sees Peter. 2:00. Theme.
21—D. When Peggy leaves with books. 1:30. Marionette (Capricious Moderato), Arndt.
22—T. Eight O'Clock. 2:30. Turbulence (Allegro Agitato), Borch.
23—T. So you've queered the lark (auto effects, glass crash, shot). 2:30. Agitato No. 37, Andino.
24—D. When Peggy finds father's hook. 2:30. Theme (to end).

"The Clouded Name."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—May Dreams (Moderato Romance), Borch.
1—D. At screening. 3:00. Idilio (Allegretto Grazioso), Lack.
2—T. What's your name. 2:45. Arabian Night (Andante Dramatic), Mildenberg.
3—T. Name. 1:30. Agitato No. 6, Kiefert.
4—T. Bill—Hell. 2:15. Serenata (Allegretto Intermezzo), Cajani.
5—T. Saturday night whose. 1:30. Passpied (Allegro Moderato), Delibes.
6—T. You long tam come. 1:00. Dramatic Tension No. 9, Andino.
7—T. Clyde arrives (watch for dinner bell). 2:30. Adieu (Melodie Moderato), Karganoff.
8—T. Bateese gives special attention. 3:30. Coquetterie (Valse Rubato), Mathews.
9—T. I mistook your muff. 1:45. Theme.
10—D. When scene fades to Clyde. 1:45. Chanson D'Amour (Moderato Serenade), Saar.
11—T. Why the very scum here. 1:15. Dramatic Tension No. 36, Andino.
12—T. Go home, I'll get. 1:15. Agitato No. 37, Andino.
13—T. See me tonight sure. 2:00. Serenade (Allegretto Grazioso), Frommel.
14—T. There's a new kid over. 3:15. Romance (Andante Sostenuto), Frommel.
15—T. Regretting her promise to. 1:15. Theme.
16—T. This brute, Bill, is after (storm effects). 4:15. Storm Furioso (Half-Reel Descriptive), Levy.
17—T. Take me back to where. 3:00. Furioso No. 11, Kiefert.
18—D. When Bill finds Edith. 1:00. Theme.
19—T. Toward morning (fire effects). 2:00. Furioso No. 60, Shepherd.
20—D. When Bill puts fire out. 1:00. Theme.
21—T. The following evening. 3:30. Daffodils (Andante Moderato), Carvel.
22—D. When Bateese rises from bed. 4:30. Gruesome Misterioso No. 31, Borch.
23—T. I was ver dronk. 1:15. Dramatic Tension, Levy.
24—T. You got noder woman. 1:00. Agitato No. 49, Shepherd.
25—T. He shut me in crazee. :30. Bleeding Hearts (Andante Sentimento), Levy.
26—T. Late next afternoon. 2:00. Theme.
27—T. He's the father of my baby. 4:00. Dramatic Reproach, Berge.
28—D. At the end of ceremony. :15. Few bars of wedding march (violin only).
29—D. When Bateese enters. 2:00. Dramatic Narrative, Pement.
30—T. The unbidden guest (shot). :45. Turbulence (Allegro Agitato), Borch.
31—T. A new day. 2:45. Capricious Annette (Moderato Caprice), Borch.
32—D. When Bill joins Edith. Theme (to end).

"The Misleading Widow."

Released by Famous Players-Lasky.

Theme—Budding Spring (Melodious Romance), Platzman.
1—At screening. 2:05. Babillage (Allegretto), Castillo.
2—T. All minds with hut a. :55. Hail, Hail, the Gang's All Here.
3—T. Now Miss Tahitha thought. 2:45. Sparklets (Intermezzo Moderato), Miles.
4—T. Two weeks later. 2:30. Theme.
5—T. Bring me the check hook. :55. Continue to action.
6—T. An hour later. 4:30. Prudence (Entre'acte), Luz.
7—T. Thrilled with the discovery. 1:30. Capricious Annette, Borch.
8—T. How could any sane man. 2:30. Theme.
9—T. Mr. McFarland paid. 5:05. Dramatic Recitative, Levy.
10—T. But it was for one widow. 1:30. Camelia (Allegretto), Tonning.
11—T. Captain Peter Rymill. 3:05. Love Song (Allegretto), Puerner.
12—T. Why she is our charming. 2:50. Theme.
13—T. I hope I haven't turned up. :30. Continue ff.
14—T. Like all evenings. 3:30. Flirty Flirts, Levy.
15—T. Betty, why did you do it? 2:25. Theme.
16—T. It would hardly be complete. 1:05. Continue pp.
17—T. Even the loss of a husband. 4:50. Sweet Jasmine (Allegretto), Bendix.
18—T. So the little game of love. 3:50. Birds and Butterfiles, Levy.
19—T. That evening Betty suffered. 4:15. Love's Enchantment, Varley.
20—T. But I don't want. 1:45. Intermezzo (Moderato), Huerter.
21—T. A mouse. 1:50. Comedy Allegro, Berg.
22—T. But what's Colonel. Continue ff (to end).

"The Undercurrent."

Released by Select Pictures Corporation.
Prepared by M. Winkler.

Empey Theme—Lento Allegro (from Symphonette Suite), Bergc.
Plotting Theme—The Crafty Spy (Descriptive Mysterioso), Borch.

1—S. At screening. :35. Empey Theme.
2—T. Lumbering hack from the. :55. "Over the Top" Boys (March), Berg.
3—T. A letter from his wife. 2:15. Birds and Butterflies, Vely.
4—T. We were married. :35. Continue pp.
5—T. While our armies were. 1:40. Plotting Theme.
6—T. Jack Duncan's French. 1:10. Rendevous (French Intermezzo), Aletter.
7—S. Close-up of soldier's grave. :30. Ave Maria, Gounod.
8—T. Waiting. :35. Sparklets (Moderato), Miles.
9—T. Beethoven Gardens in. :55. That Naughty Waltz, Levy.
10—T. To make ends meet. :40. Sparklets, Miles.
11—T. Just outside of Steel City. 1:50. Pizzicato Misterioso, Minot.
12—T. When the boys come sailing. :30. When the Boys Come Home (March), Speaks.
13—T. The undercurrent flows. 2:45. Hunkatin (Half-Tone Jazz), Levy.
14—T. A bedtime prayer. :12. Tacet.
15—T. Home again. 1:30. When the Boys Come Home, Speaks (ad. lib. railroad effects).
16—T. Don't forget boys. :40. Aces High (March), Roberts.
17—T. Baby's first lesson. :45. Bahillage, Castillo.
18—T. Son, I want to tell you. :50. Battle Hymn of the Republic.
19—T. The owner of the Loring. 1:25. Valse Moderne, Rosey.
20—T. Canceled war contracts. :20. Piano solo—improvise to action.
21—S. Girl stops playing piano. :45. Serenade (Moderato), Widor.
22—T. In the Loring mills. :35. Plotting Theme.
23—T. The conference. 1:30. Recitative, Levy.
24—T. Fanny is caught. :55. A La Mode (One-Step), Rosey.
25—T. It does a man good. :45. Intermezzo D'Amour, Varley.
26—T. Jack loses no time. 1:30. Adieu (12/8 Moderato), Favarger.
27—T. Preparing the trap. 1:25. Plotting Theme.
28—T. The thought of his unwitting. 1:20. Adagietto (from Symphonette Suite), Berge.
29—T. Spinning the web. :25. Chu Chu San (Fox-Trot), Samuels.
30—S. Close-up of Jack and the baby. 2:20. Empey Theme.
31—T. After another bad day. 1:05. Plotting Theme.
32—S. Interior of gardens (cabaret). 2:05. The Vampire, Levy.
33—T. According to your arrangement. 3:45. Dramatic Tension, Shepherd (to action pp or ff).
34—T. They fired me, too. 1:00. Empey Theme.
35—T. Disheartened at failing. 1:30. After Sunset (4/4 Moderato), Pryor.
36—T. Continual association with. :45. Continue ff.
37—S. The dancing scene at the Garden (cabaret). 2:15. Karzan (Fox-Trot), Dulmage (play ff during dancing scenes, otherwise pp).
38—T. In poverty's shadow. 2:45. Empey Theme.
39—T. Come to Beethoven Gardens. 1:40. Plotting Theme.
40—T. Why are you here. :40. Continue ff.
41—T. Your little doll here. :30. Continue ff (with tympany rolls ad. lib.)
42—T. Thann's ideals are shattered. :40. Dramatic Tension, Borch.
43—T. In the depths. :35. Empey Theme.
44—T. The Reds are going. :50. Sinister Theme, Vely.
45—S. Little boy showing American flag to his father. :50. Battle Hymn of the Republic (with tympany rolls ad. lib.)
46—T. Destroying law and order. :55. Furioso, Kiefert.
47—T. Harmony Hall. 1:35. Continue to action pp or ff.
48—T. What is Americanism. 3:50. Half-Reel Hurry (ff to action), Levy (watch for explosions).
49—S. Engine steaming away. 2:00. Half-Reel Furioso, Levy (note railroad effects—terrific explosions).
50—S. American soldiers rushing to trucks. 5:50. Half-Reel Military Hurry, Levy (with battle effects).
51—S. Close-up of Jack's wife and baby. 1:10. Plotting Theme.
52—T. Open it, damn you. 2:50. Dramatic Finale, Smith.
53—T. Look at me, Lucy. :40. Tragic Theme, Vely.
54—T. After weeks of hope. 1:30. Empey Theme ff (to end).

"Heartsease."

Released by Goldwyn Distributing Corporation.
Prepared by M. Winkler.

Theme—Heartsease (Andante Moderato), Moret,

1—S. At screening. :45. Theme.
2—T. The country house of the. 1:30. Continuous there as organ solo.
3—T. Eric's sister, Alice. :45. Continue Theme as organ solo.
4—T. My mistake entirely. 1:20. Flirty Flirts (Intermezzo Ruhato), Levy.
5—T. You have my consent. :55. Theme (as organ solo).
6—T. Margaret wants a husband. :35. Love Theme (for general use), Lee.
7—T. Nobody heard a note. :30. Theme (to be played with orchestra).
8—T. Back in dingy London. 1:25. Melody (4/4 Moderato), Kretscher.
9—T. Anxious for the glory. :35. Tacet.
10—S. String quartet begins to. 2:05. String Quartet number.
11—T. Major Townhley, a parasite. :15. Continue pp.
12—S. String quartet stops playing. 3:00. May Dreams (Romance), Borch.
13—T. Never could stand this. 3:05. Theme ff.
14—T. Within twenty-four hours. 4:35. Dramatic Recitative (for intensive and heavy dramatic situations), Levy.
15—T. I understand, Lady Neville. 3:15. Erotik (Dramatic), Grieg.
16—T. You will find Mr. Padhury. 2:05. Theme.
17—T. D'you mean that Lady Neville. 3:30. Dramatic Tension (for strong, tense, emotional scenes), Shepherd.
18—T. At Twombley's rooms. 1:45. Sinister Theme (for scenes of impending or lurking danger), Vely.
19—S. The fight. :20. Continue ff.
20—S. After fight. :35. Continue pp.
21—T. Were you saying something. 2:00. Andante Doloroso, Borch.
22—T. The "composer" conducts. 1:05. Orientale, Cui.
23—S. Curtain goes down. 1:35. Intermezzo (Moderato), Huerter (to action pp).
24—T. Toward the end of the. 3:25. Theme ff.
25—S. Curtain goes down. 2:05. Andante Appassionato (depicting dramatic emotion), Cartillo.
26—T. Awaiting the reckoning. 4:05. Dramatic Suspense, Winkler.
27—T. I am at your service. 2:10. Agitato Appassionato, Borch.
28—T. A thief and a coward too. :50. Agitato (for scenes of tumult), Minot.
29—T. Mr. Temple evidently. 1:15. Lamentoso (for scenes of intense pathos), Borch.
30—T. What can I do to make. Theme (to end).

"The Battler."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme—Eleanor (Moderato Romance), Deppen.

1—D. At screening. 2:00. Theme.
2—T. The Paris. :30. A La Mode (One-Step), Rosey.
3—T. Toad Jennings. 2:15. Mysterious Nights (Valse Dramatic), Berg.
4—D. When girl draws gun. :30. Dramatic Narrative, Pement.
5—D. When musicians start to play. 1:30. Hunkatin (One-Step), Levy.
6—D. When girl points gun (glass crash—shot). 2:15. Agitato No. 6, Kiefert.
7—T. My name it would mean nothing. 1:00. Theme.
8—T. Somebody's pinched a diamond. :45. Allegro Agitato (No. 17 A. B. C. Dramatic Series).
9—T. Old Hagan Hart. 2:00. Plaintive (No. 17 A. B. C. Dramatic Series).
10—T. A few nights later. 2:30. Dramatic Tension No. 36, Andino.
11—T. My son if you ever raise. 3:15. Dramatic Reproach, Berge.
12—T. The gates of opportunity. 1:45. Theme.
13—D. When Hart sees Jim. 3:30. Heavy Mysterioso, Levy.
14—D. When Jim enters den. Allegro Agitato No. 8, Andino.
15—D. When scene fades to Hart and Mrs. Dale. 3:45. Serenade Romantique (Moderato Romance), Borch.
16—T. I am going to invite. Scherzetto (from Symphonette Suite), Berge.
17—D. When Hart greets Mrs. Dale. 1:30. Dramatic Finale, Smith.
18—D. When guests enter bouting room. 2:30. Capricious Annette, Borch.
19—D. When Hart sees Jim. 2:30. Heavy Dramatic Desc. (No. 18 A. B. C. Dramatic Series).
20—D. When boxers fight. 1:15. Heavy Agitato (No. 18 A. B. C. Dramatic Series).
21—T. Go, you have had enough. 3:15. Heavy Andante (No. 18 A. B. C. Dramatic Series).
22—D. When scene fades to Jim. 1:00. Theme.
23—T. The investigation. 4:00. Grave-Allegro Molto (Excerpts from Beethoven Sonata Pathetique), Berge.
24—T. In the toils of the law. 4:15. Rondo (Excerpts from Beethoven's Sonata Pathetique), Berge.
25—T. That man is innocent (telephone bell). 3:45. Reverie (from Pathetic Suite).
26—D. When chief 'phones. 4:30. Elegie (from Pathetic Suite).
27—T. You must escape, I have. 1:45. Theme.
28—T. The victim of the poppy (telephone bell). 1:45. Gruesome Misterioso No. 31, Borch.
29—T. If that is so we will (shot). 4:15. Adagio (from Tragic Suite).
30—D. When Mrs. Dale arrives. 2:45. Cradle Song (from Tragic Suite).
31—T. Accessories after the fact. Theme (to end).

"The Woman Under Cover."

Released by Universal Film Manufacturing Company.
Prepared by M. Winkler.

Theme—Serenade Romantique (Andante con Moto), Borch.

1—S. At screen. 1:45. Flirty Flirts (Intermezzo Ruhato), Levy.
2—T. You're always in the way. 1:15. Dramatic Agitato, Hough.
3—T. Nine o'clock in the office. 1:55. Intermezzo D'Amour (Moderato), Varley.
4—T. Alma's secret. 1:25. That Naughty Waltz, Levy.
5—T. The last number. 1:05. There Waves the Flag, Borch.
6—S. Audience applauding. 1:10. Hunkatin (Half-Tone Jazz), Levy.
7—S. Rollson is found dead. 1:45. Tragic Theme.
8—T. News of the murder. :25. Continue pp.
9—T. The next day brings. 2:35. Theme.
10—T. Back in her little. 3:15. Serenade D'Amour (Moderato), Blong.
11—T. James Harrison, new owner. 2:10. Love Song (Moderato), Puerner.
12—T. The grand jury had refused. :55. A La Mode (One-Step), Rosey (as piano solo).
13—T. There wasn't a thing. 1:15. Theme.
14—T. Billy decides that. 1:30. Dramatic Recitative, Levy.
15—T. Of course, I'll marry you. :30. Continue pp.
16—T. While Alma. :55. Pathetic Andante, Vely.
17—T. At the ball game. 1:20. Aces High (Lively March), Roberts.
18—T. We've got to do something. 1:35. May Dreams (Romance), Borch.
19—T. Billy decides to call. 2:30. Sinister Theme, Vely.
20—T. Weaving the net. 2:45. Theme ff.
21—T. Mr. Harrison tries. 3:05. Sparklets (Moderato), Miles.
22—S. Interior of office. 4:50. Dramatic Reproach, Berge.
23—T. Maudlin after a day. 2:55. Dolorosa (Poem D'Amour), Tobanni.
24—T. Billy resolves. 5:05. Dramatic Suspense, Winkler.
25—T. You are sure you have. 3:05. Dramatic Tension, Shepherd.
26—T. She was mine. 3:10. Andante Appassionato, Castillo.
27—T. I did it; I did it. 2:00. Theme ff (to end).

Live News from Everywhere

WORK STARTS ON BROWNSVILLE HOUSE

The New Pennsylvania Picture Theatre Will Represent an Investment of About $100,000

WORK has been started on the new Brownsville theatre being erected by the Wright Amusement Company, who are also owners of the Strand and Bison theatres. Harry Baer, of Pittsburgh, is the architect. The house will have a capacity of 1,000 and will be used for road shows as well as pictures. It will be known as the Snowden Place Theatre and will be of brick and steel construction throughout and modern in every respect. The building will be four stories in height and represent an investment of $100,000. The basement will be used as a bowling alley and the roof will be fitted up as a dance hall. It is expected to have the theatre ready for opening about the first of the year.

Universalites Get Together.

The most enjoyable affair in the history of the Pittsburgh Universal exchange was the banquet given by Manager Stern on Monday evening, August 25, in Elks' Temple, at which all the employes of the office were present. This was the third of the "get-together" social affairs to foster good feeling and the spirit of camaraderie and happiness among employes.

Bennett Will Close.

The Bennett Theatre Company, operating the Bennett Theatre, at Logan, W. Va., will quit business September 30, and immediately thereafter the corporation will be dissolved. The theatre property, a house with a capacity of 700, has been sold to the Moose organization and the building will be changed into a club house. There is but one other theatre in town, the Middleburg Theatre, owned by Mr. Middleburg, who conducts a chain of houses in that section.

McCartney Promises Fine House.

That Oil City will soon have the finest motion picture house in all of Northwestern Pennsylvania was the promise made by A. W. McCartney, of the Penn Amusement Company, Monday, August 25, following that company's closing its option on the Seneca street property of T. W. and S. T. Parsons; consideration, $45,000.

The Penn Amusement Co. is composed of W. A. McCartney and H. A. Tuller, of Oil City, and R. B. Taft, oil operator and capitalist of Cattaraugus County, New York. The latter came into the firm about two months ago.

Tuller Seeks Ideas.

H. A. Tuller left Monday, August 25, for a two weeks' trip to Boston, New York, Philadelphia and Washington, D. C., to look over some of the finest motion picture houses to imbibe new ideas of construction that may be incorporated in the plans of the new local motion picture house.

The Travel Bug Bites Sotus.

Peter Sotus, of the Olympic Theatre, Monessen, Pa., returned recently from a month's tour of the West. He visited Chicago, Indianapolis, St. Louis, Kansas City, Council Bluffs and other Western cities.

He was accompanied by his wife on the trip, and now contemplates a trip to his native land, Greece, in the course of a few weeks.

Blackstone Equipment Attracts.

The equipment of the new Blackstone Theatre, Fifth avenue, Pittsburgh, has attracted much attention, and the Hollis, Smith, Morton Co. report that they have closed a number of sales after exhibitors have examined and witnessed the performances of the Simplex projectors, Hertner transverter and the Original Gold Fibre screen at the Blackstone.

Kurtz Joins Exhibitors Mutual.

Otto Kurtz has joined the sales force of the Exhibitors Mutual office and has started out on a tour of Western Pennsylvania. Mr. Kurtz joined the new Moore organization with an excellent record, having been in the employ of the Mutual at one time in the capacity of special serial representative.

Orpheum Reopens.

Sam Reichblum has reopened the Orpheum Theatre, McKeesport, after it had been closed for some time. Vaudeville and motion pictures are the attractions. The house has been furnished with Power's 6-B Cameragraphs.

Personal and News Items.

Henry Poke, of Mount Oliver, Pittsburgh, who has been ill for the past three months, recovered sufficiently to take a trip to Atlantic City, where he is being greatly benefited.

H. L. Bennett, of Parsons, W. Va., has purchased two new Power's 6-B Cameragraps for his house there.

P. L. Morgan, Paramount publicity man, is spending his vacation in New York City.

Harry F. Grelle, of the Supreme exchange, Pittsburgh, returned Tuesday, August 26, from a three weeks' sojourn at Mount Clemens.

M. Tschudi, film inspector at the Pathe exchange, Pittsburgh, was passing the cigars around Monday, August 25. He had just become the proud father of an eight-pound baby boy.

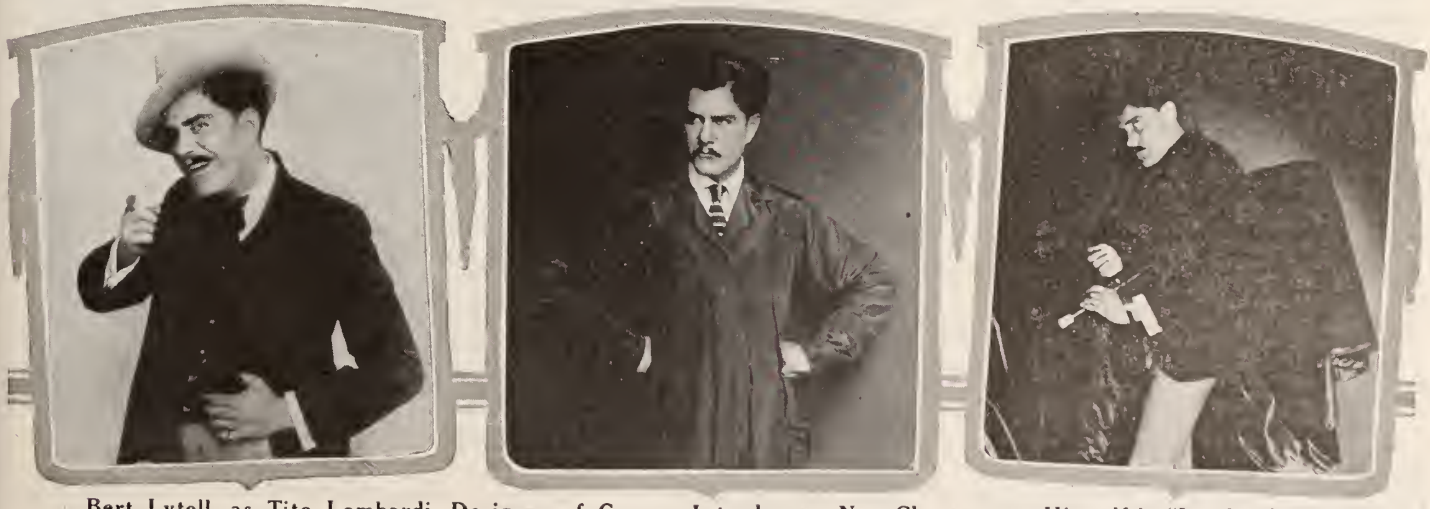
Nick Malanos, of East Pittsburgh, is spending several days in Washington, D. C., attending a convention of Greeks, as the delegate from the colony in East Pittsburgh.

Ed. Kelly, of the Supreme exchange, Pittsburgh, is back on the job again after a two weeks' auto tour to Philadelphia, Washington, Baltimore and Atlantic City.

Ralph Myers, formerly of the Pittsburgh Mutual road force, is now connected with the Vitagraph exchange in a similar capacity.

O. A. Potter, exhibitor of Erie, Pa., has been ill the past week with acute indigestion. His many friends wish him a speedy return to his usual good health.

Tom Melvin, of the firm, Melvin Brothers, who operate the Lyceum Theatre, Bradford, Pa., is running for district attorney on the Republican ticket there.



Bert Lytell, as Tito Lombardi, Designer of Gowns, Introduces a New Character to Himself in "Lombardi, Ltd."
Bert also introduces a new character to the screen in this Metro picturization of the Oliver Morosco stage success.

At the Bar.

Elsie Ferguson on the stand in "The Witness for the Defense," a forthcoming Artcraft.

St. Louis News Letter

Million Dollar House for St. Louis.

A PERMIT has been issued for the erection of a $1,000,000 moving picture theatre at Grand and Lucas avenues, St. Louis, on the property formerly occupied by the Catholic Girls' High School. The permit was granted to the Hamilton Building Company, 110 West Forty-fifth street, New York City. The Fleischman Construction Company of the same address will do the work.

The building will have a frontage of 120 feet on Grand avenue and 310 feet on Lucas avenue. The site is now being cleared.

House Has Been Redecorated.

Koplar's Royal Theatre, Sixth and Olive streets, St. Louis, opened for the season August 25. Mayor Henry W. Kiel delivered a brief address. A feature of the opening was the making of a picture in which Mayor Kiel and Miss Nell Tracey, St. Louis motion picture actress, appeared. This picture is to be shown at the Royal all this week as a part of the regular program.

The theatre has been redecorated. The decorative scheme of the exterior is white and gold. The interior is finished in ivory. New electrical effects have been added and a new ventilation system installed. Additional seats also have been placed. A pipe organ will soon be installed.

Eddie Carrier, manager of the theatre, has announced that the policy will be to change programs each Sunday and Thursday. Performances are continuous from 11 a. m. to 11 p. m.

Grand-Florissant Opens.

The Grand-Florissant, a new motion picture theatre at Grand and Florissant avenues, constructed at a cost of $250,000, was opened Labor Day, by William Goldman, who also operates the Lindell Theatre. The theatre was started four years ago by a local company, but was abandoned after the structure was underway.

Muff Gets Culver.

During the past week a deal was closed at Clarence, Mo., whereby Carl Muff, of Macon, took over the management of the Culver Theatre, in Clarence. The house was opened Saturday, August 30.

SALT LAKE HOUSES WANT MORE MONEY

The Paramount-Empress and American Announce That Patrons Must Now Pay Higher Admissions

BETTER pictures and better music is the announced policy of both the Paramount-Empress and the American theatres for the fall season. Both houses will show bigger features than heretofore, and each announces an increase in the size of its orchestra. It has become evident to the management of each house that an increase in the price of admission will be inevitable.

During the last four weeks it is declared the cost of operation has increased 25 per cent. This is mainly due to film rentals and added orchestra costs. It is also stated that Salt Lake admission prices are lower than those of other big cities throughout the country, and the time has come when the management will be compelled to call upon the public to pay more for its picture recreation.

Prices to Be Raised.

Effective next week the Paramount-Empress Theatre will charge the same admission price for matinees on Saturdays and holidays as for night shows. Its enlarged orchestra will be under the direction of Edward P. Kimball, and hereafter it will have but two changes of program a week instead of three. One bill will run the first four days of the week, and the other, beginning Thursday, will run the last three days.

The American Theatre on Labor Day will inaugurate a 31-piece philharmonic orchestra under the direction of Ted Henkel.

Parr Goes to Denver.

C. F. Parr, who has for a number of months past represented the United Theatres Corporation in Salt Lake City, has been transferred to Denver, where he will have charge of the company's agency. United Pictures are distributed through the World Company, and that service will continue to handle them in this city.

Cleveland News Letter

Union Reaches Agreement with Managers.

THE stage hands union of Cleveland has come to an agreement with the theatre managers on a wage scale for the coming season. The new scale calls for an advance of $5 to $7.50 per week.

"If there is a strike, it will be on account of orders from the national officers," said business agent Fitzgerald, who also declared that there was complete harmony between the men and managers.

Will Run Vaudeville with Pictures.

The Marvel Theatre, recently purchased by G. T. Sharpe and others, who own the Southern and Gordon Square, will have vaudeville as well as pictures.

Orpheum Now a Fairyland.

The Orpheum Theatre, East Ninth street, Cleveland, opened on August 31 ,practically a brand new theatre.

Paul Gusdanovic, owner of the Orpheum, is to be congratulated upon the job at the Orpheum. Formerly unattractive, as regards the interior, he has made it a veritable fairyland, and in record-breaking time.

The Orpheum is under the direct management of George Ryder, while the Strand is managed by James Surrell.

News Briefs.

The Columbia Theatre, of Marion, has been sold by W. D. Clark to Bob Morrison.

The Homestead Theatre is putting in an orchestra and at the same time announces an increase in price to twenty-five cents for adults.

One of the oldest picture theatres in downtown Cleveland, the American, will shortly be razed to make room for a new house to seat 750, which will be ready by December 1.

Minneapolis News Letter

Ralph Proctor Visits Minneapolis.

RALPH O. PROCTOR, assistant general manager of the United Artists' Corporation, was a recent visitor in Minneapolis, inspecting the new branch managed by J. F. Brett, in the Film Exchange building. Mr. Brett was for seven years an exhibitor in Chicago, and for more than three years prior to his coming to Minneapolis he managed various branches for Kleine.

Ludwig Takes Over Capital Office.

Samuel Ludwig, former owner of the State Feature Film Corporation, of Detroit, has purchased the Minneapolis Capital office.

The Capital offices in Chicago, Milwaukee, Denver, Butte and Seattle will release all Capital reissue films. M. R. Dick will have charge of the Minneapolis office.

Doolittle with Goldwyn.

Max Doolittle, long connected with the art department maintained by Ruben and Finkelstein for their Twin City theatres, has returned to Minneapolis after a sojourn in the country for his health. He is now with the Minneapolis Goldwyn exchange, having charge of a special service department for exhibitors.

Phil Ryan in Mill City.

Phil Ryan, assistant feature sales manager for Pathe, formerly general manager of the Standard Film Company, was a recent visitor in Minneapolis. Prior to coming to Minneapolis he visited the Pathe offices at Cleveland, Cincinnati and Chicago. While here he conferred with Manager Charles Stombaugh.

E. J. O'Donnell Another Visitor.

E. J. O'Donnell, district manager for the United Picture Theatres of America, was in Minneapolis recently, discussing fall plans with J. E. O'Toole, manager of the local United branch.

Albert Shelby Levino.

Well-known scenario writer who will adapt first Drury Lane play for Metro all-star production.

ORPHEUM WILL BE GREATLY IMPROVED

$10,000 Is To Be Expended on the Renovation and Enlargement of Terre Haute Picture House

WORK on improvements, costing approximately $10,000, at the Orpheum Theatre at Terre Haute, is well under way, and it is the belief of the owners that the theatre will be ready to be reopened about the middle of September. The entire building is being renovated and portions are being rebuilt in order to make a complete change in the appearance as well as add to the comfort of the patrons.

A new colonial front of Hytex brick in a rich colonial red, trimmed with white stone, is being constructed. The floor in the lobby will be red quarried tile. The interior will be carried out in the colonial style with white enamel woodwork.

Seating Capacity Will Be Increased.

The seating capacity will be increased, the stage will be renovated and redecorated, the screen will be moved back several feet to relieve the eye-strain on persons occupying the first few rows of seats, and new exits and entrances are being constructed.

William Perdue Marries.

William Perdue, manager of the Grand Theatre at Bluffton, Ind., and Miss Geraldine Miller, of Van Buren, Ind., were married recently at the parsonage of the Christian Church at Warren.

Another Blow to Prohibition.

The colored slides flashed between shows at the Alhambra Theatre, in Indianapolis, are sometimes more amusing than they are intended to be. One shown recently before the presentation of Tourneur's big picture, "Woman," advertised in vivid hues as follows: "Woman, coming in seven reels." The cause of the reels was not mentioned.

Schneider Returns from Trip.

L. V. Schneider, publicity manager of the Indianapolis exchange of the Universal Film Manufacturing Company, has just returned from an extensive trip through the northern part of the state.

Pictures Override Competition.

In spite of a long period of extremely hot weather, a good baseball team, a stock company at one of the local legitimate playhouses, and free motion picture shows, aesthetic dancing acts and band concerts in the public parks, the business of the motion picture exhibitors of Indianapolis has been more than satisfactory throughout the summer.

Price Raising Is Discussed.

There is some talk around some of the local theatres that prices may be boosted before winter sets in. The exhibitors say that with the constantly increasing cost of film rental it is almost impossible to make a fair profit at the old popular prices of 10, 15 and 20 cents.

Baltimore News Letter

DeHoff Entertains Orphans.

L. A. DEHOFF, manager of the New Theatre, 210 West Lexington street, had as his guests the children from the orphanages at a special matinee of "Daddy Longlegs," given at 10 a.m., on Friday, August 29. Arrangements are also being made by Mr. DeHoff to have the film shown in the larger orphan asylums around the city, the inmates of which could not attend the special orphans' matinee.

Stumpf May Build.

A new company is now being formed for the purpose of building a large moving picture theatre in the northeast section of Baltimore, it is reported, of which William E. Stumpf, manager of the Goodtime Theatre, is the organizer. The new company will not be connected with the Goodtime Theatre.

Personal Notes of Baltimore.

George F. Lenehan, manager of the Big Four exchange in Washington, has received a new member in his family. Mrs. Lenehan presented him with a bouncing baby boy on the night of Thursday, August 21.

The marriage of Miss Cecelia Foyle, cashier of a downtown picture theatre, to Arunah B. Steinfelt has been announced by the bride's parents, Mr. and Mrs. Elmer Foyle, 1109 Greenmount avenue.

Property at Redwood street and Freemont avenue, which fronts fifty feet on Freemont avenue, has been transferred by Morris A. Rome, attorney for the Exhibitors' League of Maryland, to David Perlman.

Accompanied by his bride, who was Miss Clara Wipple, of Los Angeles, James Young, Jr., the actor and moving picture director, who is a Baltimorean, visited his brother, Thomas G. Young, at the latter's home in Guilford, during the week of August 18.

Dangerous Nan: "You Have an Onery Mustache. I've Killed Six Men for Less Than That."

Fay Tincher is about to go William X. Tell one better in the title role of "Dangerous Nan McGrew," her newest Christie special.

Buffalo News Letter

Hippodrome Celebrates.

SHEA'S Hippodrome recently celebrated its fifth anniversary in elaborate style, Manager Harold B. Franklin observing the event with special features. Perhaps the most welcome change was the augmentation of the symphony orchestra to a personnel of 35, with Conrad Stellar, famous cornet soloist of the 55th Pioneer Infantry band, as one of the new members.

The prices of admission were increased five cents on orchestra seats evenings and Sundays, and this boost was accomplished with very little friction, Mr. Franklin explaining simply that the adjustment was made necessary because of increased costs of operation.

Famous Soloists Engaged.

Another innovation introduced anniversary week was the engagement of famous soloists to appear during the coming season. The anniversary week star was Greek Evans, who came from the Rialto Theatre, New York. James Harron will succeed him the week of September 8. A special stage setting of appropriate design and trailer were among the other features.

Drawing Metropolitan Plans.

Architects have about completed the plans for the big Buffalo Metropolitan, which the Shea Amusement company will build on Main street. Upon the acceptance of the plans, actual construction will begin and it is expected that the theatre will be open in November, 1920.

Crabb Returns from Vacation.

Earl L. Crabb, managing director of the Strand Theatre, has returned from a two weeks' vacation to New York and other eastern points.

Kansas City News Letter

An "Isis" Cafe Adds Attraction.

THE Isis Theatre, Thirty-first street and Troost avenue, Kansas City, has become the center around which the social and business activities of this corner revolve. The theatre's share in the increased value of location here is not denied; and that values are increasing is shown by the fact that the building in which the theatre is located is soon to be given an additional three stories. The Isis has made itself a real social center for its patrons—so much so that now a new cafe has been opened, called the Isis, with an entrance from the lobby, and hours of service adapted to the patronage of visitors to the theatre.

Evening Hours Service.

The cafe has provided especially attractive service for evening hours; will use the Coon-Sanders special Isis orchestra and will cater to dinner and dancing parties. It is worth mentioning in this connection that there is a lobby entrance to the drug store on the corner location of the Isis building, and that other stores in the building are of an especially high grade.

Turner Society Builds Theatre.

St. Mary, Kan., will soon have a moving picture theatre operated by a society. St. Mary is a town of about 1,500 people; it has an airdome and no other theatre. It has a Turner society with a large membership of leading citizens. This organization has maintained quarters in a hall. The desire for a local theatre was discussed by this society, and the outcome was the organization of a stock company within the society—and the subscription of $50,000 for the erection of a theatre

building, designed by Carl Boller & Brother, theatre architects of Kansas City, and erected under the supervision of Lee Decamp, for several years in charge of theatre construction for Sullivan and Considine.

A Modern Theatre.

It is a real modern house, 50 by 132 feet, seating 1,100; but with accommodations for the special purpose of the Turner society also. The foundations are under way; final superstructure contracts were recently rejected, however, as above the architect's estimates. New lettings will be held soon.

All-Night Shows and Prohibition.

It's too early yet to tell just what effect prohibition is going to have on the all-night show. Anyway, Kansas City has not attained complete prohibition yet—many saloons are open, selling beer and wine. This much is sure—the two houses which have been running all-night shows during the winter in the past, have not definitely changed their policies. It has been suggested that there is no inevitable connection between saloons and all-night shows—that many of the patrons who come in after midnight are not of the class that patronize saloons.

After-Midnight Business Light.

The after-midnight business in Kansas City all-night houses has not been heavy this summer. One of these, the Gayoso, went on a one o'clock closing basis several weeks ago; it closes the box office at 11:30 or 12 o'clock and has had good business for the last show right along, even in mid-week. The Idle Hour now closes at four o'clock in the morning—it formerly ran until five.

C. L. McVey in Kansas City.

C. L. McVey, for three years in New York as the business and personal representative of Mr. and Mrs. Sidney Drew, is getting well into the harness as assistant manager of the Kansas City branch of Famous Players-Lasky. Mr. McVey started in 1912 with the General, was manager of that company's office at Omaha; later managed the World office at Kansas City and was in Minneapolis eighteen months. He is a Missourian, and is meeting many old friends in this stamping-ground.

A $50,000 Theatre for Negroes.

Morris Eissen and Morris Spicer expect to open their new theatre at Eighteenth and Lydia, exclusively for negroes, about November 15. The building on the site is now being wrecked. Greenbaum and Hardy, architects, have made the plans for the new structure, which will cost around $50,000.

Exhibitor Berkley Heads Progressives.

C. H. Berkley, proprietor of the Summit, Kansas City, one of the leaders in efforts to organize the exhibitors of this city, is leading another organization enterprise now, of a quite different character. This is the West Side Improvement Association, formed to promote the interests of residents and business men of the so-called west side of Kansas City, Mo. Mr. Berkley is president of the association.

Philadelphia News Letter

Capitol Will Open Shortly.

PHILADELPHIA'S newest theatre—The Capitol—at 724 Market street, which is under the direction of the Stanley Company of America, will be shortly opened. The seats are roomy and comfortable, and provisions have been made for rest rooms for the women and smoking rooms for the men.

World Film Renovates New Quarters.

W. R. Priest, manager of the World Film Corporation, has received notice to make an entire general change in the reconstruction work now going on at 1317 Vine street. Extensive improvements will be made, the total costing in the neighborhood of $10,000. The World exchange is at present located at southeast corner Thirteenth and Vine streets.

Hause Quits Films.

George Hause, who is one of the oldest employes of the Interstate Films Corporation, recently resigned to go into the furniture business. Mr. Hause leaves with the highest esteem and best wishes of all his co-workers and employers.

Hagerty Returns.

William J. Hagerty, formerly with J. A. Lynch Enterprises, in Jacksonville, and Triangle, Philadelphia, has returned as the special representative of the Equity Productions.

Emanuel Manages Reel Art.

Jay Emanuel, formerly of the World Film Corporation, has resigned and taken over the management of the Reel Art productions. Offices will be located at southeast corner Thirteenth and Vine streets until further notice.

THE DES MOINES OPERA HOUSE PASSES

One of the City's First Picture Theatres Will Be Used as a Rooming House in Future

THE historic Moore Block, on the corner of Fourth and Walnut streets, including Moore's Opera House, has been sold by the Moore Estate to Simon and Charles Bernstein for $150,000. It will be remodeled and used as a rooming house.

The Opera House was the first theatre in Des Moines, and one of the earliest in the West, being built in 1873. Its visitors included many old timers of the stage, President Grant and other notables. It was remodeled and used as the Wonderland Musee and Bijou Theatre for many years. It was one of the first moving picture houses in Des Moines, but has been dark for a number of years.

Ready to Work on Alhambra.

Work on the twelve story Alhambra Theatre and office building will soon start. The old buildings on the property have been cleared away, and the contract let to the Sugarman Construction Co. The cost will be over $400,000. The building will include a picture and vaudeville house seating 2,000. The Grand Improvement Company, Joe Sorokin, president, is erecting the building, which will have a front of 66 feet on Grand avenue, and a depth of 191 feet. It is separated from the new Des Moines Theatre by an alley.

Fair Boomed Business.

The Iowa State Fair, which recently closed, resulted in capacity business for the picture theatres during the eight day exposition. More than 400,000 visitors were attracted to Des Moines, and all the theatres played to capacity both for matinee and evening. The evening Fair program ended early, and the late shows were heavily patronized. Few of the visitors missed the opportunity of seeing Des Moines new theatres.

O'Hare Handles Bookings.

William O'Hare, manager of the Majestic Theatre, is in the East handling the film "Hearts of the World" for the New Era Film Corporation, a Des Moines concern, which has secured New England rights to this picture. O'Hare will handle bookings and other details.

Theatre Property Leased.

The Unique Theatre property on Locust street has been leased for ninety-nine years by the Guarantee Mortgage and Finance Company. Elbert and Getchell, owners of the Unique, hold a lease for two years more. At the end of that time an office building will go up on the property.

Blank Moves Offices.

The Des Moines office of the A. H. Blank Enterprises has been moved from the second floor of the I. O. O. F. Building to the new Iowa Building, in which Mr. Blank has one-third interest.

Stolte Has Good Stunt.

Manager A. G. Stolte, of the Des Moines, throws on the screen a description of the orchestra selection, giving the title, composer, and a few facts concerning the piece.

Never Touched Them.

The opening of the legitimate theatre season in Des Moines has had little effect on the moving picture box receipts.

"My Dear, I Want That Sidelight on Your Ear Puff,"

Says Tom Moore to Mabel Ballin in the garden at the Goldwyn studios. Tom says oils are too heavy for his touch. Whitewash is his forte.

THREE SAN FRANCISCO HOUSES MERGE

The California, Imperial and Portola Have Pooled Interests Under Roth and Partington

THE California, Imperial and Portola Theatres, of San Francisco, have pooled their interests in a working agreement and will henceforth be conducted under the joint management of Eugene H. Roth and J. A. Partington.

The policy of the Imperial Theatre will be changed entirely, and instead of a continuous show from eleven o'clock in the morning to eleven o'clock at night there will be but a single matinee performance, with two shows at night. Special features will be offered with elaborate stage effects and music, and instead of confining shows to a single week they will be run as long as box office receipts warrant.

Severi to Divide Time.

The shows formerly offered at the Imperial Theatre will be transferred to the Portola Theatre and will be presented in the same manner as formerly, commencing August 31. The latter house is being redecorated, the stage remodeled and a large Wurlitzer Hope-Jones organ installed. The musical interpretations and concerts here will be given under the direction of Gino Severi, musical director of the Imperial, who will continue in this capacity, dividing his attention between the two houses.

California Policy Unchanged.

The policy of the California Theatre will remain much the same as in the past, the leading changes to be along the line of more elaborate stage sets and more ambitious musical offerings under the direction of Herman Heller.

Prices are to be advanced at all three houses to meet the changed conditions. Larger orchestras and more attention to stage settings will be the rule. The combined seating capacity of the three houses is more than 5,200, or about one-half of that of the six large downtown theatres offering moving pictures.

World Film Enlarges Quarters.

The World Film Corporation, 104 Golden Gate avenue, San Francisco, has taken over an adjoining store and has increased its office space by one-third. J. M. McClure has been added to the selling staff. A second machine has been added in the projection room on the premises to improve the service to exhibitors.

Miles Brothers Expand.

Miles Brothers, whose connection with the moving picture business at San Francisco, extends back to the early days of the industry, are making preparations to engage in the business on a larger scale than has been the case during the past few years. The plant at 1149 Mission street has been remodeled, a large amount of new equipment added and arrangements made for making pictures of an advertising or educational nature.

E. H. Emmick Gets Help.

Loren Emmick, formerly of Evansville, has come to San Francisco to assist his brother, E. H. Emmick, of the Peerless exchange.

Nielan to Produce in San Francisco.

Marshall Nielan has announced that his plan for establishing a studio in San Francisco will be followed out, and a location has tentatively been decided upon.

Children's Matinees at Coliseum.

The plan of giving special matinees for children on Saturday at the Coliseum Theatre, San Francisco, has met with such a degree of success that these have been made a weekly feature, instead of being offered twice a month. Juvenile performers of the Park-Presidio district present singing and dancing numbers at these matinees.

Mutual Man Home from War.

C. C. Thompson, booker at the San Francisco branch of Exhibitors Mutual before going overseas, has been released from military duty and his rejoined the staff of this concern, this time as salesman. He succeeds E. M. Loy, who has resigned to open the Devisadero Theatre, on Devisadero street.

Turner and Dahnken Activities.

Turner and Dahnken, who recently purchased the Brown Theatre, at Salinas, have taken possession and placed J. E. Hunter in charge. A fine new theatre will be erected there for this firm at an early date, a location having been secured on Main street.

Carbon Manufacturer Visits Coast.

E. H. Kauffman, of the Speer Carbon Company, was a recent visitor at San Francisco to arrange for the placing of an agency for the carbons manufactured by this concern.

Northern California News Briefs.

John D. Howard has been added to the staff of the San Francisco office of the Famous Players-Lasky Corporation as exploitation expert.

S. N. Kanner, an old-time exhibitor of San Francisco, has returned from France, where he saw two years' service with the American Expeditionary Forces.

Frank Reep, of the Gem Theatre, Pleasanton, is purchasing new equipment.

A. J. Goetz, of the Novelty Theatre, King City, Cal., has installed a Power's 6-B Cameragraph.

C. W. Trabing, of Kingsburg, Cal., will operate the Family Theatre of that place with Walter Sandell, who was formerly the sole owner.

G. A. Metcalfe, of San Francisco, has supplied Fink's Theatre, at Gridley, Cal., with two new Power's machines.

Shields and Van Buren, of the Star Theatre, Oakdale, Cal., are now operating the Dreamland Theatre at Riverbank.

The Empire, at Napa, formerly managed by H. Macdonald, is now in charge of J. P. Knox.

The Lyric, Stockton, is now being conducted under the management of Frank C. Parker, who has succeeded R. B. Grunauer.

Hitting the High Spots Off Playing Cards Is Gladys Leslie's Forte.
Gladys is seen here under a spreading tree of some kind or other in her Vitagraph, "The Gray Towers Mystery."

Maritime News Letter

Manager's Daughters Met the Prince.

THE two daughters of J. J. O'Connell, manager of the Majestic Theatre, Halifax, were bathing near Halifax and, seeing a party of interested people on the shore, the girls made a wager that one member of the party was the Prince of Wales. Swimming in near-shore they inquired if they were right, and His Royal Highness was much amused at the incident. He held some conversation with the girls and asked their names and addresses, promising to send them some souvenirs of his trip. Later on, at the evening reception held in Halifax, he inquired after the health of the two young ladies, hoping that they had not caught cold through staying too long in the water.

Smith Entertains Children.

A. C. Smith, of the Empress Theatre, St. John, West, was the host to some five hundred children recently. The children are members of the West Side Free Playgrounds. The pianist, Mrs. Landry, also gave her services gratuitously, as did her husband, the projectionist.

New Theatre for Dartmouth.

H. R. Walker has opened his new theatre, the Princess. It is some few miles out of Dartmouth and makes the third house managed by Mr. Walker, the others being the Royal and the Palace.

No Date for Convention.

No date has as yet been set for the Maritime Provinces Motion Picture Exhibitors' League Convention, but it will probably take place early in October. A meeting of the executives is being called by W. C. Mackay, of the St. John Opera House, who is the president of the League, the meeting to take place shortly.

General Managers on Tour.

V. J. McCabe, of Toronto, general manager of the Fox Film Corporation, recently made a trip to St. John and Halifax, looking over conditions. He was accompanied

to Halifax by J. Lieberman, of the St. John office, and Sam Denbow, special representative, also from Toronto.

J. O'Loughlin, of Toronto, general manager of the Regal Film Company, made a trip to St. John and Halifax recently.

The Empire Theatre, recently burned at Campbellton, was a complete loss, Messrs. Murray and Crockett having no insurance.

Gem Construction Delayed.

It is understood that construction of the Gem Theatre has been delayed, as the owners are endeavoring to secure land which will permit of a much larger building being erected.

Changes in Staff.

A. B. Cass, formerly on the staff of the Toronto Famous Players' Exchange, has been transferred to the St. John branch and will act as traveling salesman for the Maritime Provinces.

George B. Metzler, formerly of the Empire Theatre, Halifax, and lately traveling representative for the "Heart of Humanity," is now on the staff of the Canadian Universal at St. John as traveling salesman.

Halifax Casino Renovated.

The Casino Theatre, which will reopen after being closed a month for repairs, has been beautifully redecorated and improved. It opened September 1.

Spokane News Notes

Reclaim Ground for Theatre.

CONSTRUCTION of a temporary dam across the north channel of the Missoula River, at Missoula, Mont., has begun as the first step toward the building of a new motion picture theatre by the Smead-Simons Syndicate, of Missoula and Wallace, who now operate the Liberty in Missoula. The new house will have a sixty-five-foot front and will be two hundred feet deep and will be built at the south end of the Higgins avenue bridge. Part of the ground on which it will stand will be reclaimed from the river.

Frank Leon Joins Liberty.

Frank Leon, formerly organist at the Coliseum Theatre, of Seattle, becomes the organist of the Liberty Theatre, Spokane. He will present concert programs, assisted by J. Frederick Stone, vocalist.

Work Started This Week on Production of "Ambition," Allen Holubar's Next Feature

THE starting of production on "Ambition," Allen Holubar's next superfeature to follow "The Right to Happiness," the beginning of a serial and a special attraction, were the biggest events of the current week's activities at Universal. Holubar wrote the story himself and Dorothy Phillips is to be the star, surrounded by a strong cast. The story concerns a small town girl's ambition to become a great opera singer.

Harry Carey has started work on a new six-reel feature entitled "The Gift of the Desert," Jack Ford directing. The story was written by Peter B. Kyne and appeared in the Saturday Evening Post under the title "The Three Godfathers." Carey plays the part of one godfather, and the other two are Joe Harris and J. Farrell McDonald.

The first episode of "The Strange Case of Cavendish," the new Universal serial, has been completed under Jack Well's direction. Jack Perrin and Kathleen O'Connor are playing the featured roles, with a large supporting cast, including Barney Sherry, Robert Walker, Henry Barrows, Gertrude Astor and Phil Gastrock. The story was taken from Randall Parrish's book of the same name.

"Betty Reforms" Well Under Way.

"Betty Reforms," a six-reel special feature, starring Ora Carew, Forrest Stanley and Charles Clary, is well under way under William C. Dowlan's direction. Other players in the cast are Frank MacQuarrie, Blanche Rose, Frank Thompson, Burwell Hamrick, Andrew Waldron and Cora Drew. Mildred Considine wrote the story, the scenario of which was prepared by Doris Schroeder.

Director Rex Ingram has taken his company of players, headed by Elmo Lincoln, to San Francisco, where they will film scenes for "The Beach Comber," Lincoln's big sea-story, now being produced by Universal. Mabel Ballin is playing opposite Lincoln, while other important roles are in the hands of Frank Brownlee, Paul Weigel, Dick La Reno and Ethelyn Irving.

Director Norman Dawn and his company have left Universal City for Victorville, Cal., where they will shoot the round-up and stampede scenes for "Lasca," a six-reel feature starring Frank Mayo and Edith Roberts.

Records Show Incorporation of Many Picture Concerns

IF anyone thinks for a moment that the moving picture industry and its allied branches is not keeping pace with the trend of the times, this belief is well dispelled by glancing over the records in the State corporation bureau for the past three or four months and during which time over 200 new concerns, identified with the industry, have incorporated.

During the last week or so, the following firms have come into existence, filing the required papers with Secretary of State Hugo: the Scientific Film Corporation, $6,000, with David Belais, Diana Belais and Henry Schwed of New York City; the Community Productions of Hastings, N. Y., $250,000, with W. D. Foster, William H. Foster and E. H. Smith; the Fleur De Lys Films of New York, Charles M. Rosenthal, L. G. Rubbell and Ida Silverman; the Maria Thompson Davies Dramatic Enterprises, $10,000, Elizabeth Reilly, Grace Wilkinson and Edward C. Raftery of New York; Welcher Amusement Enterprises, $20,000; Eric Welcher, Joseph Harris and Max Vohs of New York; Victoria Theatre Corporation of Lockport, N. Y., $195,000, with F. E. Mosher, F. D. Morris and C. E. Shearston; the Wistaria Productions, with Lawrence and James A. Martin and Charles P. Schroetter of New York; the Bartley Cushing, Inc., $50,000, Bartley and June Cushing and Hilda Spong of New York; Hargood Holding Corporation, $5,000; Harry Goodman, Lena Goodman and Abraham Fineman; K. & L. Theatrical Enterprises, $5,000, with Bernhard Lohmuller and Roberta and William K. Tubman of New York; the Gates Theatre Corporation, $250,000; Leopold Friedman, Charles Sonin and Mattie Hammerstein of New York; Kinaesthetic Arts, $5,000; Carl Kraft, Gustave Viehl and L. S. Galler of New York; American Film Sales Corporation, of New York, with Walter Hilborn, William K. Dupre and Ellen V. O'Neill; Normandy Theatre, $125,000, with Max and Henry Oestreicher and Samuel Rhonheimer of Brooklyn; the White Star Films, $10,000, with David L. Klein and Simon and Joseph and Moscow.

"Curses, Woman! Get That Bathing Suit Wet or Sign These Papers!" Says Director John Ince to Viola Dana.

Viola in the views, center and right, shows Mr. Ince the proper uses for a bathing suit in her forthcoming Metro, "Please Get Married."

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

TIME was when an editorial writer gravely informed his readers that it was only a waste of space for reviewers to pay any attention to that puzzling little box of tricks—the rules of drama construction. To judge from some of the photoplays that are constantly being released, several scenario writers and directors have given heed to the advice. The only argument presented by these editorial and dictatorial students of the screen usually runs after this fashion: What does it matter how many of the rules of construction are broken if the picture pleases the public and makes money for the exhibitor?

Such a result sounds eminently satisfactory, but there is something else to be said on the subject. It relates to the pictures which have failed to bring money into the box-office because the men responsible for their making had not seen to it that the scenarios did not go contrary to the laws of play construction. A thorough understanding of these laws would save the industry thousands of dollars every week.

The same rules apply both to the stage play and to the photodrama. An example of how a comparative failure can be turned into a success by recognizing one of the first rules of play building is given in George Loane Tucker's screen production of "The Miracle Man." This picture, which is to be moved from the George M. Cohan Theatre to the Rivoli in order to take advantage of the larger seating capacity of the latter theatre, has registered one of the big artistic and financial hits of the year.

Produced first as a stage dramatization of the Frank L. Packard story, it failed to attract anything like crowded houses. It was finely acted, but there was something wrong in its construction. Changes were made in several of the scenes, but the fault was not found and the play was withdrawn from the boards. The weakness of the stage play consisted in having nothing but the reformation of the four crooks to carry on the story after the healer performed the miracle. This reformation was foreseen by the audience after the first crook yields to the old man's power, suspense was killed and the reforming process became weaker in its effect with each repetition.

In the picture version Director Tucker introduces the character of the young millionaire who falls in love with Rose. This creates the necessary triangle, and interest is sustained by the struggle which goes on in the girl's heart over the love that is offered her by Richard King and Tom Burke. The picture version of "The Miracle Man" follows the rule.

WEITZEL.

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The Valley of the Giants (Paramount).
The Miracle Man (Paramount).

FOR theatres in communities where the daily papers print criticisms of films after their first local showing, no better "copy" could be provided for the editors than Moving Picture World's reviews. They are written with authority from the films as they will be shown upon the screen when released for public display—correct in every detail and, **above all, fair and honest.**

"The Hoodlum"

First National Attraction Affording Mary Pickford Opportunity to Enforce Her Bright Personality.

Reviewed by Louis Reeves Harrison.

A STORY suited to Mary's versatile and amusing expressions of herself, "The Hoodlum" is a vehicle with some very bright spots, notably a "shimmy" executed by Mary and a small boy in a back alley. While the piece loses in the effort to inject a love interest and in its compromise with safe-robbing melodrama, its motive is heart-warming and the star carries it over with characteristic vim.

The idea is rather extravagant, that of a young girl choosing to leave a life of luxury and dwell in the slums simply because her father has chosen to write a book in the "atmosphere" of low life; still more unnatural that a fond father would permit a tender child to mix with the dirtiest and roughest of hoodlums, even become one of them. But this is good-naturedly forgiven and entirely forgotten when Mary becomes the wildest, dirtiest and most outlandish of them all in the tenement street where her father has chosen to live temporarily.

It is entirely consistent that the child, weary of the repressions of high life, should gradually revert to primitive freedom, and she enjoys herself so thoroughly that a very amusing comedy of character ensues. This is the best part of the story and, consistently carried out to the end, would have made the release a gem.

As it is, there is enough real comedy to entertain both little people and big. "The Hoodlum" amused a crowded house at the Strand, and it should be warmly welcomed everywhere.

Cast.

Amy Burke.....Mary Pickford
Alexander Guthrie.....Ralph Lewis
John Graham.....Kenneth Harlan
Dish Lowry.....Melvin Messenger
John Burke.....Dwight Crittenden
Nora.....Agie Herring
Pat O'Shaughnessy.....Andrew Arbuckle
Abram Isaacs.....Max Davidson
The Pugilist.....Paul Mullen

Story Adapted from "Burkses Amy" by Julie M. Lippmann.
Directed by S. A. Franklin.

The Story.

"The Hoodlum" idea would never have entered Amy Burke's head had she not stormily rebelled against the determination of her millionaire grandfather to take her on a trip to Europe at the very time her widowed father had come home to write a book. She loved both, but she set up her will so defiantly against that of her rich and powerful grandfather that he left her in a rage. She pluckily accompanies her father to uncomfortable lodgings in a tenement house.

While he is absorbed in writing a novel, Amy gradually senses the freedom of poverty and learns to enjoy it so tremendously that she becomes an expert crap shooter, a marvel as a "shimmy" dancer, and, during a reckless escape from a cop, she slides down a coal shoot and becomes next to unrecognizable as the granddaughter of her millionaire grandfather.

In order to watch the effect of this life on her, the grandfather comes to the house disguised and is gradually led by the little girl to perform works of philanthropy, his own hardened character undergoing a change until his heart is softened and his view of humanity made more tender. In order to right a wrong her grandfather has done, the girl disguises herself as a boy and accompanies a young man she has met and learned to like upon a safe robbing expedition.

She is at work, trying to unlock her grandfather's safe when she is caught, but she turns the tables on the old man—she has found the proofs of his own guilt. He is so softened by his experience and the girl's superior sense of justice, that he takes her back to his arms and makes amends for the wrong he has done with a promise of larger happiness for all.

Program and Exploitation Phrases: See Mary Do a "Shimmy" in The Hoodlum.
It Can Even Follow Daddy Longlegs, and that's going some.
See Mary Pickford as an Alley Tough; a Most Delightful Sister of the Slums.
She Was Reared in Luxury, But She Reveled in the Freedom of the Slums. The Hoodlum Was in Her Blood.

Exploitation Angles: Make the most elaborate campaign you can afford on this picture. Buy large sheets and small and get them all up. Pile on the lithographs even if you have to trim your extra newspaper work down a trifle, but use one or two large newspaper spaces rather than three or four small ones. People know Miss Pickford is a strong attraction, but cash in on that idea with extra advertising and you'll make more than the extra cost. Hit the high lights in the story for play-up points in your advertising. If you can get a good street

REVIEWS AND ADVERTISING AIDS (Continued)

worker, send her out in a tattered dress. Fight to get displays of stills in hard-to-get windows and get the Pickford name everywhere.

"The Valley of the Giants"

Paramount-Artcraft Starring Wallace Reid Is Strong on Romance, Melodrama and Big Trees.

Reviewed by Edward Weitzel.

THERE is so much material in Peter B. Kyne's story, "The Valley of the Giants," that Marion Fairfax, who made the scenario, must have found it quite a task to select the scenes for the picture. This Paramount-Artcraft production is strong on romance, melodrama and big trees, many of the scenes being laid among the redwoods of California. Bryce Cardigan, the hero of the tale, is a regular Wallace Reid part and gives that well set-up young man a chance to wear the rough and ready togs of a lumberman and battle with a French-Canadian foreman, who has been walking around with the mistaken notion in his head that he can thrash any man in the town.

Bryce does several other strenuous little jobs before he wins Shirley Sumner, a pretty girl with a rascal for an uncle, who tries to cheat the elder Cardigan out of the giant forest where the mother of Bryce is buried. There is a bit of good old melodrama with a real thrill to it when Bryce races along the logs on the runaway train and sets the brakes on the caboose, the rest of the train plunging off the side of the mountain and into the river. The action keeps on the move and involves a fight to get one railroad across the tracks of a rival road, and the rascal of an uncle firing at Bryce from the cab of a locomotive and wounding him in the arm.

The production is quite pretentious, with its scenes of a lumber town, its long cast of characters and its mobs of real lumberjacks. Neat touches of comedy occur at frequent intervals. Grace Darmond makes Shirley Sumner a sufficient reason for any chap to risk his life for her, and Will Brunton, Charles Ogle, Ralph Lewis, Kay Laurel, Hart Hoxie and Guy Oliver have important roles in the excellent cast.

Cast.

Bryce Cardigan.....Wallace Reid
Shirley Sumner.....Grace Darmond
Buck Ogilvy.....Will Brunton
Cardigan.....Charles Ogle
Mrs. Cardigan.....Alice Taaffe
Col. Pennington.....Ralph Lewis
Moira McTavish.....Kay Laurel
Jules Rondeau.....Hart Hoxie
Black Minorca.....Noah Beery
George Sea Otter.....Guy Oliver
Judge Moore.....W. H. Brown
McTavish.....Richard Cummings
Marcelle.....Virginia Foltz
Mayor Poundstone.....Ogden Crane
Mrs. Poundstone.....Lillian Mason
Henry Poundstone.....Speed Hansen

Story by Peter B. Kyne.

Directed by James Cruze.

Scenario by Marion Fairfax.

The Story.

"The Valley of the Giants" refers to a redwood forest in California, owned by the father of Bryce Cardigan. The elder Cardigan's wife had been buried there, and her husband had always intended to give the forest, in her name, to the government for a national park. Debt to Colonel Pennington, a rival lumberman, had put him in the position where Pennington regarded it only a matter of a short time when he could force Cardigan into a corner and get the forest from him at his own price. Failing eyesight had weakened the nerve of the owner of the redwoods, and it looked as though the Colonel would have things just as he wanted them.

But he reckoned without Bryce Cardigan. The young fellow had been spending two years abroad, after completing college, and when he reached home he got right into the fight with his father's enemy and kept the town well supplied with excitement. This fighting the Colonel wasn't all good fun for him, because Pennington had a very pretty niece who thought her uncle already owned the redwoods and was inclined to resent any attempt to take them away from him.

Pennington also owned the railroad that Cardigan was forced to use in order to get his lumber to the mill, and he refused to haul his rival's logs. But Bryce beat that game. He hired a publicity agent to pretend a new road was to be built, found it was a good scheme and that he could obtain backing if he could get a franchise to cross the Pennington tracks, secured the franchise and started to build the crossover.

This is where the big scene comes in, with the rivals trying to win the mayor of the town over, and Bryce defeating Pennington at the finish. A thrilling rescue of Shirley and her uncle from a runaway lumber train by Bryce, and a fight between that young man and the bully of the town are two of the incidents that put more melodrama into the story. Bryce and Shirley supply the right finish to the love interest.

Mary Pickford.

Yes, it's Mary, although you have a hard time penetrating the grime in "The Hoodlum."

Program and Exploitation Phrases: Wallace Reid in a Romance of the Redwood Groves of Beautiful California.
Major Peter B. Kyne's Story Realized in Vivid Action by Wallace Reid.
Red Blood in the Redwood Groves.
Packed with Thrills and Heart Throbs Planned by a Master-Writer.

Exploitation Angles: Play up Reid. Follow on with the author, using his military title. Recall the story to those who read it in the Red Book Magazine and hammer away on the big lumber fight, giving emphasis to the real railroad wreck which gives unhoped for realism to the big scene.

"Stripped for a Million"

Five-Part Kremer Production Features Crane Wilbur in Role of Daring Unconventionalities.

Reviewed by Margaret I. MacDonald.

THE old story of the spendthrift heir to millions is retold in the Victor Kremer production, "Stripped for a Million." There are certain spectators who will like the picture, and who will find considerable cause for merriment in the situation which causes the hero to wander in the out-of-doors, undressed, except for the matter of a few clinging vines. There are also others who will not enjoy the spectacle in spite of its supposed element of comedy.

The production is passably well made. At times there are obvious attempts at comedy which do not get over. The judge's old maid sister, for instance, who falls in love with the hero, is a lost cause as far as the comedy of the character goes. This seems to be caused by a lack of strength in the relationship of the character to the story in general.

Gladys Bell as June Day, the little orphan who lived in a world of fairy stories, created for her by a hermit of the woods, brings to the production a pleasing bit of romance, relieving to a large extent the impossible situation of the "undressed" hero. Crane Wilbur in the role of Stanley Warren does good work.

Cast.

Stanley Warren.....Crane Wilbur
Alice Tremont.....Anita King
Chauncey Holbrook.....J. H. Keller
June Day.....Gladys Bell
Oliver True.....Ralph Connelly
J. Pettingill.....George C. Parker
Judge Peabody.....Mark Krelle

Written by Parker Fischer.
Directed by L. De LaParelle.
Running Time—55 Minutes.

The Story.

Stanley Warren, the young spendthrift in "Stripped for a Million," discovers on his twenty-first birthday that the fortune which he expects to inherit is not as easily gained as he had hoped. The will of his late uncle stipulates that if he spends all of the one thousand dollars a month which he was granted up to his twenty-first birthday, he must forfeit his inheritance.

It also stipulates that in order to regain it he must be taken to the outskirts of his uncle's home town, be stripped of all clothing, and left to make his way alone, proving that he is able to stand on his own feet.

An orphan girl, June Day, happens into the wood where Stanley is hiding himself, and endeavoring to cover his nakedness with vines. Believing him to be a fairy god, she brings him a blanket and escorts him to the cottage of the hermit.

The following day he climbs in the

REVIEWS AND ADVERTISING AIDS (Continued)

window of Judge Peabody's house and steals a suit of clothes, in which he is about to attire himself when the Judge enters the room. He is put to work in the Judge's garden at the request of the Judge's sister, and at a later date is invited to fill in at a dinner party in the same house, at which his rival, Chauncey Holbrook, and former sweetheart, Alice Tremont, are guests.

When Holbrook goes to reveal to Alice the menial position to which he believes Stanley has sunk, he is frustrated by the latter's appearance at the dinner. A codicil to the will, read later by the lawyer, states that, in case of Stanley's failure to merit the inheritance, it is to revert to the orphan girl, June Day. The close of the story shows the bethrothal of Stanley and June.

Program and Exploitation Phrases: See Crane Wilbur as a Sylvan God.
Crane Wilbur Will Show the Latest Styles in Fig Leaf Suits in Stripped for a Million.
Clothes May not Make the Man, But a Suit of Grapevines Is Rather Embarrassing in Stripped for a Million, with Crane Wilbur.

Exploitation Angles: Play to Wilbur's popularity and give emphasis to his style of costuming in this play. You can draw best through this stressed appeal. It will also help the situation. Borrow a few feet of artificial vines from the local milliner or department store, or use real vines if you can get them. Put in the lobby with a card and stills and letter the card, "We wanted to hire a man to wear this suit for a street advertisement, but we couldn't find a man to take the job. See Wilbur Crane wear a similar suit in Stripped for a Million."

"Six Feet Four"

William Russell Featured in Six-Reel American-Pathe Release of Unusual Strength.

Reviewed by Robert C. McElravy.

A WESTERN subject of intense interest has been produced in this six-reel American-Pathe picture, based on a novel written by Jackson Gregory. It tells a running narrative, punctuated at frequent intervals by stirring Western drama, all carrying a feeling of reality and free from the touches of theatricalism that frequently accompany this type of story.

William Russell is the featured player, and he appears to advantage in a role that requires more restraint than usual for him. He has been seen so frequently in straight comedy that it is something of a surprise to find him lining up with the sterner type of Western heroes, but he carries off the feat with great credit. He is surrounded by a strong cast, which includes Vola Vale, Harvey Clark, Clarence Burton and John Gough.

"Six Feet Four" has many scenic flashes of great attraction and an abundance of the right kind of atmosphere. But the development of the story itself is exceptional. It opens with a "stick-up" in a small hotel one rainy night, and with this event begins a series of depredations, all emanating from the headquarters of a crooked sheriff. Certain bits have been handled with great skill, such as the gun-drawing competition between Buck and Two-Hand Billy, the death of Jimmie Clayton, and other incidents.

Cast.

Buck Thornton.....William Russell
Winifred Waverly.....Vola Vale
Henry Pollard.....Charles French
Two-Hand Billy Comstock...Harvey Clark
Cole Dalton.....Clarence Burton
Ben Broderick.....Al Garcia
Ed Bedloe.....Jack Collins
Kid Bedloe.....Jack Brammall
Poke Drury.....Calvert Carter
Old Man Adams.....Perry Banks
Jimmie Clayton.....John Gough
Mrs. Riddell.....Anne Schaffer

Story by Jackson Gregory.
Directed by Henry King.
Scenario by Stephen Fox.

The Story.

Buck Thornton, hero of "Six Feet Four," enters the Drytown hotel, one night, five minutes after the place has been robbed by a big fellow wearing a bandana handkerchief, like his own, as a mask. Buck

William Russell
Is "saving" hardware in "Six Feet Four."

is suspected of the shooting, and clears himself with considerable difficulty. Winifred Waverly, a girl just arrived from the East, is strong in asserting her belief in his innocence.

Buck next agrees to accompany Winifred to her uncle's home, some distance away. While they are stopping in an empty cabin en route, Winifred is robbed of some money she is carrying, by the same bandit who held up the hotel.

Buck is absent at the moment and she reluctantly reaches the conclusion that he committed both crimes. She charges him with stealing the money on his return and leaves him in anger.

It develops that Buck's double is Ben Broderick, member of a gang headed by the sheriff, Cole Dalton. Winifred's uncle, Henry Pollard, is a member of this band, and an effort is being made to fasten their numerous crimes on Buck.

During a country dance, Buck shows Winifred the rowel of a spur he picked up in the cabin just after she was robbed and this leads them to suspect Broderick. The crimes are traced to the sheriff and his friends after a series of eventful happenings, in which Comstock, a United States deputy, plays an important part.

Program and Exploitation Phrases: She Thought the Man Who Had Won Her Heart Had Robbed Her of Her Money.
See "Big" Bill Russell in a Serious Play.
He Was Brave and Great-Hearted, But She Thought Him a Thief, But No Man Could Keep Bill Russell from the Girl He Loved.

Exploitation Angles: Play up Russell and feature the fact that he plays a serious drama instead of the usual comedy. It might be well to work an old stunt by setting a mark in the lobby six feet four inches from the floor and showing a sign, "If you are as tall as this, leave your name and address at the box office for a free ticket to——." Leave the rest a blank until you start to advertise by title, and then add the title. Get the mark up two weeks in advance of the first use of the title. File out a saw toothed wheel about the size of a half dollar from a piece of brass or use a spur rowell with, "You wouldn't think a little think like this could affect a man's life happiness, but it does in Six feet four." Send boys out late at night to chalk "6′ 4″" on the sidewalks, if you can arrange with the police.

"Broken Commandments"

Five-Reel Fox Production Features Gladys Brockwell in Story of Redwood Country.

Reviewed by Robert C. McElravy.

IN this five-reel Fox subject, the story interest is one of growing strength. The cast does competent work throughout, but the picture finds particular appeal in the situations themselves, which have a natural, cumulative interest and considerable dramatic force. The plot is one that will no doubt be found most entertaining by adult spectators.

Gladys Brockwell is cast in the role of Nella Banard, a child of the redwood forest country, a part which she plays quietly and effectively. She is loved by John Radd, an author spending a vacation in the region, but does not return his affection to any great extent.

The main situation, in which the girl falls in love with a young convict, named "Sporting Chance" Austin, is presented delicately. Austin himself is an appealing character, and it seemed no less than human that trouble should result from his prolonged visit to the cabin during the absence of the girl's parents and her author friend.

There is a natural suspense about the following situations, attending the girl's marriage to Radd, the birth of the child

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REVIEWS AND ADVERTISING AIDS (Continued)

Gladys Brockwell
Communes with the typewriter muse in "Broken Commandments."

and the return of Austin into her life after his final release from prison. It gives a pleasing touch when Austin takes his final sporting chance and deliberately tricks himself with loaded dice in order that Radd may retain the girl.

Cast.

Nella Banard.....Gladys Brockwell
"Sporting Chance" Austin...William Scott
John Radd.....Thomas Santschi
Berger.....G. Raymond Nye
Mr. Banard.....Spottiswoode Aitken
Mrs. Banard.....Margaret McWade
Hannah.....Lule Warrenton

Story by John Clymer and Ruth Ann Baldwin.
Scenario by Ruth Ann Baldwin.
Directed by Frank Beal.
Photography by Friend F. Baker.

The Story.

Nella Banard, in "Broken Commandments," is a young girl living with her parents in the redwood country. She knows but little of the outside world. John Radd, a young author visiting the family, loves her, but she does not care for him greatly.

Nella's parents and Radd are called to the nearest town, where they are detained two weeks during an operation on her father's eyes. The girl remains alone in the cabin, caring for the live stock. Two escaped convicts visit the cabin unexpectedly, the youngest named "Sporting Chance" Austin, and the other an older man named Berger. The latter makes an attack upon Nella, and Austin saves her. Berger is driven from the cabin and Austin remains several days.

During this period he and Nella fall in love. Austin fights a long while against temptation, and finally wrongs her. He is immediately repentant and goes to the nearest village to get a minister in order to marry her. While on this mission, he is apprehended by the law and returned to the penitentiary, where he is serving a term for a crime he did not commit.

In the course of months Nella becomes secretary to John Radd, whom she finally marries, though she cannot banish Austin from her thoughts. A son is born and they live happily together for three years. Radd visits the prison, where he meets Austin and learns part of his story.

The remainder of it he learns later in a dramatic way, when Austin accepts his invitation to visit them after his release. They eventually gamble for possession of the girl and Austin uses loaded dice in order to lose.

Program and Exploitation Phrases: Used
Loaded Dice in Order to Lose the Girl He Loved.
She Loved a Convict, But He Was a Better Man Than the One She Married.
For a Few Days of Love She Paid with Years of Longing.
Which of the Three Broke the Commandment?

Exploitation Angles: Play up Miss Brockwell for the star appeal, but don't overlook the powerful appeal of the play. Pick out the big points and play them in display. You have something better than the average. Make it work for you to the limit. If you are in a position to work contests, print the synopsis and offer a prize for the best letter telling who broke the commandment and which one it was, but do not run a contest unless you give the story that all may enter the competition without having to pay admission in order to keep away from the lottery law.

"The Misleading Widow"

Paramount Presents Billie Burke in a Sparkling and Up-to-date Comedy.

Reviewed by Louis Reeves Harrison.

PARAMOUNT'S latest Billie Burke comedy, "The Misleading Widow," pleases quite as much through ingenious situations and bright subtitles as through the entire fitness of the star to the character of the heroine.

Billie Burke
Misleads a kiss or two in the above scene from "The Misleading Widow."

The role of an extravagant and wholly irresponsible young lady is one she obviously delights in, a frothy creature, to be sure, but as lovable as a charmingly foolish child.

Billie Burke really has very little to do but walk gracefully through her part of the story, or lie in bed, as the case may be. Some of the lines revealing her utter lack of logic are so amusingly feminine that they are gems of their kind. They are probably culled from the stage comedy which ran in New York under the named "Billeted."

The support is excellent straight through, honors going to Mrs. Priestly Morrison in the ungracious role of an overbearing prude and gossip. The cast satisfactory, the settings grateful to the eye, there is nothing to mar a really entertaining light comedy, whose lines are bound to get a laugh everywhere, as they did at the Rialto. Of decided value as a good-natured entertainment.

The Story.

The "misleading widow" is really not one at all, but this is not known when some officers are quartered at her house, arousing a lot of malicious gossip among some small-town busybodies. Her ex-

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REVIEWS AND ADVERTISING AIDS (Continued)

travagant entertainment of these officers and some wounded soldiers runs her so deep into debt that she becomes the scandal of the town, owing tradesmen on every hand and paying them with checks on an overdrawn account.

The bank has notified her that there is a balance due, but she interprets this as a balance due **her**, and goes on drawing checks until called to account by one of the bank officials. He is cajoled into giving her some good advice and suggests that she should raise money on her husband's life insurance policy.

Her husband is not dead, but she sends herself a telegram announcing his death and raises the money. He soon after appears in person, though under an assumed name—he has been in trouble—and he does not reveal his identity to others until he is caught under her bed, while to add to the disgraceful situation of the misleading widow, there is another man hidden in her closet.

The whole matter is now cleared up, and with the return to her normal state, ends a misunderstanding between one of the billeted officers and the misleading widow's girl companion, a happy denouement rising out of serious complications which have never for one moment worried the young, charming and misleading widow.

Program and Exploitation Phrases: Another Great Stage Success Brought to the Screen. A Play of the War that Is All Comedy.

There Was a Man Under the Widow's Bed, But It Was All Right—He Was Her Husband.

Beware of Widows of any Sort—They're All Misleading, But Few Are As Charming as Winsome Billie Burke.

She Ran in Debt to Entertain the Soldiers, and the Things the Gossips Said—!! Hear Them in The Misleading Widow.

Exploitation Angles: Make your big selling point the charm of the star in a play wholly suited to her. Tell that this is the screen version of Billeted. Give emphasis to the fact that this is not a war play but a comedy of war time situations. Make a lavish use of the pictures of the star. Flood your town. They speak for themselves.

"The Woman Under Cover"

Six-Reel Universal Subject Features Fritzi Brunette in Melodramatic Story.

Reviewed by Robert C. McElravy.

THIS six-reel Universal production, entitled "The Woman Under Cover," tells the story of a highly-strung actress who shoots and kills her actor-husband after a quarrel. Coupled with the theatrical interest, which continues throughout the story, there is also a newspaper end, two of the leading characters being a city editor and a girl reporter.

The picture works up to some rather telling melodramatic situations, though as a whole it has not a great deal of real dramatic fibre. It has a mechanical movement at times which interferes with the swing of the plot and gives a forced aspect to certain situations.

Fritzi Brunette is cast in the role of the girl reporter, and the other important feminine role, that of Yvonne Leclaire, the actress, is taken by Fontaine LaRue. The latter part is played with spirit and renders a good picture of a temperamental wife who shoots down her husband in cold blood.

From a newspaper standpoint this story is entertaining, though it is not quite so convincing as many screen stories of the kind. It lacks a certain breathless reality typical of this type of yarns.

But it does convey a good idea to the spectator of the way in which murder stories upset the general routine of affairs in a newspaper office, and the general precedence they take over other events in ordinary times.

There is the usual love story, this time between the city editor and girl reporter, and some rather novel closing scenes.

Cast.

Alma Jordan .....Fritzi Brunette
"Mac".....George McDaniels
Billy Jordan.....Harry Springler
Yvonne Leclaire.....Fontaine LaRue

Story by Sada Cowan.
Directed by George Seigmann.
Scenario by Harvey Thew.
Length, Six Reels.

The Story.

Jack Rollson and Yvonne Leclaire, in "The Woman Under Cover," are both actors and are married. Jack invades his wife's dressing room and they quarrel violently. Following this quarrel, Yvonne shoots and kills her husband, hiding the gun in top of a piano and appearing shortly afterward on the stage with the other players.

Yvonne was seen hiding the gun by Billy Jordan, a dissipated young chorus man who has long loved her in vain. Billy visits Yvonne after she has been placed in prison on suspicion, and tries to drive a bargain with her of an infamous sort, he agreeing to keep silent if she will return his passion. To this Yvonne in her desperation agrees.

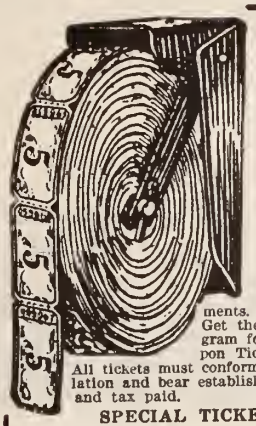
Billy Jordan's sister, Alma, is employed as reporter on The Leader, a newspaper which has a new management, and is striving to make a hit with the public. Alma and the city editor, called "Mac," are in love. Mac, being pressed to bring out a sensation of some kind by the new owner, sends Alma out to obtain a confession from Yvonne.

Alma tries this at first unsuccessfully, but later follows Yvonne to her apartments, where she has gone with a new admirer, named Collins. Unknown to any of the others, Billy Jordan is lurking in the rear of Yvonne's apartments. Alma gets the confession and the story, but she learns that her brother has been smirched by the affair. Alma and Mac are wed and resolve to make a man of Billy.

Program and Exploitation Phrases: Girl Reporter Suppresses Sensational Story When She Finds Her Own Brother Is Smirched.

Actress Kills Her Husband in a Quarrel and Buys Her Way Out of Prison with Promises of Love.

A Thrilling story of the Stage and the Newspaper Offices.



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REVIEWS AND ADVERTISING AIDS (Continued)

Exploitation Angles: Play up the star and hammer on the fact that this is a story of the stage and the newspapers. Use the latter angle to get the newspapers with you. Display a lithograph of Miss Brunette in the lobby with a cloth lettered "The woman under cover, see who she is." Place this over the frame and place it so close to the sidewalk that the passer-by can raise it without having to walk into the lobby. Get hardware stores to display a gun in the centre of a display of firearms with a card lettered "This is the gun with which Yvonne Leclaire, the noted actress, shot and killed her husband." Run this a few days and add "See all about it in The Woman Under Cover at ———."

"The Miracle Man"

THE George Loane Tucker production of the Paramount-Artcraft release is given a special review on another page of this issue. The cast, story and advertising angles follow.

Cast.

Tom Burke.....Thomas Meighan
Rose.....Betty Compson
The Frog.....Lon Chaney
The Dope.....J. M. Dumont
Richard King.....W. Lawson Butt
Claire King.....Elinor Fair
Mr. Higgins.....F. A. Turner
Ruth Higgins.....Lucille Hutton
The Patriarch.....Joseph J. Dowling

Story by Frank L. Packard.
Directed by George Loane Tucker.
Scenario by George Loane Tucker.

The Story.

"The Miracle Man" is the story of four crooks who live in Chinatown, New York, and prey upon the public by the meanest kind of trickery. The Frog, who is able to throw his limbs out of joint and impersonate a cripple, is the most repulsive member of the gang. Tom Burke is the leader, the other members being Rose, a pretty girl who gets money from sightseers in Chinatown that she may quit her sinful life, and The Dope, a real drug fiend, who pretends to be the brutal task master that Rose is forced to support by the sale of her soul and body. The scene where the four meet in their comfortable quarters to divide the day's ill-gotten gains is both novel and interesting. Here Tom Burke confides to his companions a great scheme he has hit upon to make them all rich.

In a small town up state, Burke has found an aged man who is known as The Patriarch. This man is deaf and dumb and almost blind, but has a great reputation as a healer. It is Burke's idea to go to the town, have the healer perform a supposed miracle on The Frog, advertise the cure and help the patients of the old man to open their pocketbooks and hand out their banknotes, which the gang will keep for themselves. Rose is to pass herself off as a niece of the healer's, whom he has never seen.

The scheme is put in motion, and the faked miracle performed. But it has an unexpected ending. A little crippled boy, who lives in the town and whose father will not let him go near the healer, watches the supposed miracle. Inspired by seeing The Frog's twisted limbs become straight, the child throws away his crutches and surprises the crooks by walking unaided up to The Patriarch. Awestricken by what he has seen, but still determined to carry out his plan for commercializing the old man's mysterious power, Burke goes ahead with his advertising of the miracles, and patients begin to pour into the town and repay the healer in gifts of money, checks and jewels.

Among these patients is the sister of a young millionaire. The girl is restored to health, and her overjoyed brother gives Burke a check for $50,000 as his contribution to the healer. Young King does something else. He sees in Rose an innocent young girl of great beauty, falls in love with her but goes away without declaring his feelings. A new source of trouble for Burke makes its appearance. His fellow crooks are yielding to the influence of the healer. The Dope gives up his needle, The Frog reforms and takes the place of the son of a widow who has no one left to care for her.

Burke is furious when he finds that his pals are deserting him and that Rose is beginning to understand that his love for her is merely a base passion. When she repulses him, the crook is ready to kill her. The return of King, who has determined to ask Rose to be his wife, almost leads to Burke's killing him. But the girl finds that her heart really belongs to Tom, and her influence and that of the healer opens the gang leader's eyes to the light. With the death of the healer, Burke is ready to listen to Rose's plea for a better life for them both.

Program and Exploitation Angles: A Play

Which Twice Stirred Broadway Audiences.

The Story of a Gang of Crooks who Are Healed of Sin by Environment.

They sought to capitalize the Miracle Man and He Made Them his Followers and Turned Them from Their Evil Ways.

George M. Cohan's Great Stage Success Made More Virile by the Screen.

Advertising and Exploitation Angles: Offer the play rather than the players as the chief attraction. Tell that this is George Loane Tucker's production of Frank L. Packard's story, which was dramatized for the stage by George M. Cohan. Tell that it was put on in New York as a stop gap when the actor's strike closed all the theatres, and was moved to a regular picture house, because of its great success, when the strike ended. Don't attempt sensational advertising. You can sell this production best through straight newspaper or throwaway advertising. It should be worth a special postcard to the better element, the churchgoers and particularly to the Christian Scientists, if you have any in town.

Reviews in the
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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG PRODUCTIONS.

Aug. 31—Checkers.
Sept. 21—Evangeline.
Oct. 12—Kathleen Mavourneen.
Nov. 9—Should a Husband Forgive?

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.
Oct. 12—The Last of the Duanes.
Nov. 30—Wings of the Morning.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.
Oct. 19—The Speed Maniac.
Dec. 7—The Daredevil.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.
Dec. 21—The Lure of Ambition.

EXCEL PICTURES.

Sept. 21—The Merry-Go-Round (Peggy Hyland).
Oct. 5—The Lost Princess (Ray and Fair).
Oct. 19—Snares of Paris (Madelaine Traverse).
Nov. 2—The Web of Chance (Peggy Hyland).

VICTORY PICTURES.

Sept. 14—Broken Commandments (Gladys Brockwell).
Sept. 28—From Now On (George Walsh).
Oct. 12—Sacred Silence (William Russell).
Oct. 26—Chasing Rainbows (Gladys Brockwell).
Nov. 9—The Winning Stroke (George Walsh).
Nov. 23—Eastward Ho! (William Russell).
Dec. 7—Thieves (Gladys Brockwell).

SUNSHINE COMEDIES.

Sept. 28—His Naughty Wife.
Oct. 12—Wild Waves and Women.
Oct. 26—The Yellow Dog Catcher.
Nov. 9—Footlight Maids.
Nov. 23—Back to Nature Girls.
Dec. 7—The Schoolhouse Scandal.
Dec. 21—The Roaming Bathtub.
Jan. 4—Chicken a la Cabaret.
Jan. 18—Hungry Lions and Tender Hearts.
Feb. 1—Sheriff Nell's Comeback.

MUTT & JEFF ANIMATED CARTOONS.

Aug. 17—The Frozen North.
Aug. 24—Sound Your "A."
Aug. 31—Hard Lions.
Sept. 7—In Switzerland.
Sept. 14—All That Glitters Is Not.
Sept. 21—Everybody's Doing It.
Sept. 28—In Spain.
Oct. 5—Honest Book Agents.
Oct. 12—New York Night Life.
Oct. 19—Bound in Spaghetti.
Oct. 26—In the Movies.
Nov. 2—Window Cleaners.
Nov. 9—Confessions of a Telephone Girl.
Nov. 16—The Plumbers.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

July 6—Trying to Get Along.
July 20—Among Those Present.
Aug. 3—Treating 'Em Rough.
Aug. 17—A Lady's Tailor.

PARAMOUNT ARBUCKLE COMEDIES

(Two Reels Each)

June 1—A Desert Hero.

PARAMOUNT COMEDY.

Aug. 10—Oh! Judge, How Could You.

DREW COMEDIES.

(Two-Reel Comedies)

July 13—Bunkered.
Aug. 24—A Sisterly Scheme.

PARAMOUNT PICTURES.

July 13—Nugget Nell (Dorothy Gish).
July 13—The Love Burglar (Wallace Reid).
July 20—Louisiana (Vivian Martin).
July 20—Rose of the River (Lila Lee).
Aug. 3—A Sporting Chance (Ethel Clayton).
Aug. 3—Fires of Faith (Eugene O'Brien and Catherine Calvert).
Aug. 10—Bill Henry (Charles Ray).
Aug. 10—The Virtuous Thief (Enid Bennett).
Aug. 17—Love Insurance (Bryant Washburn).
Aug. 24—Out of Luck (Dorothy Gish).
Aug. 24—The Heart of Youth (Lila Lee).
Aug. 31—The Valley of the Giants (Wallace Reid).
Sept. 14—The Third Kiss (Vivian Martin).
Sept. 21—Stepping Out (Enid Bennett).
Sept. 28—The Egg Crate Wallop (Charles Ray).

ARTCRAFT PICTURES.

July 20—Wagon Tracks (William S. Hart).
Aug. 17—A Society Exile (Elsie Ferguson).
Aug. 31—The Witness for the Defense (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIALS.

July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
Aug. 3—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

June 29—The "Con" in Economy.
July 27—The Immovable Guest.

PARAMOUNT-BRIGGS COMEDIES.

(Series of One-Reel Comedies—Weekly Release.)

SUCCESS SERIES (REISSUES.)

July 6—Sapho (Pauline Frederick).
July 13—Maria Rosa (Geraldina Farrar).
July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).
Aug. 3—Miss George Washington (Marguerite Clark).
Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-BURTON HOLMES.

July 6—Up the Upper Parana.
July 13—The Cataracts of the Iguassu.
July 20—American Women in France.
July 27—The Miracle of Montcir.
Aug. 3—Bangkok, the Royal City.
Aug. 10—Going Down to Buenos Ayres.
Aug. 17—In Siamese Society.
Aug. 24—The Salvation Army on the Job.

PARAMOUNT-BRAY PICTOGRAPHS

July 6—Charting the Sky; A Fort of Mediaeval France; Cartoon.
July 13—Salvaging Torpedoed Millions; Little Known New York (1); Cartoon.
July 20—Science and Your Camera; The New York Curb Market; Cartoon.
July 27—Little Known New York (2); Gem Cutting and Polishing; Cartoon.
Aug. 3—Respectable Criminals; A Little Lesson in Thrift; Cartoon.
Aug. 10—New York the Stupendous; Our Pagan Peoples—The Laguna Indians; The Steam Engine.
Aug. 17—Lake Mohonk; Weaving; Cartoon.
Aug. 24—Salvaging Torpedoed Millions; Angling for Chinook Salmon; Cartoon.

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

July 6—Through the Wrong Door (Madge Kennedy).
July 27—The Peace of Roaring River (Pauline Frederick).
Aug. 3—Upstairs (Mabel Normand).
Aug. 17—Heartsease (Tom Moore).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—A Misfit Earl.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels Each)

July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 24—Close to Nature (Carter De Haven).
Sept. 7—He Did and He Didn't (Parsons).
Sept. 21—Honeymooning (Carter De Haven).
Oct. 5—Oh Bill, Behave (Parsons).
Oct. 19—Why Divorce? (De Haven).
Nov. 2—His Own Medicine (Parsons).

FORD EDUCATIONAL WEEKLY.

July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27—Sweetness.
Aug. 3—A Genuine Panama.
Aug. 10—God's Handiwork.
Aug. 17—Caught.
Aug. 24—Days of Real Sport.
Aug. 31—Home Made.
Sept. 7—The Anglers.
Sept. 14—Going South.

BRAY PICTOGRAPHS.

(Weekly One-Reel Release Beginning Sept. 7.)

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

DEITRICH-BECK, INC.

The Bandbox (Doris Kenyon—Six Reels).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Belcher).

(Continued on page 1708)

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

June 23—One Thing at a Time O'Day (Bert Lytell).
June 30—The Uplifters (May Allison).
July 7—God's Outlaw (Francis X. Bushman).
July 14—In His Brother's Place (Hale Hamilton).
July 21—The Microbe (Viola Dana).
July 28—The Belle of the Season (Emmy Wehlen).
Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUG. 24.

The Love Cheat (June Caprice, Creighton Hale—Five Parts—Comedy Drama—Capellani.)
The Great Gamble (Episode No. 4, "In the Law's Grip"—Drama—Western Photoplay's, Inc..).
Heap Big Chief (Harold Lloyd—One—Reel—Comedy—Rolin).
Topics of the Day No. 17 (Topical—Literary Digest).
Pathe News No. 70 (Topical).
Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF AUG. 31.

The Thirteenth Chair (Yvonne Delva, Creighton Hale—Six Parts—Drama—Leonce Perret Production).
The Great Gamble (Episode No. 5, "The Draught of Death"—Two Parts—Drama—Western Photoplays).
Don't Shove (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 17 (Educational).
Topics of the Day No. 18 (Topical—Literary Digest).
Pathe News No. 72 (Topical).
Pathe News No. 73 (Topical).

RELEASES FOR WEEK OF SEPT. 7.

The Great Gamble (Episode No. 6, "Out of the Clouds"—Two Parts—Drama—Western Photoplays).
Baby Marie's Round-Up (Baby Marie Osborne—Two Parts—Comedy-Drama—Leon T. Osborne).
Be My Wife (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 19 (Topical—Literary Digest).
Pathe News No. 74 (Topical).
Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 14.

The Virtuous Model (Dolores Cassinelli—Six Parts—Drama—Capelliani Production).
The Great Gamble (Episode No. 7, "The Crawling Menace"—Two Parts—Drama—Western Photoplays).
The Rajah (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 18 (Educational).
Topics of the Day (Topical—Literary Digest).
Pathe News No. 76 (Topical).
Pathe News No. 77 (Topical).

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Aug. 10—This Hero Stuff (William Russell).
The Hellion.
The Other Side of Eden.
The Dangerous Talent.

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—A Man's Country (Alma Rubens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-Star Cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).

STRAND COMEDIES.

(One-Reel Comedies.)

Aug. 3—Betty and the Boys.
Aug. 10—Good Gracious Grace.
Aug. 17—Meet the Wife.

ROTHACKER OUTDOOR SUBJECTS.

Mar 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

Specials.

The Undercurrent.

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 20—Mistaken Identity (Anita King).
July 27—The Unbroken Promise (Jane Miller—Western Drama).
Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Three Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

July 30—A Lion Special (Animal Comedy)—03842.
Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03893.
Sept. 17—A Lion in the House—03917.

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03809.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Neilson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 14—A Little Brother of the Rich (Frank May and Kathryn Adams—Six Parts)—03814.
July 21—The Spitfire of Seville (Hedda Nova—Six Parts)—03826.
July 28—The Man in the Moonlight (Monroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.
Sept. 8—The Woman Under Cover (Britzi Brunette—Six Parts)—03899.
Sept. 15—The Sundown Trail (Munroe Salisbury—Six Parts)—03911.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.
Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.
The Right to Happiness (Dorothy Phillips).
The Heart of Humanity (Dorothy Phillips).

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

Elmo the Mighty.

June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03808.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03886.
Sept. 8—No. 13, "Into The Chasm"—03901.
Sept. 15—No. 14, "The Human Bridge"—03913.

The Midnight Man.

(Drama—Eighteen Two-Part Episodes—James Corbett.)

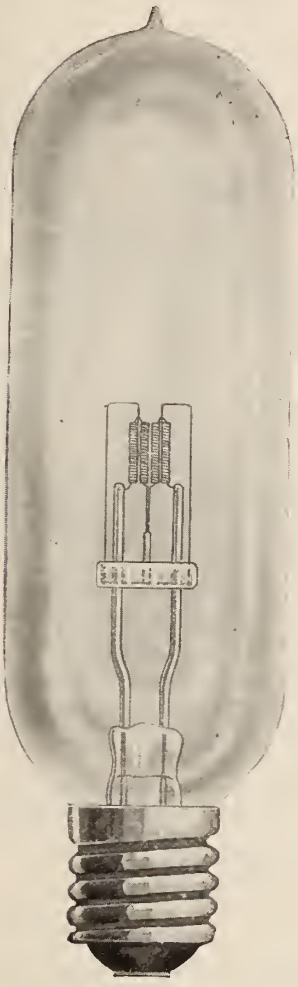
Sept. 1—No. 1, "Cast Adrift"—03887.
Sept. 8—No. 2, "Deadly Enemies"—03900.
Sept. 15—No. 3, "Ten Thousand Dollars"—03912.

SPUR AND SADDLE SERIES.

(Two-Part Western—Marie Walcamp.)

Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03889.
Sept. 8—No. 2, "Tempest Cody Flirts With Death"—03903.
Sept. 15—No. 3, "Tempest Cody Rides Wild"—03915.

(Continued on page 1710)



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For Motion Picture Projection

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

STAGE WOMEN'S WAR RELIEF SERIES.
(Monthly Release.)
Sept. 6—A Star Overnight (David Balasco and All-Star cast—Two-Part Drama)—03898.

Major Allen's Animal Hunt.
June 30—Trailing the Leopard—03847.
Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.
July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).
Sept. 8—Sinbad the Sailor (Two Reels)—03904.

CURRENT EVENTS.
Issued Every Friday.

Okeh Komedies.
Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.
Sept. 8—As You Were (Neal Burns—One Reel)—03902.

RAINBOW COMEDIES.
Sept. 10—A Roof Garden Rough House (Zip Monberg—Two Parts)—03906.

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)
July 21—All Bound 'Round—03829.
July 28—The Tea Hound (Jack Dillon)—03838.
Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.
Sept. 1—A Dog Gone Shame—0388.
Sept. 15—Heart Trouble—03914.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)
Aug. 2—Neck and Noose (Peter Morrison and Magda Lane)—03846.
Aug. 9—A Western Wooing (Pete Morrison and Magda Lane)—03957.
Aug. 16—The Fighting Heart (Pete Morrison and Magda?)—05867.
Aug. 23—The Hidden Badge—03876.
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)—03885.
Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—5897.
Sept. 13—The Jack of Hearts (Jack Perrin)—03910.
Sept. 20—The Best Bad Man (Peter Morrison and Magda Lane)—03921.

Vitagraph

VITAGRAPH FEATURES.
The Hornet's Nest.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
Over the Garden Wall (Bessie Love).
The Wolf (Earle Williams—Six Parts).
The Gray Towers Mystery (Gladys Leslie).
The Climbers (Corinne Griffith).

VITAGRAPH SPECIALS.
The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).
The Gamblers (Harry T. Morey—Six Parts).
The Wreck (Anita Stewart).
The Winchester Woman (Alice Joyce).

LARRY SEMON COMEDIES.
The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.
Dull Care.

BIG V SPECIAL COMEDIES.
Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).
Vamps and Variety (Montgomery and Rock).
Mates and Models (James Aubrey).

O. Henry Series.
(Two Reels Each.)
The Buried Treasure (Edward Earle and Agnes Ayres.
Shocks of Doom (Edward Earle and Agnes Ayres).
A Ghost of Chance (Edward Earle and Agnes Ayres).
The Guardian of the Accolade (Agnes Ayres).

Wolfville Tales.
(Two Reels Each.)
The Canyon Hold-Up (Al Jennings and Patricia Palmer).
Toad Allen's Elopment (Neil Shipman).
The Trials of Texas Thompson (Neil Shipman).
The Washerwoman's War (Neil Shipman).

World Pictures Corp.

Aug. 4—Coax Me (June Elvidge).
Aug.11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Clouded Name (John Lowell with Corene Uzzel and Edward Keller).
Sept. 1—The Battler (Earl Metcalfe and Virginia Hammond).
Sept. 8—His Father's Wife (June Elvidge—Hardy).
Sept. 15—Forest Rivals (Arthur Ashley—Dorothy Green).
Sept. 22—Where Bonds Are Loosed (Dixie Lee—Arthur Begrens).
Sept. 29—Miss Crusoe (Virginia Hammond).
Oct. 6—The Oakdale Affair (Evelyn Greeley—An Apfel production).
Oct. 13—Woman of Lies (June Elvidge).
Oct. 20—The Black Circle (Creighton Hale).
Oct. 27—Arizona Catclaw (Edythe Sterling).

SUPER-SPECIAL RELEASE.
The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (In all territories except Buffalo).

HOUDINI SERIAL.
The Master Mystery.
(Drama—Fifteen Episodes—Two Parts Each.)
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.
July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.
Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaied (Two Parts—Reissue).

SPECIAL RELEASE.
Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).
When Bearcat Went Dry (Six Parts).

KINOGRAMS.
Issued every Tuesday and Saturday. (Topical).

PRIZMA.
Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.
'Gators.
Grand Canyon.
Pineapples.
Oahu.
Japan.
Petrified Forest.
Sky Mountain.
Eden of Pacific.

Feature Releases

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(Two Reels Each.)
Struck by Lightning.
Secret Service Dan.
Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.
Cupid's Holdup.
Lobster Dressing.
Love—In a Hurry.
Reno—All Change.
His Master's Voice.
Home Brew.
Her Bear Escape.

Christie Specials.
Sally's Blighted Career.
Rowdy Ann.
Mary Moves In.
Shades of Shakespeare.
Dangerous Nan McGrew.

Cuckoo Comedies.
MARK M. DINTENFASS.
(Series of Two-Reel Comedies with Bobby Burns—First Release September.)

EQUITY PICTURES CORPORATION.
Eyes of Youth (Clara Kimball Young).

FIRST NATIONAL EXHIBITORS.
Sunnyside (Charlie Chaplin—Three Parts).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).

HALL MARK PICTURES.
The Trail of the Octopus.
(Fifteen Episodes.)

SOL LESSER.
Yankee Doodle in Berlin (Five Parts).

EDWARD A. MACMANUS.
Two West Forty-Seventh Street.
The Lost Battalion (Lieut.-Col. Whittlesey and General Alexander).

OUTING-CHESTER PICTURES.
Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)
Aug. 3—The Ghost Coast.
Aug. 2—Fiddlers and Acrobats.
Aug. 9—Corals and Onions.
Aug. 16—The Hon. Mr. Jap Van Winkle.
Aug. 23—Where They Go Ruhbering.
Aug. 30—When It's Time to Retire.

LEONCE PERRET PRODUCTIONS.
1402 Broadway, New York.
A Soul Adrift (Dolores Cassinelli).

PUBLIC HEALTH FILMS.
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Features.
The Troop Train (Six Parts).

UNITED ARTISTS CORPORATION.
Sept. 1—His Majesty the American (Douglas Fairbanks).

UNITED PICTURE THEATRES.
June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.
Khavah.

(*Continued on page* 1712)

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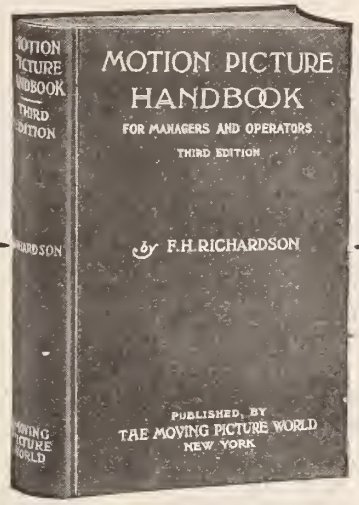

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List of Current Film Release Dates

State Right Releases

HIRAM ABRAMS.
1476 Broadway, New York.
Hearts of Men (George Beban—Six Parts—Drama).

ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).
Hank Mann Comedy Series (One Reel Each.)
The Wolves of Wall Street.
The East of the Open Range.

Young America.
(Series of Twelve Two-Reelers.)

Lone Star Dramas.
(Series of Two-Reel Westerns.)

The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)

AYWON FILM CORPORATION.
729 Seventh Avenue, New York City.
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, Forty-eighth Street, N. Y. City.
Stolen Orders.

BULLS EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry.)
The Wild Woman.
Stung.
(Series of One-Reel Monkey Comedies.)
Film Fairies.
Stopping Bullets.
Caught with the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.

Weekly Indigestion.
(One-Reel Weekly Satirizing Current Events.)

Billie West Comedies.
Out of Tune (Two Parts).

L. J. Burrud Scenics.
"Legends of the Wilderness."
(First Release Oct. 15.)

ENTENTE FILM CORPORATION,
247 North Eleventh Street, Philadelphia, Pa.
Colonel Bridau.

EXCLUSIVE FEATURES, INC.
126 West Forty-sixth Street, N. Y. City.
The Heart of Texas Ryan.
The Chosen Path (Margaret Leslie).
Series of Tom Mix two-reel reissues.

THE FILM MARKET, INC.
403 Times Building, N. Y. City.
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
The House Without Children.
The Spoilers.
The Ne'er Do Well.

FROHMAN AMUSEMENT COMPANY.
Times Building, N. Y. City.
Once to Everyman.

Western Dramas.
(Twenty-six Two-Reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.

Poppy Comedies.
(Twenty-six One-Reel Comedies Featuring Mack Swain—Weekly Release.)
Ambrose's Day Off.
Daddy Ambrose.

FILM SPECIALS, INC.
130 West Forty-sixth Stret, N. Y. City.

Selig Masterpieces.
Brown of Harvard (Tom Moore).

HARRY GARSON.
Aeolian Building, N. Y. City.
The Husbed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT COMPANY.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GRAPHIC FILM CORPORATION.
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Ashes of Love.
The Echo of Youth.
Some One Must Pay.

H. & H. PRODUCTIONS, INC.
Love Wins (Violet Mersereau).

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HILLER AND WILK, INC.
The Silent Mystery (Francis Ford Serial).
Twenty-eight Triangle reissues starring William S. Hart, Norma Talmadge, Douglas Fairbanks and Frank Keenan.
The Wrath of the Gods.
The Battle of Gettysburg.
Raffles, the Amateur Cracksman.

JANS PRODUCTIONS, INC.
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(Forty Single-reel Tom Mix Westerns.)
Stingaree (Serial—Fifteen Episodes).
Series of Ham and Bud reissues (One part).

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
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Boys' Life Screen Review.

VICTOR KREMER.
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(Shorty Hamilton Series—Five Part Comedies.)
The Ranger.
Denny from Ireland.
The Pen Vulture.
The Snail.
Ten George Ade Fables (Essanay Reissue).
Ten Broncho Billy Dramas (Essanay Reissue).
Ten Snakeville Comedies (Essanay Reissue).

MONOPOL PICTURES COMPANY.
1476 Broadway, N. Y. City.
Crimson Shoals.
Alma Where Do You Live?

NATIONAL FILM CORP. OF AMERICA.
1600 Broadway, N. Y. City.
("Hall Room Boys"—Two Reels Each—Released Every Other Week.)

OLIVER FILMS, INC.
308 West Forty-eighth Street, N. Y. City.

The Carter Case.
A Serial in Fifteen Episodes of two reels each, featuring Herbert Rawlinson and Margaret Marsh.

PIONEER FILM CORPORATION.
130 West Forty-sixth Street, N. Y. City.
The Boomerang (Waithall).
Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).
The Long Arm of Manister (Henry Waithall).
The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).
Atonement (Conway Tearle-Grace Davison—Five Parts).
When Arizona Won.
Stripped for a Million (Crane Wilbur—Five Parts).
Strife (George LeGuere—Five Parts).

MacFadden Series.
(Fifty-Two Short Story Comedies—Weekly Release).

C. B. PRICE COMPANY.
Times Building, N. Y. City.
(Indian Dramas—Fifteen Single-Reel Subjects.)

HARRY RAVER.
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The Master Crook.
The Liberator (Serial Starring "Maciste").

RENCO FILM COMPANY.
29 South La Salle Street, Chicago.
Birth of a Race.
Mother Love and the Law.

ROMAYNE SUPERFILMS.
Marsh-Strong Building, Los Angeles.
Me and Gott (Five Parts).
The Sage-Brush League (Five-Part Western baseball comedy).

S. L. PICTURES.
1476 Broadway, N. Y. City.
Virtuous Men (E. K. Lincoln—Seven Parts).

S. L. K. SERIAL CORPORATION.
(Helen Holmes Serial "The Fatal Fortune"—Fifteen Episodes.)

SOLITARY SIN CORPORATION.
The Solitary Sin (Jack Mulhall, Helene Chadwick, Pauline Curley).

SOUTHERN FEATURE FILM COMPANY.
1476 Broadway, N. Y. City.
Beyond the Law (Emmett Dalton—Six Parts).

WILLIAM STEINER.
220 West Forty-second Street, N. Y. City.
Sky Eye (Seven Parts).

TERRITORRIAL SALES CORPORATION.
1600 Broadway, N. Y. City.
(Jester Comedies—Two Reels—Issued Twice a Month.)
The Tenderfoot.
A Mexican Mixup.
The Wisest Fool.
Gee Whiz!

MAURICE TOURNEUR PRODUCTIONS.
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Sporting Life (through Famous Players-Lasky in United States and Canada).
Woman.
The White Heather (through Famous Players-Lasky in United States and Canada).
My Lady's Garter.
Broken Butterfly.
Romany Rye.

TYRAD PICTURES, INC.
And the Children Pay.
Your Wife and Mine (Seven Parts).
Human Passions (Six Parts).
The Red Viper (Garrett Hughes—Six Parts).

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Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single-reel Fatty Arbuckle comedies.
Series of twenty-eight single-reel Liberty Keystones.
Series of twenty-eight single-reel Eagle Keystones.
Series of fifteen two-reel Union-Kay-Bee Western dramas.
Series of fifteen two-reel Columbia-Kay-Bee Western Dramas.
Everybody's Business (Special).
Some Nerve (Charles Chaplin—One-reel reissue).

Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

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WARNER BROTHERS.
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Beware.

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The Greater Sinner (James K. Hackett).

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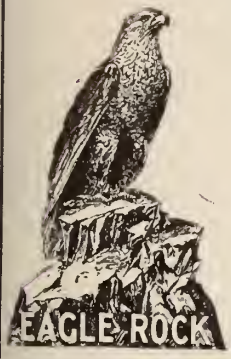

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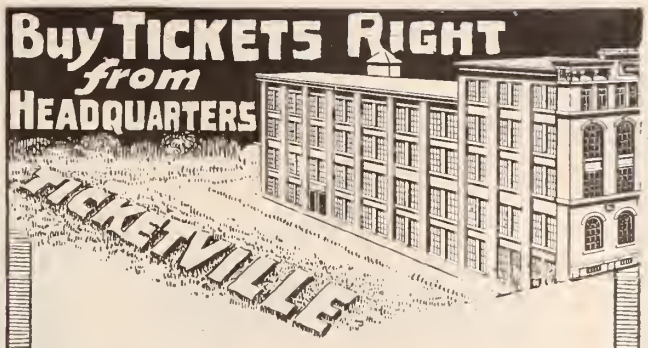

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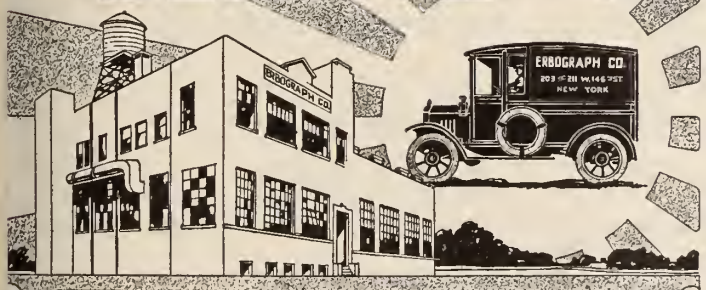

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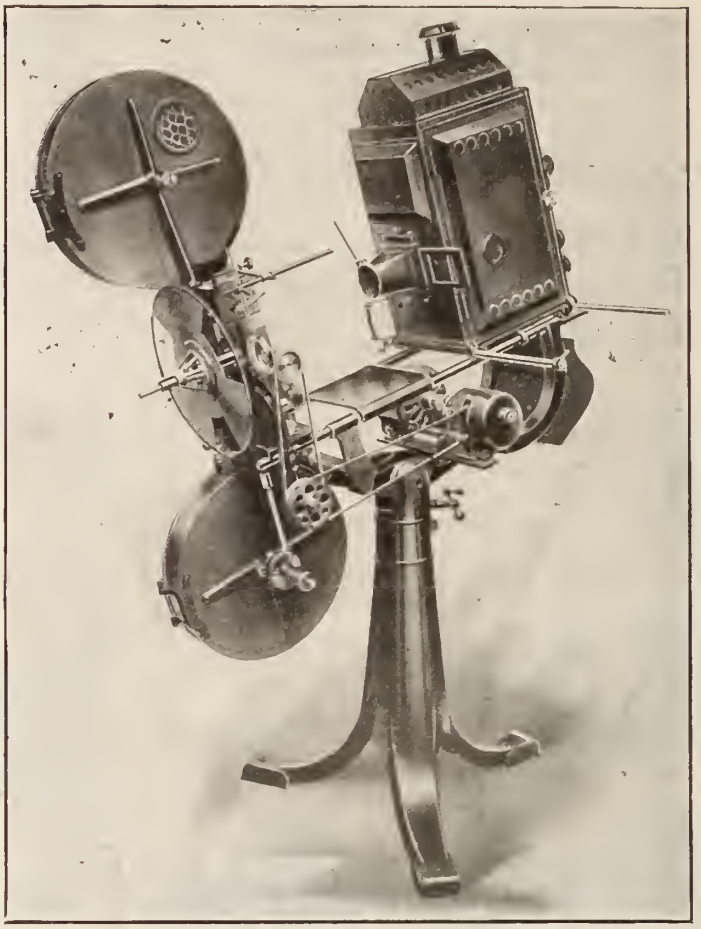

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Neither is there any excuse for the **nerve-racking grinding** common to the ordinary projector.

These are elements that drive your patrons to the houses that have realized the need and who have equipped with projector apparatus possessing the latest mechanical developments designed to project HIGH-ART and QUALITY pictures.

The **PERFECT PICTURE** is the unapproached attainment realized in

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—THE MASTER

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EXTRALITE SHUTTER

Based upon a scientific principle involving synchronization of perforations in shutter blades with translucent filler material.

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Made in two or three wing types for all standard built projectors.

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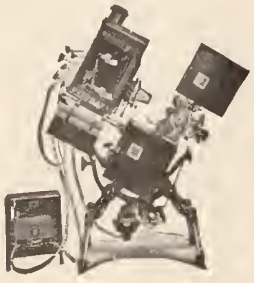
317 East 34th St. New York



A Thoroughbred
invariably runs true to form

It is in view of this well established fact that we have no hesitancy in

Absolutely Guaranteeing

Each and Every

CAMERAGRAPH

which leaves our factory

—And Our Guarantee Works This Way:

Use your Cameragraph 364 days from its date of sale. Then if the mechanism shows wear let us replace, **free of all charge to you** any parts which may require renewal.

POWERS CAMERAGRAPH

is the

REAL THOROUGHBRED

among all motion picture projectors. We know it will "invariably run true to form."

Nicholas Power Co. 90 GOLD STREET NEW YORK CITY

INCORPORATED

Vol. 41. No. 12 SEPTEMBER 20, 1919 Price 15 Cents

Full Copy

MOVING PICTURE WORLD

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ASTOR, LENOX AND TILDEN FOUNDATIONS

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IF THEY'RE GOOD ENOUGH FOR

THE CAPITOL

NEW YORK'S NEWEST, LARGEST AND MOST EXCLUSIVE THEATRE

THEY'RE GOOD ENOUGH FOR YOU!

Beginning with the great Oliver Morosco stage success THE BRAT, starring the supreme NAZIMOVA

METRO

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MAXWELL KARGER
Director General.

PUBLISHED EVERY FRIDAY BY
CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK
Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

A Stupid Ass Can Guess the Plot During the First Reel!

Talk to a few of the **thousands of people** in your neighborhood who **never go to your theatre** and you will get some picture knowledge that will open your eyes. They used to go see pictures often—now they only go once in a while. Most of the stories are so **simple** and so **similar** that they get restless waiting for the same old plots to develop. They resent having the screen talk to them in the language of children. They are full-grown men and women. They have read hundreds of books and magazine stories, and their active minds demand real plots.

Thousands of these folks—people of the high order of intelligence making up the majority of American audiences—will come back to your theatre to see Charles Dickens' "Dombey and Son," Oscar Wilde's "Lady Windermere's Fan," or H. B. Irving in "The Lyons Mail." Here are intensely interesting, heart-interest stories, with wonderful plots, written by men of marvelous intellects.

All you need to do to satisfy your high-class patrons is to **give them credit for as much intelligence as you have yourself.** Whether you book **"Dombey and Son," "Lady Windermere's Fan"** or **"The Lyons Mail"** or not, **see them yourself for your own picture education.** It's the **story** that counts—(it's the **story** your wife and child tell you about after they've see a good picture)—and you'll get so you don't know a **good story** when you see one if you don't make it a point to study **really great stories** at frequent intervals.

Sensation and stars are all right—you need them too—but don't neglect the good solid people of your neighborhood for they will fill up your empty seats on off-nights.

NOW BOOKING AT ALL TRIANGLE EXCHANGES

Paramount-Magazine

The Paramount Magazine has in the four years of its existence become a part of the life of the screen-going public. The first screen magazine presented, it has always remained the best.

The Paramount Magazine for the coming season will be better than ever before—more varied, more interesting, larger in scope. Glimpses into quaint and unknown sides of life, in America and Europe, the wit and humor of America's greatest satirists, animated cartoons and diagrammatic drawings of things you've always wanted to know about.

The Paramount Magazine is a necessary adjunct to every program. It will continue to be released one reel a week, each number containing three or four varied subjects.

You can see the first numbers at your exchange now.

The first issues of the Paramount Magazine will contain the following subjects:

On With the Dance

Smart Set Wit

Forty Minutes to France

Helen Rowland's Reflections of a Bachelor Girl

Afield with Dog and Gun

At Work with the Tire Builders

FAMOUS PLAYERS-LASKY CORPORATION

Paramount-Burton Holmes Travel Pictures

Treat Your Patrons to Painless Traveling!

A reel a week of delightful excursions into the world's most fascinating places. Burton Holmes is the originator of travel pictures, and his productions have retained their supremacy in public favor for many years. This season they are going to be more popular than ever.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General

PARAMOUNT PICTURES

EXTRA SPECIAL

The Man of the Hour

General Pershing

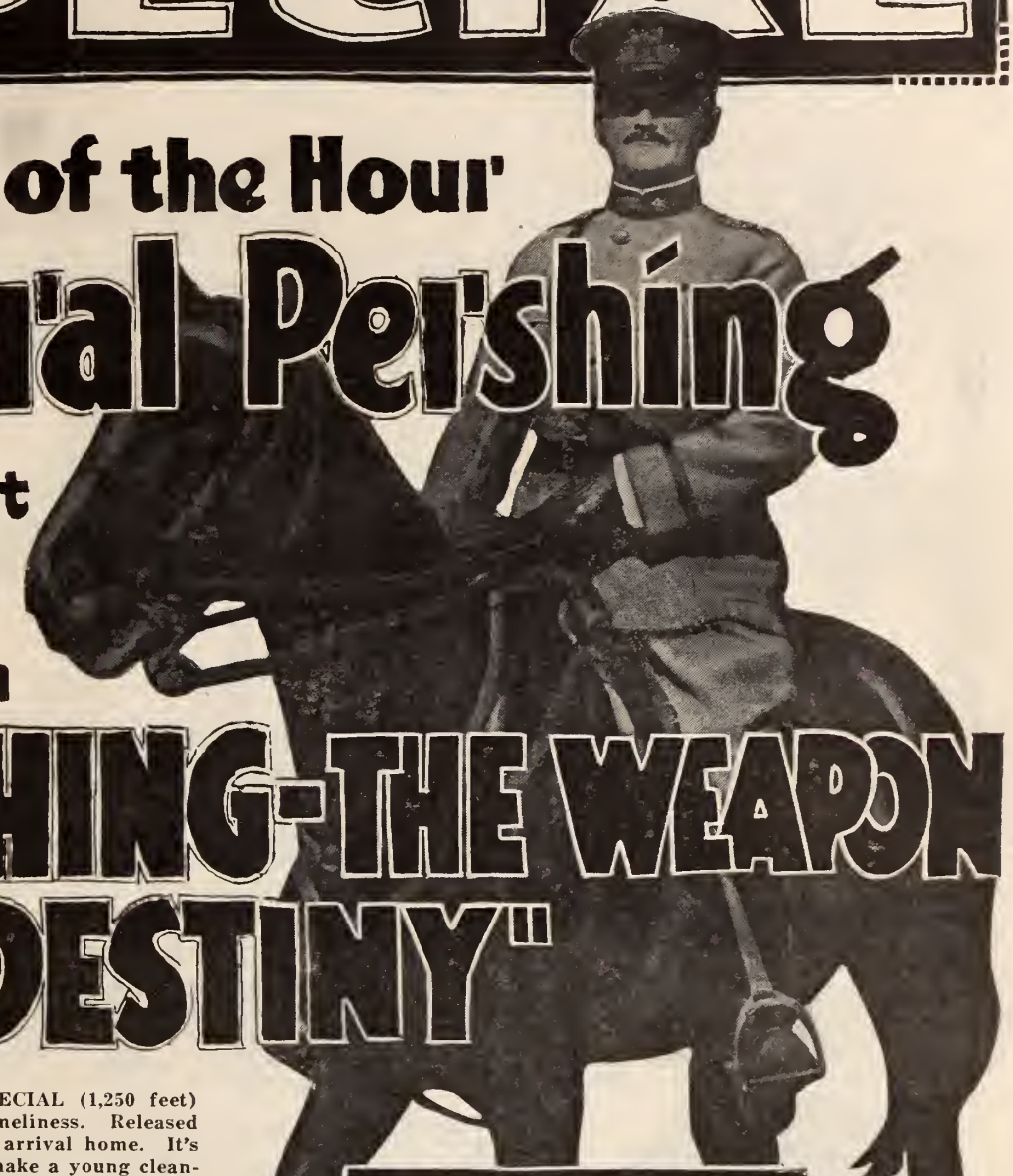
IN

The Timeliest

One-Reel (1250 Feet)

Special of the Season

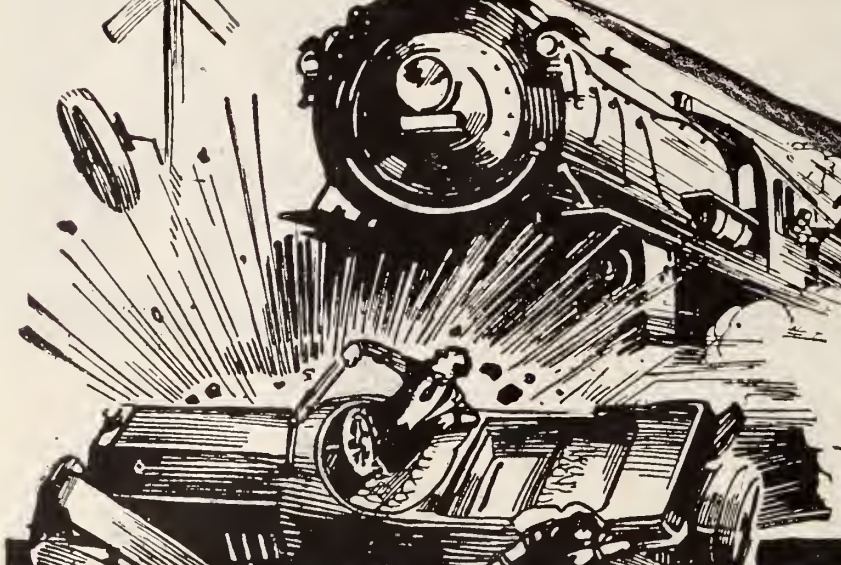
"PERSHING-THE WEAPON OF DESTINY"



A WONDERFUL TWO-PART SPECIAL (1,250 feet) that caps the climax for timeliness. Released concurrently with Pershing's arrival home. It's your one great big opportunity to make a young clean-up with this special—"PERSHING, THE WEAPON OF DESTINY."

DON'T WAIT WIRE AHEAD FOR IT NOW!

WIRE for it to any Universal Exchange NOW! NOW! NOW! Don't let your competitor grab it away before you get it. Opportunities like this come once in many seasons.



UNIVERSA

The Biggest

JAMES J

In the tremendous Serial

"THE MID

THE magic name of JAMES J. CORBETT will draw crow as you've never seen them before to serials. The worl wide reputation of JAMES J. CORBETT, popular he of every man, woman and child, known by every school boy a loved by every class, guarantees you sure-fire success wi "THE MIDNIGHT MAN."

The tremendous power of the action, thrills and love story "THE MIDNIGHT MAN" will hold your patrons for 18 soll weeks, playing capacity every week IF you will simply let yo public know that YOU have secured the Universal's big seri "THE MIDNIGHT MAN."

NOW BOOKING THROUGH A

PRESENTS
House Packing Serial of them all.

CORBETT

Thriller For 18 Capacity Weeks

"MIDNIGHT MAN"

EVERYTHING you could ask for in successful features for a serial contained in "THE MIDNIGHT MAN." A Star with tremendous drawing power. A Star known round the world. A story second to none in serials. Action, suspense, above story of intensity, mystery, thrills. And the way to know it's the best on the market is TO SEE IT at any Universal Exchange. DO IT NOW—TO-DAY.

ALSO—Be sure to ask your exchange for a copy of the wonderful advertising campaign book that shows you how to put the serial on—how to advertise it—shows you all the ads ready prepared—stunts—and complete line of advertising props all ready for you. Get this book and follow its dope. It means capacity for 18 weeks for you.

UNIVERSAL EXCHANGES

President Wilson and Governors a

HIGH COST

THE highest political powers in the United States are fighting the public's battle to reduce the high cost of living. You can show your patrons just how big a fight is being waged in their behalf by showing "THE BIG THREE"—International News, Universal Current Events, and Hearst News.

HEARST
UNIVERSAL CUR
INTERNAT

FIRST AS USUAL

Be First in Your House With A

Be First with all news pictures the same as you always try to be first with feature pictures. The people want the LATEST AND BIGGEST NEWS EVENTS. They want ALL the news events, not just a few of them.

Produced by International

the White House Confer on the

OF LIVING

Every big news angle in pictures with big exclusive news scoops, every week, as regular as clock work, gives you the edge and advantage over all competition and enables you to feature your BIG THREE news reel weeklies in a manner that will make them pull like the biggest features. Book the BIG THREE and lead your town.

NEWS
RENT EVENTS
ONAL NEWS

The World's Latest News in Pictures

By contracting now for the BIG THREE you set the pace in your town for leadership instead of being the trailer. Get ALL the news and get it first, then advertise the fact that YOU are showing the BIG THREE. Contract NOW with ANY Universal Exchange.

FIRST AS USUAL

Released by Universal

THRILLS
PULL CAPACITY HOUSES

"ELMO The Mighty"

The UNIVERSAL'S
Latest Serial Winner

EVIDENCE

We can show you scores of letters and wires just like these.

Whitehouse Theatre, Milwaukee, Wis., wires:

"Just finished two-day run Elmo the Mighty. Biggest crowds history my theatre on any serial—Kids crazy over it—Every theatre in the United States can clean up with it."

AND THIS

Variety Theatre, Cincinnati, says:

"I think Elmo the Mighty most wonderful serial the trade has ever seen. Booked it on four hours' notice and with only four hours' advertising I played capacity. Following episodes had to turn away business."

NOW SMASHING ALL RECORDS IN SIXTY-SIX

UNIVERSAL EXCHANGES

Lashed to a maddened horse, Elmo Lincoln risks his life to give your audiences one of the **thrills of their lives.** Just one of scores of tremendous scenes in ELMO THE MIGHTY—now leading all serials for crowds and profits to Exhibitors.

FAMOUS STAGE SUCCESSES FOR VITAGRAPH STARS

Vitagraph has launched a broad campaign to present its famous feature stars in the **greatest stage productions available.**

It is **one step further** in Vitagraph's undertaking to mobilize genius. Just a few days ago the company proclaimed the acquisition of rights to the works of twelve of the most famous writers in the world. The gathering of stage masterpieces serves to complete the roundup.

The **best,** the **finest,** the **highest** processes of stage direction and the translation of words into action will be contributed by the spoken drama to Vitagraph's creations for the screen.

Vitagraph approaches its big future with an equipment of confidence gained by long, gradual experiment. It has previously produced screen translations of powerful stage plays, and has seen these pictures ride to enormous success. The experiments that proved flawless in the past, therefore, serve as foundation for a definite drive into the future.

Here are some of the stage productions which Albert E. Smith, president of Vitagraph, announces for early production and release:

"THE CLIMBERS," Clyde Fitch's famous stage success, the filming of which is already near completion, with Corinne Griffith as star.

"THE FORTUNE HUNTER," by Winchell Smith, in which John Barrymore enjoyed one of his greatest successes.

"THE SPORTING DUCHESS," that massive Drury Lane spectacle.

"THE COLLEGE WIDOW," by George Ade.

"SHENANDOAH."

"THE CITY."

"THE GREAT DIVIDE," in which Henry Miller and Margaret Anglin starred season after season.

Vitagraph's previous stage play translations are fresh in the public mind. They include:

"THE THIRD DEGREE," by Charles Klein, which Alice Joyce made beautiful on the screen.

"THE LION AND THE MOUSE," by the same author, and with the same star.

"WITHIN THE LAW," in which Alice Joyce and Harry T. Morey shared enviable screen honors.

"A STITCH IN TIME," with Gladys Leslie starred.

More recently Vitagraph issued a film version of Eugene Walter's tremendous play, "THE WOLF," with Earle Williams in the star role, and Charles Klein's equally great drama, "THE GAMBLERS," starring Harry T. Morey.

These two crashing dramas are among this month's releases.

Vitagraph brings forward the combined judgment and talent of big theatrical producers. It preserves ideas from the brains of great playwrights—ideas which for centuries past have lived only in the printed word and in memory.

Exhibitors everywhere have sensed the power of these features which originated on the stage, and are booking these masterpieces for week-runs.

Typical of this is the experience of the manager of the Victoria Theater, Rochester, N. Y., who reports that **during the hottest week in July** he drew **capacity** houses with his presentation of Vitagraph's "THE THIRD DEGREE."

Such films have specific drawing power from the fact that many thousands of film patrons have seen or read of the original stage productions, and are eager for that reason to see the translation. The desire to see extends also to the minds of thousands unable to witness the big dramas of Broadway.

In addition to the particular plays mentioned, George Randolph Chester, production editor of Vitagraph, has mapped out a program of stage-plays to be filmed by that company. Some of the additional stage productions listed for visualization in its films are:

"The District Attorney," "The House Next Door," "Mrs. Dane's Defense," "Zira," and "A Celebrated Case."

FAMOUS PLAYS PLUS FAMOUS STARS——————FAMOUS STARS PLUS FAMOUS AUTHORS

Made to draw the crowds!
Made to please the crowds!

B-A-ROLFE

presents

"THE AMAZING LOVERS"

adapted by CHAS. A. LOGUE
from "The Shining Band"
by ROBERT W. CHAMBERS
The first production of

The ROBERT W. CHAMBERS SERIES

Enacted by a great cast including
Grace Darling, Ramsaye Wallace, E. J. Ratcliffe,
Sally Crute, Marc McDermott, G. v Seyffertitz, John L. Shine,
John Goldsworthy and Robert Paton Gibbs.

A combination of big names that stands as a guarantee for a great story, superb production, fine acting and real drawing power at the box-office.

A. H. FISCHER FEATURES INC.

A. H. FISCHER, Pres & Treas.; B. A. ROLFE, Vice-pres.; CHAS. A LOGUE, Sec'y.

NEW ROCHELLE N. Y.

Are There Too Many Producers?

NOT OF THE RIGHT KIND; THEREFORE HAS REALART INVADED THE FIELD.

IF you have thought of the matter at all, you must know that Realart's justifications for existence are ability and determination to give greater value to the exhibitor than he ever before has been able to obtain.

And you also must have realized that prosperity can attend even such a laudable policy only so long as it is *fully* maintained.

Realart money would be wasted if spent on one or two or three pictures exclusively. There is nothing of permanent value to be gained in any business by investing a fortune to establish a reputation and then abandoning it. As a matter of fact, responsibility grows with prestige.

Realart will make better pictures than you have been accustomed to obtain, or it will not succeed. Failure lags about one picture behind a new producing concern that does not keep faith with exhibitors.

Realart realizes all this, and it wants you to know that it realizes it. If Realart sense of honor is not sufficient to protect you, its hope of profit certainly must be.

Realart's biggest asset is your good will!

Does This Solve Your Problem?

DO YOU FIND IT DIFFICULT TO GET MATINEE CROWDS?

OR TO ATTRACT WOMEN PATRONS AT NIGHT?

MR. Max Nathanson of the Modern Theatre, Providence, R. I., is one of many progressive exhibitors who have found the answer. When

ALICE BRADY

is the matinee star at his house the attendance averages 900 women to 70 men. At night, the BRADY average is 700 women and 300 men. *It's a full house always!*

And now MISS BRADY is to be seen in productions that would themselves be notable without the added merit of interpretation by a world-famed actress!

Her first Realart picture is based on one of the stage triumphs of the decade—

"SINNERS"

the OWEN DAVIS stage drama in which MISS BRADY starred for months on Broadway, which took three companies on highly profitable tours, and which now is offered to exhibitors as a sample of the better productions awaiting them in the Brady Series.

Director, KENNETH WEBB—Scenario by EVE UNSELL

If you want early runs, the time for concluding arrangements is limited.

REALART PICTURES

REALART
PICTURES
Alice Brady

When Is A Picture Sold?

BETTER pictures, bigger stories, more thorough exploitation—these are some of the improvements that will be manifest in motion picture marketing this year.

To these, Realart adds *salesmanship that serves.* The Realart idea is that a picture is never satisfactorily sold until it has been successfully shown! *A Realart contract is a beginning, not an end.*

EXCHANGE	ADDRESS	MANAGER
Atlanta	Room 302 Hirsch Building, 146 Marietta Street	Joseph L. Marentette
Boston	5 Isabella Street	Walter R. Scates
Buffalo	221 Franklin Street	Henry E. Wilkinson
Chicago	Room 1204 Consumers Building, 220 South State Street	Harry W. Willard
Cincinnati	Room 910 Mercantile Library Bldg.	Mark Goldman
Cleveland	Room 200 Bangor Building, 942 Prospect Avenue, East	James B. Reilly
Dallas	1905 Commerce St. (Temporary Address)	Diaz Callahan
Denver	1742 Glenarm Street	Bert R. Latz
Detroit	Room 607 Joseph Mack Building	C. G. Kingsley
Kansas City	Rooms 509-10 Republic Building, Cor. 10th & Walnut Streets	John N. MacMeeken
Los Angeles	Suite 839-840 Merchants National Bank Bldg., Sixth & Spring Sts.	Oren F. Woody
Minneapolis	Room 801 Produce Exchange Bldg.	Harry L. Hollander
New York	729 Seventh Avenue	Lester W. Adler
Omaha	1216 Farnam Street	Melville E. Maxwell
Philadelphia	Southeast corner 13th & Vine Sts.	Jay Emanuel
Pittsburgh	1018 Forbes Street	Nat Barach
San Francisco	Rooms 1006-1008 David Hewes Bldg., 995 Market Street	Ralph B. Quive
Seattle	Room 216 White Building	Albert W. Eden
St. Louis	3626 Olive Street	J. C. Ragland
Washington	Rooms 806-820 Mather Building, 916 G Street, N. W.	William H. Rippard

John S. Woody, General Sales Manager Ben F. Simpson, Field Manager

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 WEST 42nd STREET NEW YORK CITY

AN ANNOUNCEMENT

THE Famous Players-Lasky Corporation takes great pleasure in announcing the extension of its distributing organization to Canada, to operate along the same lines as employed in Famous Players-Lasky branch exchanges in the United States.

Each and every Canadian exhibitor may now be assured of the ability to secure Paramount-Artcraft Pictures and Paramount-Artcraft service direct from six Canadian branch exchanges now established, operating under a company known as Famous Lasky Films, Ltd., formed for the purpose of enabling all Canadian exhibitors to share in the prosperity that goes with the exhibition of Paramount-Artcraft Pictures.

The same releasing schedule and plans in operation in this country will apply in the Canadian field.

JESSE L. LASKY presents,
HOUDINI
"in The GRIM GAME"
By Arthur B. Reeve and John W. Gray
Directed by IRVIN WILLAT
A Paramount-Artcraft Picture
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

A Box-Office Knockout!

"THE Grim Game" is a sure-fire money-maker for every exhibitor. During its New York run at the Broadway Theatre the house was sold out nightly. Crowds flocked to the theatre to see Houdini perform his famous stunts.

Critics of both trade and daily papers were unanimous in pronouncing the picture to be a wonderful thriller. All admitted that the climax of the picture—the genuine aeroplane collision—was the greatest thrill ever filmed.

For years Houdini has been the biggest drawing card in vaudeville.

See It At Your Exchange

A Sure-Fire Clean-Up!

HIS name is a household word. Everyone has heard of his world-famous feats.

All of the feats that made him famous, and many new ones, are performed in "The Grim Game." He escapes from handcuffs, a prison cell, a strait-jacket, a bear trap.

Then there is the aeroplane collision, and the frightful drop of the two locked planes to the earth four thousand feet below.

"The Grim Game" is a picture that has everything– a big name, a big story and THRILLS.

See it at your exchange NOW. Then book it.

Then You'll Say So, Too!

What Did It Prove?

THE THOUSANDS of exhibitors who joined in Paramount-Artcraft Week did so for only one reason:

Because they knew it would be a big money week.

What made it a big money week?

The fact that *all week* Paramount-Artcraft Pictures were shown.

It was a week in which the people knew that no matter what day they went, they would see a Paramount-Artcraft Picture.

Every day a fine show; so they went many days, making it a top week for thousands of theatres.

What did it prove?

That the public wants Paramount-Artcraft Pictures above all others.

That the successful exhibitor is the one that gives the public just as many Paramount-Artcraft Pictures as he can get and advertises that they *are* Paramount-Artcraft Pictures.

THE HUNDREDS OF THOUSANDS of patrons who attended the theatres participating in Paramount-Artcraft Week did so for one reason:

Because they knew the show would be the best.

Because the exhibitor had advertised not only great stars and foremost plays—but also Paramount-Artcraft.

And the public, knowing what Paramount-Artcraft means, came, bringing prosperity to the exhibitor.

To advertise "It's a Paramount-Artcraft" means to bring more money to the box office.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

TRADE MARK ARTCRAFT PICTURES

Paramount MACK SENNETT COMEDIES

"Uncle Tom Without the Cabin"

Mack Sennett says: "Take it from me, Ephe, this picture is a knockout. Entirely different from our different line. Better than 'East Lynne with Variations.' Release date August 31st. Reason delay—careful attention we gave assembling and titling. Length of picture 2,000 feet."

Book it now. You'll make a reputation for yourself as a picker of the funniest and best and you'll make money—much money on "Uncle Tom Without a Cabin." Featuring BEN TURPIN, Charles Lynn, Marie Prevost, Ford Sterling and Teddy as the great "bloodhounds."

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

Fulfillment

At the time of its organization, United Artists Corporation dedicated its energies and resources to the betterment of both the artistic and the commercial sides of the motion picture.

Its first release,

DOUGLAS FAIRBANKS

in

"His Majesty, the American"

is demonstrating in the leading theatres of the country today what can be done by a big star in a big picture, rented to the exhibitor on a fair and sound basis.

Its second release,

D. W. GRIFFTH'S

"Broken Blossoms"

gives to the showmen of the country the acknowledged masterpiece of the screen on a similar basis of absolute merit.

Truly, the fulfillment of the promise of better things is here.

UNITED ARTISTS CORPORATION

729 Seventh Ave., New York City

OSCAR A. PRICE, President

HIRAM. ABRAMS, General Manager.

Just as "Broken Blossoms" carried the art of the motion picture to undreamed heights, so will its presentation in the foremost theatres of the country bring a newer and greater era of showmanship.

D.W. GRIFFITH'S

SUPREME CREATION

"BROKEN BLOSSOMS"

From a Story by
THOMAS BURKE

Now
BOOKING
AT ALL

UNITED ARTISTS CORPORATION

OFFICES

E. K. LINCOLN

WITH

RUBY DE REMER

© LUMIERE

IN

"THE CRUCIBLE"

THE FAMOUS PLAY BY

FRANCIS NEILSON AND EDWARD G. HEMMERDE

DIRECTED BY R. WILLIAM NEILL

PRODUCED BY

AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, Pres 220 WEST 42ND ST., N.Y.

GOLDWYN PICTURES

September

Nineteen Nineteen

WE are proud of the new Goldwyn pictures. They measure up to the Goldwyn standards of good picture making, which are the severest test they ever face. Six productions are ready to be seen. They have been seen by many leading exhibitors, and *then* booked. The list of first-run managers who have already put their O.K. on them is very large.

If you can see the current films yourself, do so. How much better to book, when *you* have been the judge! In selling to the exhibitor, we like to think of him as a business man. As a business man, he will appreciate the conservative, business-like basis on which we are offering Goldwyn merchandise.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

A Picture Bigger Than its Title

Samuel Goldwyn
presents

GERALDINE FARRAR
in The
WORLD AND IT'S WOMAN
supported by
LOU TELLEGEN

By Thompson Buchanan — *Directed by Frank Lloyd*

You and the public you serve have always vaguely dreamed of a picture dominating enough to match up with the personality of Farrar. So overwhelming a personage, internationally popular—popularly enthroned—deserves a story and a production of sweeping magnitude, built on broad fundamental human emotions.

In this spectacular, epical play, the first, last and eternal impression must be that your original conception of a picture equal to Farrar at last has been encompassed.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

You may see this Picture before you buy it

A Picture Bigger Than its Title

You may see this Picture before you buy it

Lives change for a Trail Woman

REX BEACH'S

Powerful story of the North

The GIRL *from* OUTSIDE

Directed by Reginald Barker
Produced Under the Direction of GOLDWYN

This master historian of the North, better than any other man, has sensed its romance and adventure. In his newest picture, taken from his popular story, he has found a new wealth of possibilities, which he has developed in a way to please his most ardent admirers.

The Story—The scum of that life which gravitates about a new settlement, where gold is just within the grasp of the adventurers. The girl fron. outside. What the girl did. What the dregs did.

You may see this Picture before you buy it

If you married without a Licence

Samuel Goldwyn

presents

WILL ROGERS

in

ALMOST A HUSBAND

By Opie Read *Directed by Clarence G. Badger*

We believe it will make an extraordinary success. There is so much of the every-day, ordinary, real sort of things and people in it—good humor and considerable sentiment. When one sees it, he is not just a movie fan or theatre-goer. He is part of the action. He is one of the people there.

The charm of Will Rogers is in his lack of play-acting—he is genuine.

You may see this Picture before you buy it

Samuel Goldwyn Announces

A NATIONAL ADVERTISING CAMPAIGN

It will be the most intensive, aggressive, consistent effort ever made to create a faith in a motion picture name. There will be no effort of publicity and advertising known in modern merchandising which will not be adopted in the tremendous propaganda. The purpose of it all will be to make the public understand Goldwyn ideas, ideals; pictures, stars, authors. More particularly will the campaign gradually mould a public appreciation of the Goldwyn standard of entertainment. Gradually "Goldwyn" alone will bring the audiences.

The campaign will not be a flash. It will not be intermittent. It will not be for a week or a month or a year, but is being laid out along conservative, constructive, common sense lines, to be carried on for the length of the life of the Goldwyn Company. There will be that same perseverance and unrelenting adherence to a fixed policy, which has made for the success of the best commercial enterprises, viz: Packard Automobile; Royal Baking Powder; Fairy Soap; Waterman's Fountain Pen; Victor Talking Machine; U. S. Tire and all the other big advertising leaders.

Not one penny of the advertising will be spent except in its direct application to the theatre allied with the Goldwyn idea. The best brains in the advertising world are at work on the campaign.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Samuel Goldwyn
presents

TOM MOORE

in

LORD AND LADY ALGY

By R. C. Carton *Directed by Harry Beaumont*

Pull to this picture! Under three different names the stage play has been a maker of over-flow audiences.
The race-track atmosphere, inevitable romance of a Tom Moore characterization, the old English home life, all contribute their part toward making an exceptionally compelling and, we believe, a money maker production.
The exploitation possibilities are unusual. Capitalize on the positive betting propensity of the crowds.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Samuel Goldwyn

presents

PAULINE FREDERICK

in

BONDS of LOVE

By Louis Sherwin *Directed by Reginald Barker*

Elements of success strongly emphasized in this picture:

A truly popular star at her best. A convincing story of a stronger love.

Maternal passion, high life, costly attire, big business, complication of romantic heart-affairs.

You may see this Picture before you buy it

Samuel Goldwyn

presents

MADGE KENNEDY

in

STRICTLY CONFIDENTIAL

From Jerome K. Jerome's Comedy
"FANNY AND THE SERVANT PROBLEM"
Directed by Clarence G. Badger

Not a foot of film filler, not an inch of "film-flam." This substantial story appeals to the better sort of theatregoer. It is a maker of patronage which is not to be torn away from your house by sensational show of the cheap, the salacious, the suggestive, or the crudely melodramatic. It is the sort of picture on which a good house can build reputation and prestige and develop regular business. Be a good merchant—get a standing trade.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Madge Kennedy, fitly termed the first lady of the screen, has a significant theme to play on. Plenty of opportunity for exploitation. Arouse discussion on the world-old question of family trees. It can be made the talk of your local press and all its readers.

GOLDWYN SERVICE

Twenty-five Service Men to Oversell your seats

IF you are using every Goldwyn picture, or if you are using but one; if you are a first run house or a small neighborhood centre—

The Goldwyn Service is yours. It is given to you to help you fill your house, with every seat and standing room space sold.

The Goldwyn plan of selling pictures *to* you is the idea of selling the pictures *for* you. When you have selected a Goldwyn production, we have only half started. We see you through on it. We back you in every possible, modern way, so that you can make money—so that you will be with us as a regular customer, all of the time. Just as your best method of operation is to encourage *regular trade, so is ours!*

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Proven Box-Office Successes!

READ WHAT EXHIBITORS SAY WHO HAVE PLAYED THEM

Opinions Selected at Random from Exhibitors Throughout America

MARGARITA FISHER in *"Fair Enough"*: "Strong competition but she drew the crowds. Pleased everyone."
Ideal Theatre, Omaha, Neb.

MARY MILES MINTER in *"The Amazing Impostor"*: "Good story—fine business—capacity house well pleased."
American Theatre, New Ulm, Minn.

WILLIAM RUSSELL in *"Hobbs in a Hurry"*: "Great picture. Pulled us a crowd of delighted fans. Give us more like it."
Princess Theatre, Elwood, Ind.

MARY MILES MINTER in *"The Intrusion of Isabel"*: "An excellent comedy-drama. Big business on a rainy night."
Diamond Theatre, Kansas City, Mo.

MARGARITA FISHER in *"Fair Enough"*: "A mighty fine picture with a dandy star. Always gets the money for us."
Mystic Theatre, Marmarth, N. D.

WILLIAM RUSSELL in *"Brass Buttons"*: "Splendid comedy-drama. Went over big to splendid business."
Garden Theatre, Kansas City, Kan.

WILLIAM RUSSELL in *"When a Man Rides Alone"*: "Good story with plenty of pep. Big business on an off night."
Casino Theatre, Chicago.

MARY MILES MINTER in *"Wives and Other Wives"*: "This star always goes strong with us. The picture brought good patronage and pleased everybody."
Grand Theatre, Marion, N. C.

MARGARITA FISHER in *"Money Isn't Everything"*: "A dandy light comedy-drama. Good business to splendid house."
Rex Theatre, Fairfax, Okla.

You exhibitors who have not yet booked these big money makers: See them NOW! Get them! Offer your patrons the best! Arrange to show the pictures listed below! See American Film Company Representative at Your Nearest Pathe Exchange!

7 PRODUCTIONS
starring
Mary Miles Minter
- "Yvonne from Paris"
- "The Amazing Impostor"
- "A Bachelor's Wife"
- "Wives and Other Wives"
- "The Intrusion of Isabel"
- "Rosemary Climbs the Heights"
- "The Eyes of Julia Deep"

8 PRODUCTIONS
starring
William Russell
- "This Hero Stuff"
- "A Sporting Chance"
- "Some Liar"
- "Brass Buttons"
- "Where the West Begins"
- "When a Man Rides Alone"
- "All the World to Nothing"
- "Hobbs In a Hurry"

8 PRODUCTIONS
starring
Margarita Fisher
- "The Tiger Lily"
- "Trixie from Broadway"
- "Charge It to Me"
- "Put Up Your Hands"
- "The Mantle of Charity"
- "Molly of the Follies"
- "Fair Enough"
- "Money Isn't Everything"

Produced by
AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, Pres.

Distributed by
PATHE

HERE IS A
PRODUCED BY
L. J. GASNIER
GLENDALE, CALIF.

LEW CODY SPECIALS

NEW IDEA

PREMIER RELEASE
"THE BELOVED CHEATER"

Direction–W. Christy Cabañne
Photography–Joseph Dubray

"The American public will unquestionably seek early opportunity to enjoy this remarkable screen production."

Special Report of National Board of Review of Motion Pictures after seeing "Evangeline."

WILLIAM FOX PRESENTS

Longfellow's vitally dramatic poem

Evangeline

with Miriam Cooper as Evangeline

Directed by R. A. Walsh

Direct from its tremendous success at the 44th St. Theatre New York.

Contract NOW and fix immediate playing dates

FOX ENTERTAINMENTS

WILLIAM FOX
presents

William Farnum

IN

WOLVES OF THE NIGHT

by
E. Lloyd Sheldon

for fall release

William Farnum
in
Zane Grey's
tremendous novel
THE LAST OF THE DUANES

Contract NOW and fix immediate playing dates

FOX ENTERTAINMENTS

WILLIAM FOX
presents
Contract NOW and fix immediate playing dates
Tom Mix
in
ROUGH RIDING ROMANCE
A mile-a-minute western drama
To be followed for fall release by
Tom Mix
in
THE SPEED MANIAC
FOX
ENTERTAINMENTS

Drama as real as life and as thrilling as the best play you ever saw

Contract NOW and fix immediate playing dates

WILLIAM FOX
presents

GLADYS BROCKWELL
in
BROKEN COMMANDMENTS

Directed by Frank Beal

A Victory picture of superb power telling the story of a woman's gamble.

FOX ENTERTAINMENTS.

from the half world rises a figure so bold, so eager, so sure to win that all barriers fail to stop him.

WILLIAM FOX PRESENTS

GEORGE WALSH

in the astonishing drama

FROM NOW ON

By Frank L. Packard
author of
The Miracle Man.

This VICTORY PICTURE
will amaze your audiences.

The play's the thing!

Frank L. Packard
wrote it!

The star is vital!

George Walsh
played it!

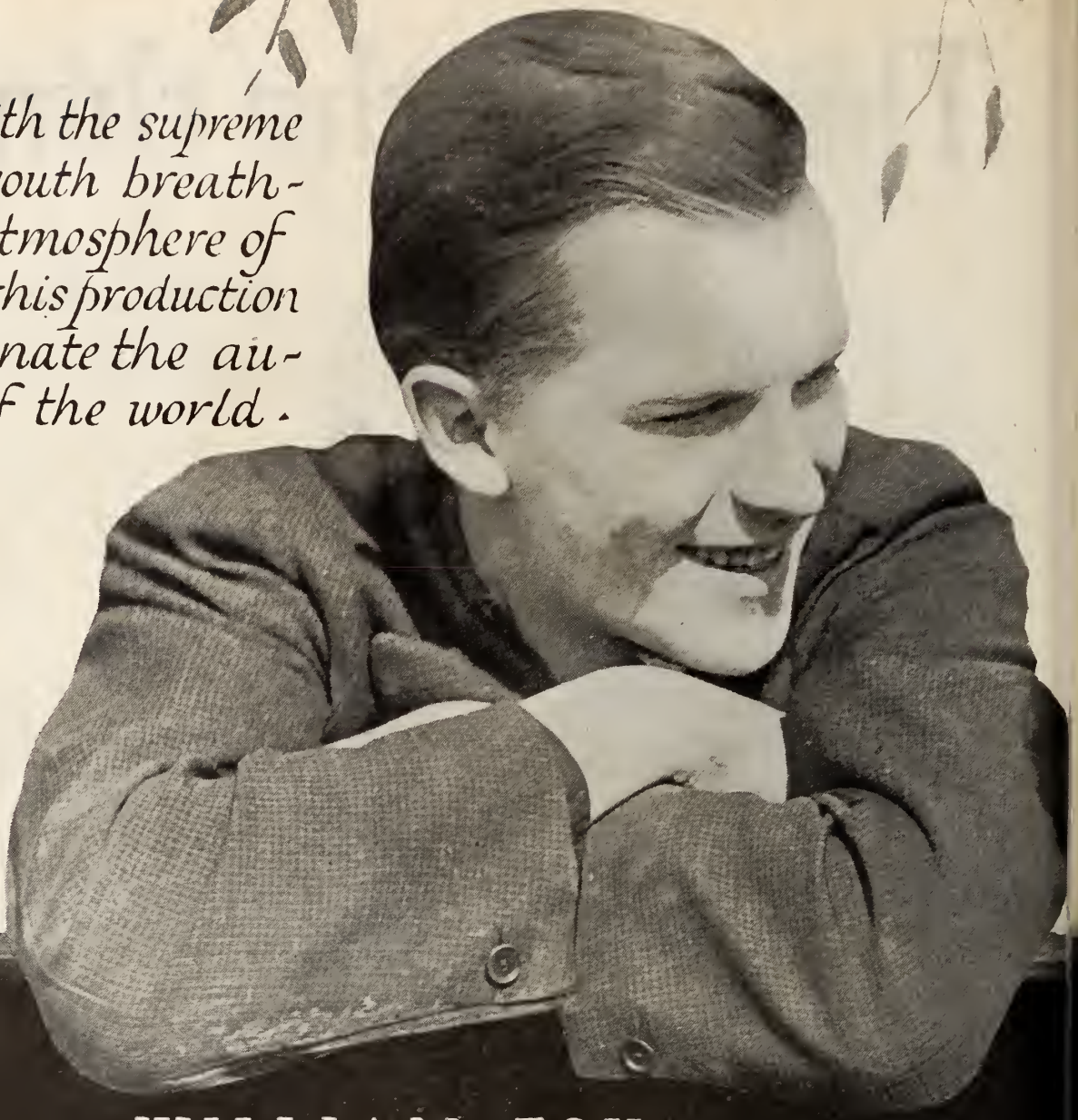
The director is imperative!

Raoul Walsh
directed it!

Contract NOW and fix immediate playing dates

FOX ENTERTAINMENTS

Filled with the supreme spirit of youth breathing the atmosphere of romance this production will fascinate the audiences of the world.



WILLIAM FOX
presents

ALBERT RAY & ELINOR FAIR

Directed by Scott Dunlap

FOX ENTERTAINMENTS

An
EXCEL
PICTURE
in
The Lost Princess
by
J. ANTHONY
ROACH
Contract
NOW
and fix
immediate
playing
dates

WILLIAM FOX
presents

PEGGY HYLAND

The Belle of London

in

MERRY-GO ROUND

Contract NOW and fix immediate playing dates

An
EXCEL PICTURE
directed by
Edmund Lawrence

FOX ENTERTAINMENTS

They stopped the show every day at the RIVOLI, New York –

and they'll lead your bill every time!

WILLIAM FOX *presents*

Mutt & Jeff

in a new series of action comicalities in cartoon by CAPT. BUD FISHER

Contract NOW and fix immediate playing dates

FOX ENTERTAINMENTS

FOX

Sunshine

revive the lost art of laughter

Comedies

become the big feature of every motion picture theatre

FOX ENTERTAINMENTS

See what this world contains!

FOX News

mightiest of all, it will inform and delight the millions, surpassing all predecessors and imitators by the new, the different, the tremendously interesting.

Watch for it in October

FOX
ENTERTAINMENTS

Fresh from its Metropolitan triumph at the 44th St. Theatre, New York

An appeal to every Irish heart

WILLIAM FOX
presents

THEDA BARA

in the sweetest Irish love story ever told

Kathleen Mavourneen

Directed by Charles J. Brabin
A Super Bara Production

FOX ENTERTAINMENTS

Contract NOW and fix immediate playing dates

PICTURESQUE
Irish life, from
the humblest to
the highest, as a
background for the
most dramatic, the
most heart appeal-
ing of great pictures
A FOX SPECIAL
FOX ENTERTAINMENT

A BOX OFFICE ATTRACTION with unlimited possibilities for every exhibitor in the world · A proved success ready for you NOW
A FOX SPECIAL
FOX ENTERTAINMENTS
Contract NOW and fix immediate playing dates

Contract NOW and fix immediate playing dates.

for your clean-up on

THEDA BARA

in

Kathleen Mavourneen

FOX ENTERTAINMENTS

CHARLES RYAN
FIRST NATIONAL EXHIBITORS CIRCUIT
The new First National Star will soon be known as —
The AMERICAN BEAUTY

Every First National Theatre
in every important "key" city in
the Country will advertise heavily
in newspapers covering the territory

The New First National Star

"The American Beauty"

She will soon be a ***Prominent*** Favorite
and a box office factor to be reckoned with

SHE HAS RARE BEAUTY

plus

TRUE HISTRIONIC ABILITY

FIRST NATIONAL EXHIBITORS CIRCUIT

A Leonce Perret Picture

Mae Murray

in the drama suggested by Wilkie Collins' novel "The Woman in White"

The Twin Pawns

Produced by Acme Pictures Corp'n

Wilkie Collins' famous novel has fascinated readers for many years because of its strength, its many fine situations and its carefully drawn characters.

"The Twin Pawns" has those sterling qualities. The all star cast includes Warner Oland, the screen's most eminent "heavy."

Pathé
Distributors

Albert Capellani Productions Inc.
presents

Dolores Cassinelli

the Latin-American beauty,
in

The Virtuous Model

Adapted from Pierre Wolff's famous play, "The Gutter"

Behind the scenes in a studio; a beautiful girl, starving in the gutter, on the verge of God knows what; a model's job, a model's temptations, a fascinating man and then—virtue triumphant at last. Full of paprika yet distinctly proper. You are set for a clean-up.

Pathé
Distributors

Perret Productions Inc. presents

Dolores Cassinelli
and E. K. Lincoln

in the six part special drama

The Unknown Love

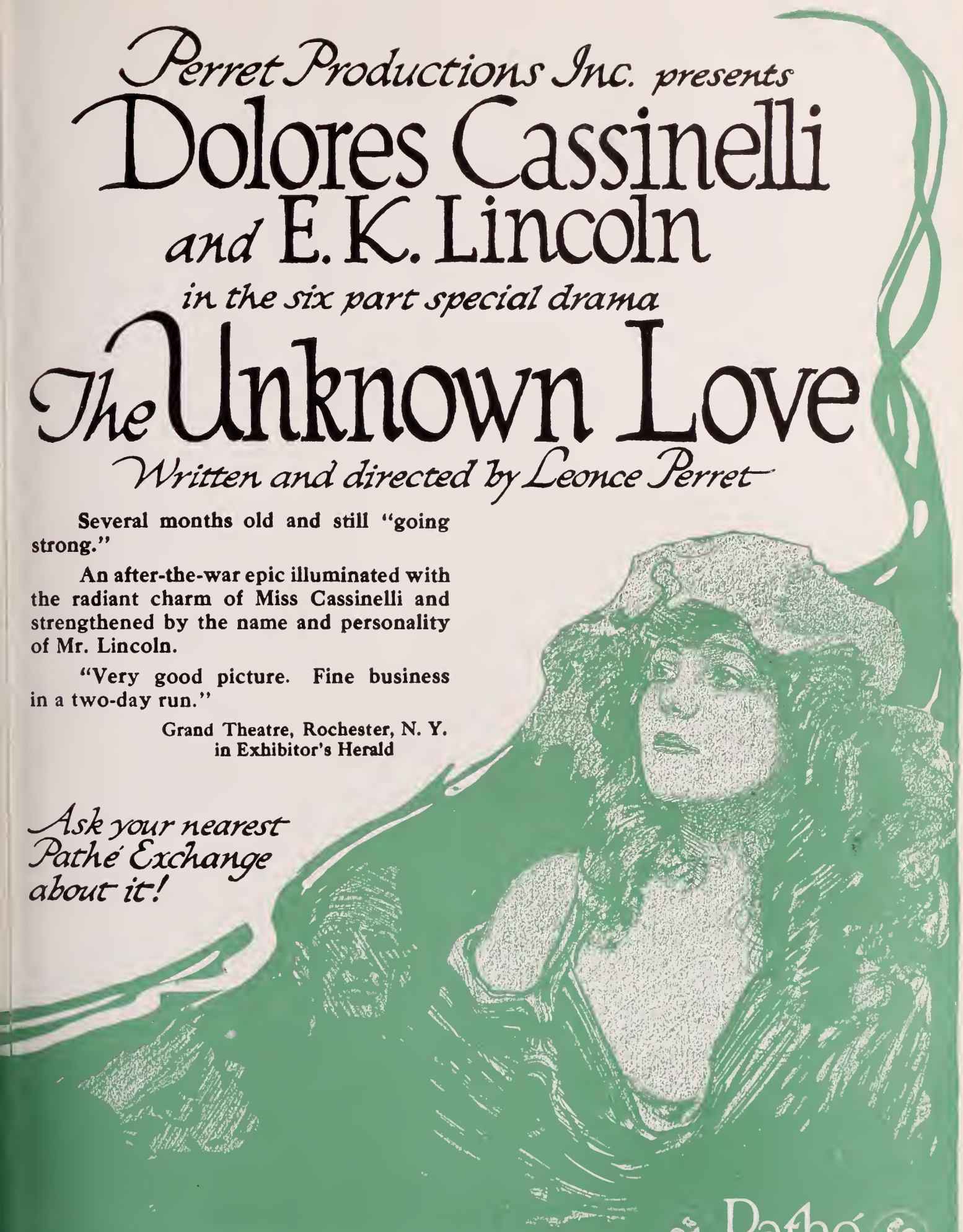
Written and directed by Leonce Perret

Several months old and still "going strong."

An after-the-war epic illuminated with the radiant charm of Miss Cassinelli and strengthened by the name and personality of Mr. Lincoln.

"Very good picture. Fine business in a two-day run."

Grand Theatre, Rochester, N. Y.
in Exhibitor's Herald



Ask your nearest Pathé Exchange about it!

Pathé
Distributors

FRANK KEENAN

in the drama of love, millions and revenge

The FALSE CODE

Directed by
Ernest Warde

Produced at
Robert Brunton Studios

Since long before the Deluge there have been the "double cross," the crosser and the crossed. Here's a granite-strong story of a big business man who lost name and fortune because of a "friend's" treachery. And Mr. Keenan, the masterful, puts it across with all its power and pathos.

Pathé
Distributors

YOU WANT FACTS

on

"Back to God's Country"

Ernest Shipman

This affidavit is a guarantee from the man responsible for this picture that everything said about it is so.

On Oath

TO WHOM IT MAY CONCERN

COUNTY OF NEW YORK
STATE OF NEW YORK

PERSONALLY before me a NOTARY PUBLIC in and for the above STATE AND COUNTY appeared ERNEST SHIPMAN, who upon being duly sworn deposes and says: to wit:- That all statements, comments, facts and notices that he may publish or cause to be published at any time or from time to time, in connection with the moving picture production, entitled "Back To God's Country" by James Oliver Curwood, and produced by the Curwood-Carver Company, and to be released for distribution by the FIRST NATIONAL EXHIBITORS CIRCUIT, Inc. are in every form, shape and manner the absolute authentic and positive statements, comments, facts and notices and are in no form, shape and manner exaggerated or overdrawn.

Ernest Shipman

Sworn and subscribed before me this 26th Day of August 1919.

George R. Grant
NOTARY PUBLIC
QUEENS CO. CLERK'S NO. 2613
N. Y. CO. CLERK'S NO. 307
MY TERM EXPIRES MARCH 30, 1921

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Special Attraction

FOLLOW THE TRAIL

"Back To God's

The Slaying of Shan Tung

Love - In God's Country

A "First National" Special Attraction

The Curwood-Carver Productions, Inc.

Present

NELL SHIPMAN

in

"Back to God's Country"

Adapted from the story, Wapi, the Walrus, in Good Housekeeping Magazine

By JAMES OLIVER CURWOOD

THIS is the story of a mountain girl who knew and loved wild animals.

She followed her lover to the Arctic, where she came under the power of a man known from Alaska to the Horn as an unscrupulous trader in gold and women.

Her lover wounded, this girl had to fight alone, in the ice fields, for him, and her honor.

Then Wapi, the Killer, a savage throwback dog, came to her aid.

It is a story, rich in beautiful scenes, full of heart throbs and human interest.

BY JAMES OLIVER CURWOOD

"Country"

Sixteen Kinds of Animals in Picture

THIS is a most unique and unusual picture, one like nothing ever shown before or is likely to be.

Sixteen varieties of animals appear in their natural roles, the wild folk at peace with the world, and the wild folk battling each other and man for life.

The story was written by the greatest living portrayer of animal life, James Oliver Curwood.

The scenes were taken in the Arctic ice fields, north of 56 degrees, nearer the Pole than any other picture.

The intense cold reached sixty degrees below zero.

One player lost his life; one man was badly frozené the entire company suffered terrible privations to make this picture true to life.

It is a picture of the open spaces, of the land of everlasting snow, where the gaunt wolf stalks its prey, where men settle their feudal battles with knife and gun.

It is a story of the primitive and elemental in the play of passion and the struggle to live.

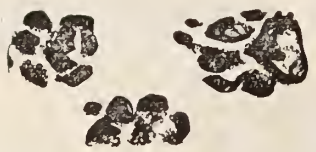
It is a picture that no one will ever forget.

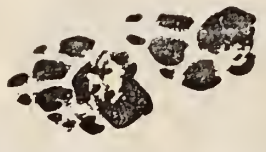
Where The Gun Is Law

Sic 'em, Wapi

FIRST NATIONAL EXHIBITORS CIRCUIT

A "First National" Special Attraction





25,000,000 PERSONS

will look for

"Back to God's Country"

Why?

A tremendous advertising campaign is being launched that will fill your theatre.

WATCH THESE ADS.

TO THE EXHIBITOR

WILLIAM RANDOLPH HEARST, who is publishing the "Back to God's Country" stories, written by James Oliver Curwood, in the Cosmopolitan and Good Housekeeping magazines, is starting a nation wide newspaper advertising campaign on these stories.

FULL PAGE advertisements, followed by half and quarter pages, will be printed in forty-five of the largest dailies in the country. The combined circulation is 9,000,000 and these papers reach a reading public of at least 25,000,000. Can you imagine the interest this will create in this picture?

Everyone will want to see it. Watch how the first run houses clean up and then try to get an early booking in your territory.

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Special Attraction

A NEW RELEASE

Distributed each week through The Best Independent Exchanges

Gaumont Co.

FLUSHING, N. Y.

Producers of those other famous one-reelers

Gaumont News

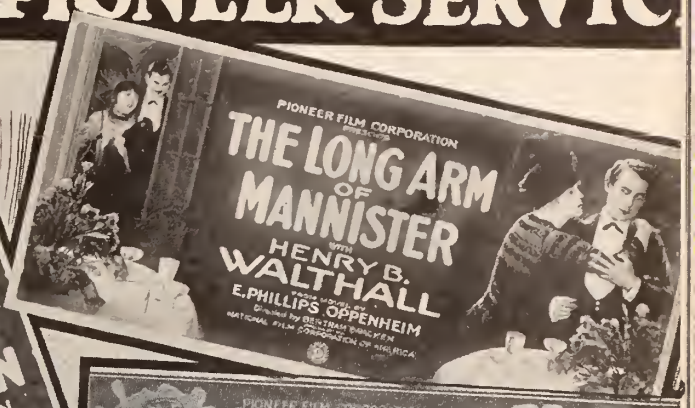
Gaumont Graphic

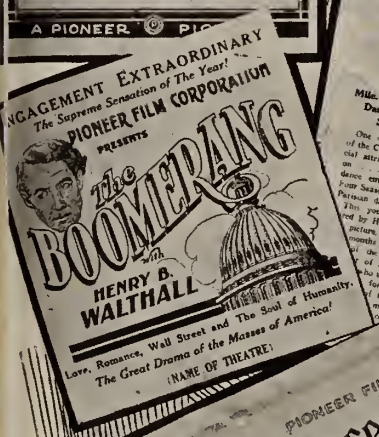
Pictorial Life

WORLD PICTURES
WORLD PICTURES present
JUNE ELVIDGE
with
SAM B. HARDY
in
"His Father's Wife"
Directed by FRANK CRANE - Scenario by PHIL LONERGAN

PIONEER PICTURES PLUS PIONEER SERVICE

"An Eye For An Eye—
A Tooth For A Tooth."
A story of a man whom the world sought to destroy
This man embittered by the treachery of wife of friends of every one whom he held dear after a world wide plenitude of vengeance discovered that it is nobler to forgive than to avenge—that love and not hate is the greatest thing in life.
PIONEER FILM CORPORATION PRESENTS
The LONG ARM of MANNISTER
with HENRY B. WALTHALL
BASED UPON THE FAMOUS NOVEL BY E. PHILLIPS OPPENHEIM
"IT'S NOBLER TO FORGIVE THAN TO AVENGE"

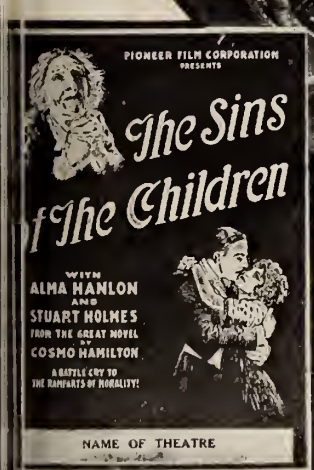




The SINS of the CHILDREN

NEWSPAPER MATERIAL

Here is a selection of live wire newspaper stories. Use them in conjunction with your ads. Whenever you run a story always try to accompany it with a scene from the picture. If you need any assistance or advice write the Publicity Department of the PIONEER FILM CORPORATION in New York.



PIONEER PICTURES

PLUS

Paper—brilliant, strong.

Snappy—and plenty of it!

PLUS

Press material—newspaper stories—and cuts—newspaper and program ad plates—for every purpose—all designed to bring business to the box office—and the largest supply ever prepared on pictures to select from!

PLUS

Exhibitors' Service Department—A highly trained staff of exploitation experts—at the exhibitors' service, gratis. Exhibitors all over the country are availing themselves of this service—it is yours for the asking!

PIONEER COOPERATIVE EXCHANGES

PIONEER FILM CORP.
130 W. 46th ST., N.Y.C.
145 FRANKLIN ST., BUFFALO, N.Y.
(NEW YORK AND NORTHERN N.J.)

EASTERN FEATURE FILM CO.
57 CHURCH ST., BOSTON, MASS.
(NEW ENGLAND)

MASTERPIECE FILM ATTRACTIONS
1235 VINE ST., PHILA., PA.
(EASTERN PA. AND SOUTHERN N.J.)

GREATER STARS PRODUCTIONS
716 CONSUMERS BLDG., CHICAGO
(ILL., IND. AND WIS.)

M & R EXCHANGES
107 GOLDEN GATE AV. SAN FRANCISCO
730 S. OLIVE ST. LOS ANGELES
(CAL., ARIZ. AND NEV.)

PIONEER FILM CORPORATION

130 W. 46th STREET NEW YORK CITY

"WHO IS MONSIEUR X?"

THE MYSTERIOUS MASTER MIND OF THE SACRED TWELVE SWORN TO RECOVER FROM THE FOUR CORNERS OF THE EARTH THE NINE DAGGERS THAT OPEN THE DOOR TO THE HIDDEN "DEVIL'S TRADEMARK"

SCENARIO BY J. GRUBB ALEXANDER

"The Trail of the Octopus"

STARRING BEN WILSON & NEVA GERBER

15 SMASHING EPISODES

PRODUCED UNDER THE PERSONAL SUPERVISION of BEN WILSON

?

BOOK

HALLMARK PICTURES CORPORATION

DISTRIBUTED THRU

HALL MARK EXCHANGES

(Formerly FILM CLEARING HOUSE)

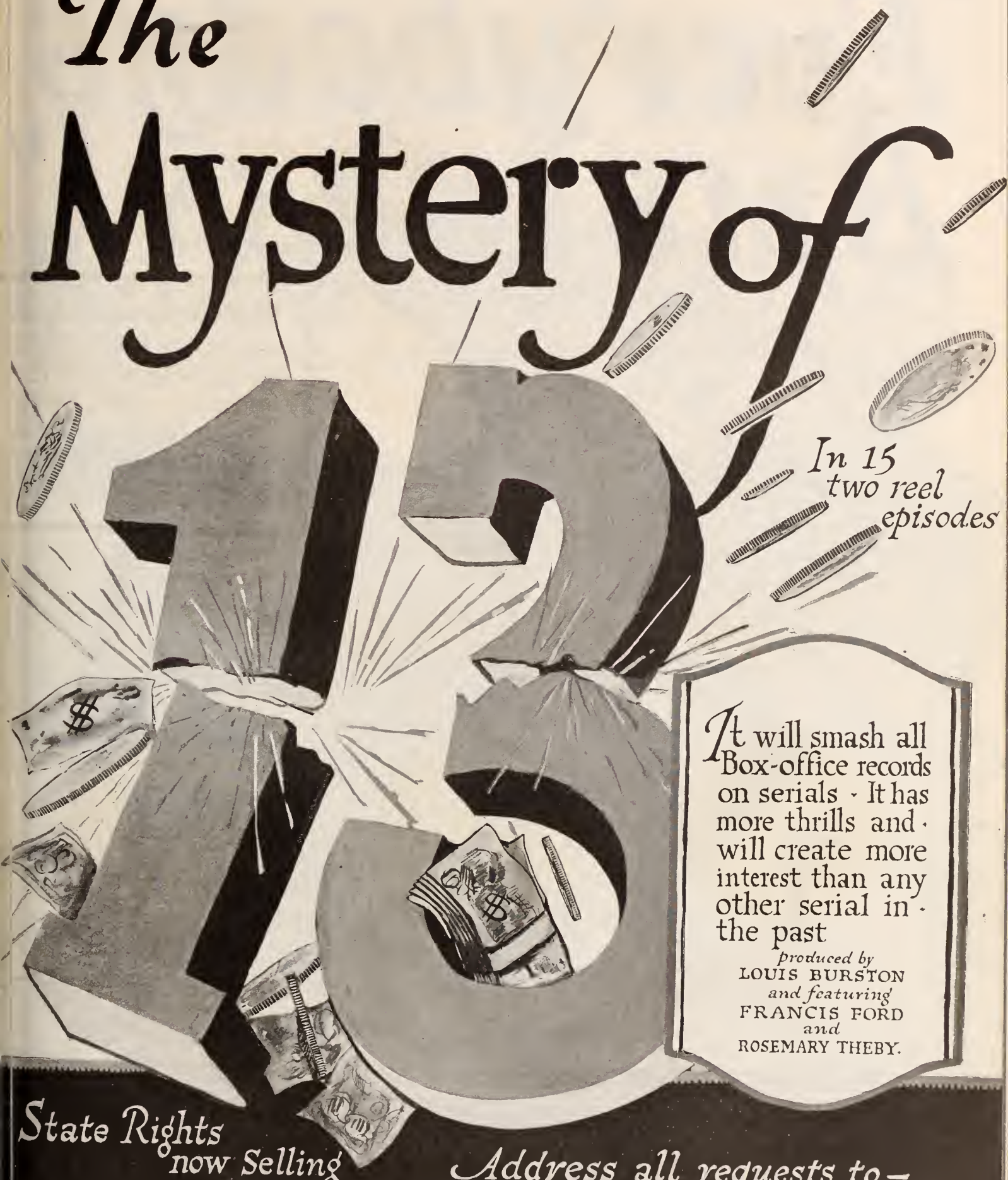
AND

S. A. LYNCH ENTERPRISES, INC.

EXCHANGES

FOREIGN RIGHTS CONTROLLED BY DAVID P. HOWELLS

The Mystery of



In 15 two reel episodes

It will smash all Box-office records on serials - It has more thrills and will create more interest than any other serial in the past

produced by
LOUIS BURSTON
and featuring
FRANCIS FORD
and
ROSEMARY THEBY.

State Rights now Selling

Address all requests to—

W. H. PRODUCTIONS CO.

71 West 23rd. Street New York

Even the Saturday Evening Post is discussing

"Everybody's Business!"

EVERY CIVIC ORGANIZATION
EVERY NEWSPAPER
EVERY STATE AND CITY
OFFICIAL AND EVERY
OTHER *100% AMERICAN*
ARE NOW INTERESTED
IN *"Everybody's Business!"*

STATE RIGHTS NOW BEING SOLD-ADDRESS ALL REQUESTS TO

W.H.PRODUCTIONS CO.
71 West 23rd. St. New York

The Most Remarkable Picturization of THE GREATEST PAGE IN HISTORY

EDWARD A. MacMANUS PRODUCTION

The Lost Battalion

Now Drawing Capacity Audiences at the Geo. M. Cohan Theatre New York

HISTORY OF THE WORLD

And He Told Them To "GO TO HELL"

THE LOST BATTALION

105

The Soul of America New York Saw It Last Night

in Edward A. MacManus' Stirring Super Feature

The Lost Battalion

A romantic drama of cyclonic action that has literally become famous overnight. It rips and tears at every human emotion because it is an amazing combination of spectacle and adventure, humor and grim tragedy—and overwhelming patriotism—built around the most vivid and dramatic page in history—that's why the premier performance set a new mark in genuine enthusiasm.

Portrayed by an all star cast and every surviving member of the world's finest example of whole-hearted heroism.

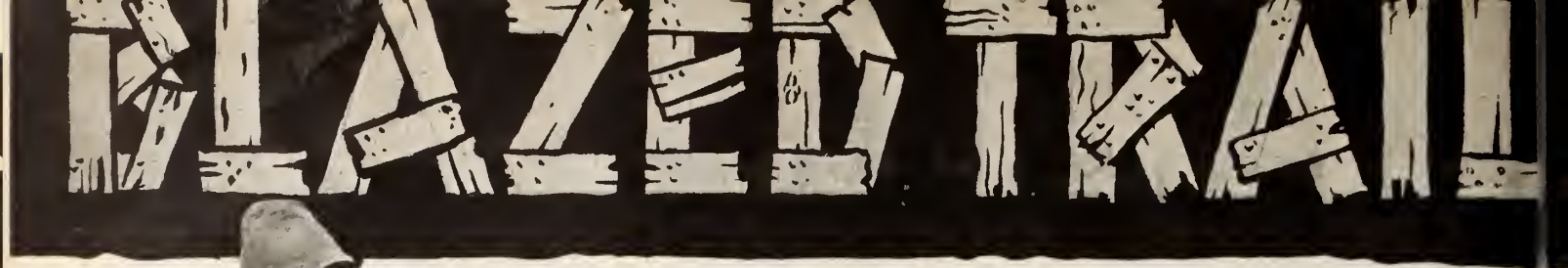
GEO. M. COHAN THEATRE
B'way & 43rd St.
Mats. at 2.30
Eves. at 8.30

PRICES: MATS., 25c TO $1. NIGHTS, 50c TO $2.

ADDRESS ALL REQUESTS TO

W. H. PRODUCTIONS CO

71 West 23rd St. New York



BLAZED TRAIL PRODUCTIONS are a new kind of "Western" drama that has made an instantaneous hit. At last we have a brand of entertaining Western dramas in two reels that will play in the best houses.

THE scenery is something new and is one of the attractive features of these pictures. Exhibitors will want them because their patrons will demand them. Every story is complete within itself and each one will make your patrons want to see the rest.

ATTRACTIONS

A SERIES of two-reel North Woods drama with stories of the Royal Northwest Mounted Police that are as exciting and thrilling as they are artistic.

JOSEPH J. BARRY is directing these pictures, and there will be twelve in the series, being released one every other week. John Lowell, George Crosman and Dakota Lawrence are featured, and the stories are being written by L. Case Russell.

Distributed by
ARROW FILM CORPORATION
W.E. SHALLENBERGER Pres.
CANDLER BLDG; 220 W. 42nd ST, N.Y.C.

FILM SPECIALS INC.

Presents

The first of the

EDWARD JOSÉ Productions

MOTHERS OF MEN

DIRECTED BY EDWARD JOSÉ

Here Is What "Wid" Says About It

I am quite sure that "The Blue Bonnet" will please generally and satisfy as "a special" in many communities because it has some good elementary kicks in it, a pleasing star and a theme that is undeniably very popular. It holds the attention well and Billie Rhodes charming characterization registers particularly well.

Also, you will realize a big benefit in playing this you if go after The Salvation Army to cooperate with you in boosting the production. The idea of giving a percentage of your profits to the Salvation Army would not hurt you and would be a popular move for everyone is a friend of the Blue Bonnet Brigade now.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

WHEN GENERAL PERSHING CAME HOME FROM FRANCE KINOGRAMS DELIVERED 9 PRINTS TO THE LEADING BROADWAY THEATRES IN TIME FOR THEIR FIRST PERFORMANCES

BEATING THE CLOSEST COMPETITOR BY 3 HOURS AND 15 MINUTES

KINOGRAMS SERVICE IS NEWS SERVICE

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

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EDITH STOREY returns to the silent drama in a series of brilliantly transcendent productions released as "Superior Pictures." Her charmingly dominant *screen personality* won her a high place in the esteem of the public before her retirement to a year of unheralded war work. Her first picture will be ready in November.

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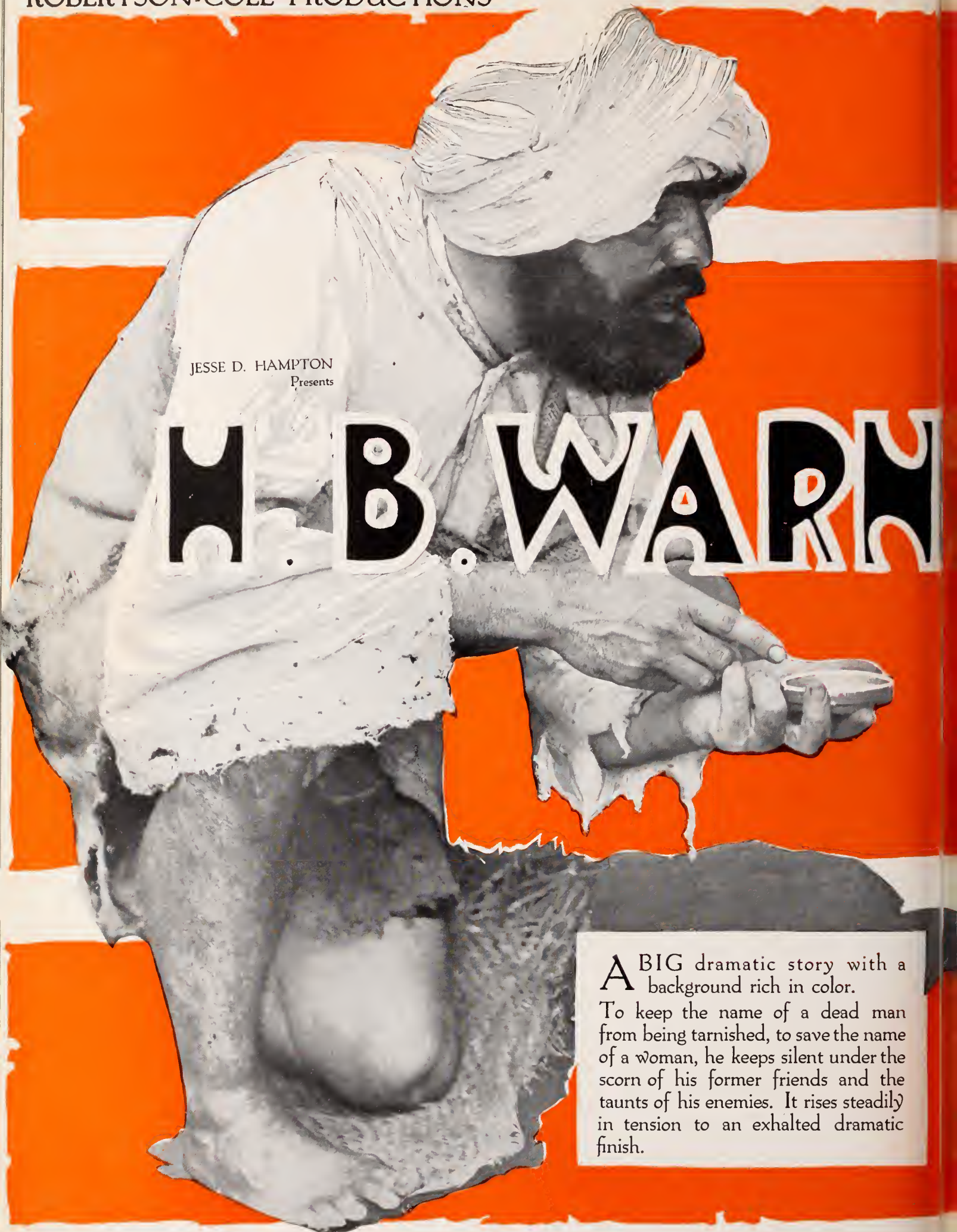

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H. B. WARNER

A BIG dramatic story with a background rich in color.

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SUPERIOR PICTURES

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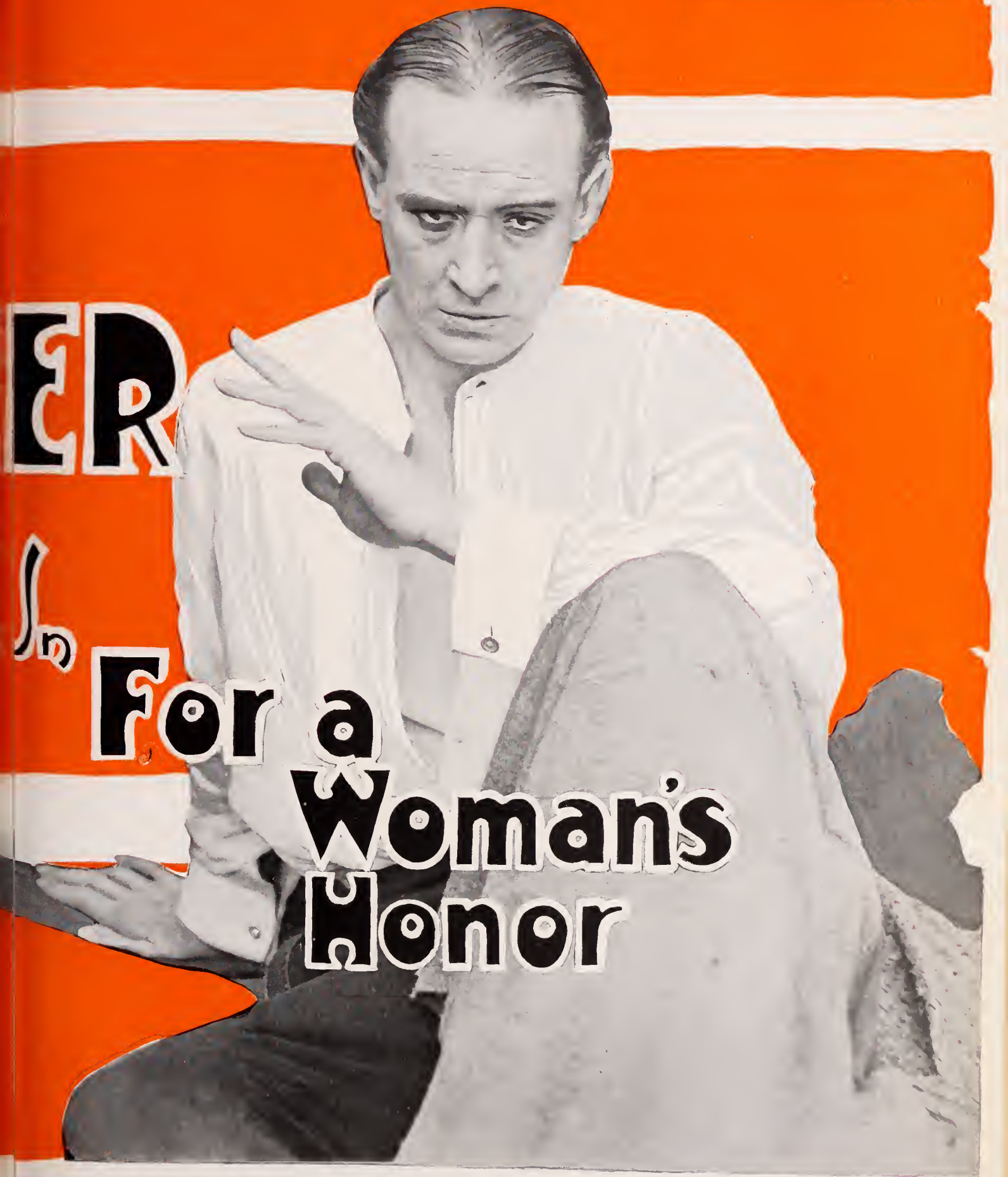
For a Woman's Honor



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HOWARD HICKMAN

Produced by
B. B. FEATURES

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Bright, snappy and up to the minute in its subject matter.

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EDITH
with NEAL BURNS
The husband called her biscuits hand grenades—Judge Dockett was more of a diplomat

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Al E. Christie
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ROBERTS
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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

CONGRESSMEN FAVORS TAX REPEAL

W. A. Rodenberg of Illinois Declares Himself Behind Movement to Lighten Theatres' Burden

MORE than sixty thousand theatre-goers have signed petitions asking for the repeal of the motion picture taxes. This accumulation of public sentiment is the result of the campaign being waged by the committee on legislation and tax of the Motion Picture Exhibitors of America under the leadership of Louis F. Blumenthal and active state directors throughout the country.

It is conceded now in Congress that something should be done to relieve the motion picture theatres of the country from the double taxation under which they are compelled to do business. Everyday brings new additions to the list of Congressmen who favor the repeal or revision of the motion picture taxes.

While it is generally known in Congress that motion picture theatres have increased their prices in many parts of the country, it is agreed that they had a right to do so and much admiration is expressed for exhibitors who have held off until this time to make the increases. The unionization of all theatre employes and increased costs all along the line make it apparent to Congressmen that exhibitors followed only a natural economic law in adding slightly to admission charges.

Congressman Favors Repeal.

Among prominent members of the House of Representatives who have come out strongly for the repeal is Congressman W. A. Rodenberg of Illinois. The fact that exhibitors pay two direct taxes out of their own pockets—the film rental and seat tax—had not been brought to the attention of Mr. Rodenberg until a representative of the legislation and tax committee mentioned it.

"That is outrageous," said Mr. Rodenberg, after the dual tax and other unjust features of the revenue law had been laid before him. "It never should have been that way and I shall do my best to relieve the situation. It is bad enough to tax the poor man for his amusement, but I can see no justice or common sense in hitting the theatre owner with two taxes. It is covering the ground a little bit too closely to be American.

"The Republican caucus went on record, and so told the people of the country, that the wartime taxes were not to remain on the statute books any longer than was absolutely necessary. As one Republican I am going to fight to bring relief immediately. I think my colleagues of the party will do likewise."

Mr. Rodenberg Is Fan.

Mr. Rodenberg said: "The members of my family and I have many motion picture houses in my district, several owned by Harry Redmond of East St. Louis. The pictures have done wonders for people of ordinary means and for civilization, and it is about time that the men who have put their money and their time into extending the usefulness of the motion pictures were considered in matters of legislation affecting themselves and their patrons. Just keep in mind the fact that I am for these repeals and for them strong."

Yakima, Washington, Will Have $200,000 Theatre

YAKIMA, the thriving metropolis of the Yakima Valley, celebrated for its fruit and irrigated ranches, is to have within a few months a motion picture theatre costing $200,000, with a seating capacity of 2,000, according to J. C. Von Herberg, of Seattle, head of a firm which completed a big theatrical merger on August 30.

Mr. Von Herberg states that the Yakima house, for which a site has been selected, though the location has not been made public, will be similar to the Liberty in Seattle, but will have a number of improvements. He promises Yakima a fireproof building with all modern equipment and conveniences.

Frederick Mercy, who is in control of all the picture theatres in Yakima, is now finishing Mercy's Palace at a cost of about $150,000.

Cleveland Musicians End Strike for $46.30 Weekly

Cleveland, Sept. 11.

The musicians' strike has been settled on basis of $46.50 weekly.

MALANEY.

EVERY moving picture in the city of Cleveland became a real "silent drama" house Monday, September 8. The members of the musicians' union went on strike.

This followed demands and offers by both the union and the exhibitors, which finally resulted in an ultimatum being given on the preceding Saturday that a strike would ensue if the demands were not met within thirty-six hours.

The union originally demanded $50 a week for musicians working afternoons and evenings, seven days a week, and seven hours a day. In most of the larger theatres they never did work seven hours. They also demanded other scales for different classes of theatres, the average increase being about thirty-five per cent. The musicians working afternoons and nights seven days a week, were getting $38.

The exhibitors made them an offer of $45 a week, six hours a day and stood pat.

The union then came out with its ultimatum, fixing the wage at which they would work as $48 a week.

And still the exhibitors stood pat. So the strike was called and there was no music in any of the houses.

The Exhibitors' League held a special meeting Monday afternoon and decided not to employ any non-union musicians but to immediately place cards at the box-office reading, "Our Performances Are Given Without Music," so that all patrons would know this before entering the theatres.

Griffith Forces Purchase New York Studio Site

ALBERT L. GREY, general manager for D. W. Griffith, following a careful survey of the available property near New York, has selected New Rochelle as the location for the new Griffith Eastern production headquarters. The site chosen is a part of the Henry Flagler estate embracing some thirty acres, and is admirably suited to picture making. Frank Wortman, technical director, and T. D. Thompson, electrician, are in New York from the Griffith studios at Los Angeles to attend to the preliminary arrangements.

Mr. Griffith and his entire Western staff of players, photographers, technical directors and business executives will arrive in New York before October 1 to begin work at New Rochelle.

Big Northwest Theatremen Acquire Seven More Houses

JENSEN & VON HERBERG have announced the purchase of four theatres in Tacoma and three in Portland, which practically gives them control of these two cities, for they already owned the Liberty and the Columbia in Portland. They bought the Majestic, the People's and the Star in the latter city, and when they took over the interests of the People's Amusement Company that gave them the Liberty in Medford, Ore., which is operated by the same company. This leaves only one theatre in Portland controlled by other interests. It is the Strand, which has heretofore run vaudeville and pictures. Walter Armstrong, the manager, now announces in the name of the owner, Martin S. Cohn, that the Strand will turn to pictures exclusively.

In Tacoma, Jensen & Von Herberg bought the Victory several weeks ago, but it was just last week that they acquired a controlling interest in the Moore Amusement Company, which operates the splendid Rialto and the next best Tacoma house, the Colonial. H. T. Moore will remain as manager of the two houses. They have also bought out J. S. Christy of the Strand. The latter house is an old vaudeville theatre built in the days when Tacoma was a sleepy little city. Mr. Christy bought it and fixed it up when the coming of tens of thousands of soldiers to Camp Lewis brought a boom to Tacoma.

Mrs. James L. Hoff, Wife of The World's Assistant General Manager, Dead

AS these lines are written a sad and lonely man is riding toward the West, and in another coach goes with him all that is mortal of the good woman who for more than six years has been the faithful helpmate of James L. Hoff, assistant general manager of the Moving Picture World. There is a house in Park Hill, Yonkers, closed, empty and silent to be henceforth denied the attention of the skillful housewife who helped draw its outlines, designed its rooms and watched the workmen build it in conformity with her desires.

Mr. and Mrs. Hoff made every possible preparation in planning their home for the many years of happiness that seemed then to be ahead of them on their journey. It was when Mr. Hoff was editor of Moving Picture World, six years ago, that he married Miss Blanche Mottran in her home at Newport, Ky. She had spent previous years of her life in alleviating the sufferings of the sick and physically afflicted in following her profession as a trained nurse. She turned from this work to her duty as a wife, and with the loyalty true to her high attainments, she lived until the end came in devoted attention to her husband and her home.

Mrs. Hoff had been ill for only a few weeks. The disease that held her was of a nature that might allow her to linger for years, or might strike her with sudden death. It developed rapidly, however, and last Friday noon, September 5, Mrs. Hoff passed on while in seemingly peaceful sleep. The funeral was held on Tuesday at the old home of Mrs. Hoff in Newport, Ky.

Through her fine traits of character, her affable and gentle manner and splendid personality, Mrs. Hoff had gained the highest regard of everyone who was favored with her acquaintance. Here on Moving Picture World she was, of course, "one of the family"—and we shall miss her mightily. Cold type but poorly expresses sentiment—but "Jim" Hoff knows we all sympathize with him and wish we might cheer him when he makes his lonely return.

Report Many Accessions to New York Exhibitors

ACCESSIONS to the ranks of the organized exhibitors of New York State are coming in rapidly. "The Motion Picture Exhibitors' League of the State of New York," said Executive Secretary Berman, in giving out a list of prominent recent recruits, "today numbers on its roll of membership the best known and the most progressive exhibitors in the State.

"I have just received applications for membership from all the Proctor-Keith houses showing motion pictures in this State. I was much gratified in receiving assurances of hearty support from the heads of the Proctor-Keith Circuit. They told me they had been watching the quiet but constructive and effective work of the League on behalf of the motion picture exhibitors. They spoke in terms of appreciation of the work done by the League and paid special compliments to the present personnel of the membership. The Proctor-Keith management has long been known for its conservatism and businesslike methods, and such a tribute from them is thoroughly appreciated by the League. Other prominent theatres have announced their intention of joining and have signed applications."

The following houses have joined the league: Brooklyn Strand; Keith's Colonial; Alhambra, 126th street and Seventh avenue; Bushwick, Broadway, Brooklyn; Royal, Westchester and Bergen street; Riverside, Broadway and Ninety-sixth street; Orpheum, Fulton street, Brooklyn; Keith's, Syracuse; Proctor's Twenty-third Street; Proctor's Fifty-eighth Street; Proctor's 125th street; Harlem Opera House; Eighty-first Street Theatre; Prospect, Brooklyn; Greenpoint, Brooklyn; Proctor's Yonkers; Proctor's Mount Vernon; Proctor's Port Chester; Proctor's Albany; Proctor's Troy, and Proctor's Schenectady.

FIRE MARSHALS DISCUSS FILM HAZARD

Canadian Fire Association Hears Paper Showing Exchanges to Be the Principal Source of Danger

THE subject of the storing of moving picture films came in for considerable discussion at the recent International convention of the Fire Marshall's Association at the King Edward Hotel, Toronto.

A. R. Small, vice-president of the Underwriters' Laboratories, Chicago, complained that the careless handling of moving picture films in many universities and other educational institutions constituted a serious fire menace and should be the subject of a wide investigation without delay. Mr. Small declared that in a great many cases these films were stored in some out-of-the-way closet with little regard for the danger which this carelessness created. There was little or no attempt to establish a fire-proof cabinet or other receptacle for the films. He felt that the use of slow-burning films should be strongly urged upon such institutions and that instructions should be issued for careful storing of the reels when not in use.

Little Danger in Theatres.

Mr. Small's remarks followed a paper delivered by George W. Booth, chief engineer of the National Board of Underwriters on "The Fire Hazard of Nitro-Cellulose Moving Picture Films and Pyroxalin Products."

Mr. Booth remarked that the use of films in the regular moving picture theatres had been so carefully safeguarded that there was little danger. He felt that similar precautions should be exercised at all times when films were shown in churches, schools and other public places.

Exchanges Considered Dangerous.

The principal source of danger, Mr. Booth believed, was the moving picture exchanges where great quantities of films are stored constantly. He urged that the logical thing to do in all places is to regulate the storage and handling of films in these exchanges so that life and property would be safeguarded. He told of the precautions which might be taken and he admitted that much progress had already been made in this connection with leading men of the moving picture industry.

The prohibition of smoking in exchanges, proper ventilation, the quick disposal of all film clippings, storage of reels in tightly covered boxes in vaults and the isolation of quarters where the films are overhauled were some of the suggestions made to guard against explosion in the exchanges.

Laemmle Confers at Chicago.

Carl Laemmle, Universal's president, returned to New York from a three months' stay at Universal City, Cal., on September 3. He spent several days in Chicago conferring with the Chicago exchange manager and representatives from the neighboring exchanges.

Seven Picture Theatres to Involve $3,075,000

FROM a list of theatres to be erected or reconstructed throughout the country we have discovered seven investments that represent more than $100,000. Scores of propositions involving more than $25,000 are found among the list of investments that are being made in moving picture theatres—but these we do not list. Let it be understood that these figures refer to the compilations of only one week.

Americus, Ga.—McCord Prather, owner of Alcazar Theatre, will make improvements estimated as involving $150,000.

Chicago, Ill.—Balaban & Katz have purchased, at State and Lake streets, a theatre site on which they will build a house involving a total outlay of $1,300,000.

South Bend, Ind.—Blackstone Theatre Co. has plans for theatre and store building; $300,000.

Newark, N. J.—Jardin Company will erect for Max Spiegel the Rialto Theatre at contract cost of $150,000.

Jamaica, Long Island.—A. A. Schwartz will erect theatre at Fulton street and New York avenue at a cost of $500,000.

New York City.—Fort Washington Circle Realty Co. will build at 4819-27 Broadway a picture theatre to cost $500,000.

Cleveland, O.—L. S. and J. Makoff will erect theatre and commercial building carrying an estimate of $175,000.

Quartet of Texas Theatre Owners Will Buy Houses in Three States

Full-Page Advertisements Indicate Declaration of War on Lynch Interests by Hulsey, Levy, Lytle and Boland—Saengers Believed in Sympathy— In Announcement of Brands To Be Featured by Four Named Paramount Does Not Appear

FULL-PAGE advertisements in Texas newspapers indicate that war has been declared between a powerful combination of theatre owners throughout the Southwest and the S. A. Lynch interests as the result of the recent aggressive policy assumed by the Lynch Enterprises in this territory.

S. A. Lynch in person has been in the Southwest off and on for the past six months, with Dallas as his headquarters. It is understood that he has secured the control of many theatres in different parts of the state. In Dallas the moving picture center of Texas, he has so far secured no foothold, although rumors fly thick and fast that he is going to build on that location or this.

The newspaper advertisements indicate a combine consisting of E. H. Hulsey, owner of the principal theatres in Dallas, Waco, Houston and Galveston; P. C. Levy, owner of the Strand and Hippodrome in Fort Worth; W. J. Lytle, owner of the Empire, Royal and Princess Theatres at San Antonio; and Tom H. Boland, owner of the Empress, Folly and other theatres in Oklahoma City. While their name does not appear in the advertisements appearing in Dallas, the general report in this section is to the effect that the Saenger Amusement interests of New Orleans, with theatres spreading through all the prosperous towns of Louisiana and Mississippi, are at least in sympathy with the Southwestern combine, if not already definitely committed.

Quartet Will Buy in Three States.

The page advertisements declare that Hulsey, Levy, Lytle and Boland are in the market for moving picture theatres if their owners wish to sell. They will buy theatres through Texas, Arkansas and Oklahoma, the advertisements proclaim, and the declaration is made that they will build new theatres on their own account at once.

"We will always have the best theatres in our respective towns. No honest man should fear honest competition. We are not afraid of the proposed plans of outside corporations to build theatres. We are not trying to put any man or corporation out of business or force any one to do business with us. If you want to sell your theatre we are in the market for theatres located anywhere in Texas, Oklahoma or Arkansas," the advertisement signed by the theatre owners mentioned reads.

Lynch Admits Fight Is On.

Goldwyn, Fox, Metro, Select, First National, United Artists, Pathe, Universal, World, Hodkinson, Realart and Mutual pictures are featured in the advertisements. The Southwestern theatre owners declare that they have booked the entire output of these producers. The name of Paramount is conspicuously absent from their advertisements. It is understood that they have booked none of the Lynch Enterprises offerings. One tale is that Lynch has refused to sell them any of his stuff. Another is that prices were fixed by the Lynch Enterprises for these exhibitors on such an abnormally high scale that through business prudence they had to refuse them.

"We have quite a little fight on our hands. It's very interesting," S. A. Lynch remarked to a leading Dallas exchange manager who chatted with him last week. No details of the Lynch campaign plans have been made public so far. The fight is apparently in earnest and developments from the Lynch side of the camp are to be momentarily expected now that the gauge of battle has been openly displayed.

Talk of "Gang of Sharpshooters."

Mentioning no names, the Southwestern exhibitors, in their advertising campaign, warn the theatre owners against "big stick" methods. They declare that a "gang of sharpshooters" are in this territory threatening to build theatres and put the small exhibitor out of business. They denounce any plan of control of theatres on the percentage basis on the part of producers, declaring that the theatre owner will lose his holdings under this plan, and will have to be content with the job of hired man.

E. H. Hulsey has made a goodly sized fortune in the moving picture theatre business in Texas. His houses are all gold mines. He has won the confidence and respect of his patrons. P. C. Levy has coined money from his Fort Worth shows.

Combination Not to Be Sneezed At.

Besides this, he has become a millionaire through his oil investments. Lytle has the San Antonio moving picture show business cornered, as has Boland in Oklahoma City. The Saenger Amusement Company, not mentioned in the advertisements, is a vastly rich amusement corporation. Their resources are formidable, even in Eastern financial circles. So the line-up against any Lynch Southwestern control of exhibition facilities is not to be sneezed at.

Exhibitors Organization of Atlanta Appeals to Independent Managers

Exhibitors' Theatre Organization,
Atlanta, Ga., September 9, 1919.

To the Editor of the Moving Picture World.

IN a New York paper, in the issue of August 29, was carried an article headed "Southern Booking Combine," in which it was stated that Charles Kessnich, Arthur Lucas, Jake and Percy Wells and William Oldknow had started a booking organization for the booking of films in this section, with William Murray as chief booker.

We have asked the journal in question to deny this, for the reason that no man can hold any share of stock in this organization who does not own or operate a theatre.

The independent exhibitors themselves have organized what is known as the Exhibitors' Theatre Organization, to combat other interests detrimental to the interest of the independent exhibitor and the film exchanges, other than those who are fighting with this other interest.

It is not the intention of this organization to fight film companies other than those that have affiliated or aligned themselves with this other interest, which is trying to control the moving picture industry in this territory.

The independent exhibitors in the territory feel that it is necessary to form an organization of this kind, as it looks as if the other interest is not only trying to frighten the exhibitors into selling their theatres at a sacrifice but also to control every foot of film in this territory.

We invite every independent exhibitor in the territory into this organization, as we believe it means theirs and the film exchanges' very existence, rather than lose control to this (would have you believe) all-powerful organization.

We believe that it is to the best interest of all exhibitors and film companies who have been threatened to get together and talk things over. Come to see us at our general office, 35 Poplar street, Atlanta. I have been appointed general manager of the Exhibitors' Theatre Organization, and have been instructed by its members to work hand in hand with any film company or companies who have not wanted to see the moving picture industry in the control of any sort of men! The exhibitors in this section are organized and are wideawake and ready to do everything in their power to combat this evil in order to protect their interests.

Exhibitors' Theatre Organization.
W. T. MURRAY, General Manager.

"In Which I Steal from All I May Be Or Have Been Before to Mingle with the Universe."
Wherein wooded hill and winding water meet in "A Voice of Gladness," a Paramount-Post nature picture.

CAPITOL IS THE STANLEY'S LATEST

Architects of Big Philadelphia House, Which Opens September 15, Were Given Carte Blanche

THE Capitol Theatre, on Market street below Eighth, the newest motion picture theatre in Philadelphia and built by the Stanley Company of America and to be operated under its direction, will throw open its doors to the public on Monday, September 15. The finishing touches are now being placed in and out of the house and it will be one of the handsomest of its kind in the country, presenting only the highest class of film features and organ music. The site was formerly a business one, the stores being purchased by the Stanley Company and torn down for this temple of cinematic art. Work was started in the early summer and has been rushed to completion.

The house embodies the latest improvements in photoplay theatre construction, the architects—the Hoffman-Henon Company—having been given carte blanche in the way of making it a house of refinement in every detail. The Capitol is in Renaissance style, of brick and with terra cotta trimmings. The lobby and foyer are of real imported Sienna marble, with French mirrors at intervals.

Handsome retiring rooms for women and men are fitted up with taste and every convenience. The ventilation is of the latest type blower system. The chandeliers are of cast brass and crystal and harmonize with the artistic color scheme. The walls are hung in shades, damask running the gamut from deep cream through the tans to brown, the velvet carpets and draperies being of the deeper shade, as are the comfortable leather seats.

A new Crystal screen and two motor-driven Simplex type S machines, with Crocker-Wheeler motor generator, take care of the projection. The booth is of concrete, built in. A complete switchboard controls all the electrical effects from the simplest to the most elaborate. The seats are arranged in segment shape, which not only gives everyone more space but makes possible a better view of the screen from all parts of the house.

The music will be furnished by a $20,000 Kimball organ, which contains, besides all the orchestra effects, xylophone, harp, flute, glockenspiel, oboe, cello and vox humana, as well as other stops, some of which are new and unique in organ construction.

With the opening of the Capitol the Stanley Company of America will have ten strictly photoplay theatres on Market street—the main artery for travel and retail shopping in Philadelphia—one block away on Chestnut street, near from the Delaware River to Seventeenth street. In fact, there are none but Stanley Company houses in this radius. These are the Market, Ruby, Princess, Savoy, Palace, Family, Regent and Stanley. The Arcadia, also Stanley, is Sixteenth, and the Globe, at Juniper and Market streets, is popular vaudeville and picture theatre.

Quits Manufacturing Business to Buy Theatre; Kansas City Man Now Buys Three More Houses

A. K. BOUSSAD, having tried out his ideas with the World in Motion Theatre, 802 Walnut street, Kansas City, has during the past few months bought three more theatres. It is said he will increase his local string as desirable properties are offered.

Mr. Boussad had been a manufacturer prior to entering the moving picture field two years ago. His first enterprise was the World in Motion, a downtown theatre of small seating capacity. He built up the business here to a highly profitable level. Last spring he bought the Star Theatre, another downtown house slightly outside of the downtown theatre district, on East Twelfth street; this also has been developed, first through a low admission price and pictures that suited the clientele, later through the pictures alone, the price having been raised to the 10-cent standard.

Enters the Suburban Field.

Mr. Boussad then entered the suburban field, and now has the Highland, at Thirty-first and Highland, and the Colonial, at Thirty-ninth and Woodland—the two suburban houses being about ten blocks apart.

Each house has a manager who attends to his own booking, paper, transportation, advertising. Occasionally pictures are booked for all four houses, in which case the "paper" is used by each in turn, though in such instances each manager plans and executes his own advertising, in which the mutually booked picture is usually only one feature. Each house has a distinct policy to meet the tastes of its particular clientele—a phase of string management that Mr. Boussad considers important. The downtown theatres, for instance, use short subjects, comedies, serials. The suburban houses run more to features, though they can occasionally use a comedy or a news reel that the downtown houses show.

Mr. Boussad is a fine example of the business man who sees large possibilities in ownership and management of theatres; who feels his way in the business, learning as he goes, and who wastes no time expanding his operations after his ideas and methods have been proved out in practice.

Rialto Entertains Pershing

On September 9 an automobile drove up to the Rialto Theatre and immediately, from all directions, people came running and gathered around the theatre entrance. The reason for the excitement quickly became evident as General John J. Pershing stepped out of the machine and entered the theatre. "Pershing, the Weapon of Destiny," the International Special, released by Universal, is playing there this week and the general had the very human desire to see himself on the screen. This picture graphically outlines the most important events in the general's life, from the time he was a boy on his father's farm up to the moment when he won his decisive victory over the Hun and was acclaimed one of the world's greatest generals.

Our reviewers write fairly and honestly of the productions they see at advance showings. The reviews are valuable not alone as a guide to the picture showman, but are highly desirable as press notices for daily papers—to go with advertising and help in getting the worth of your money.

Managers, Actors and Playwrights in Holiday Mood as Strike Ends and Crowds Flock to Theatres

By Sumner Smith

BROADWAY theatre lights are twinkling again. The four weeks' strike, which closed practically every legitimate theatre in New York and scores of others throughout the country, costing the theatrical business an estimated total of $3,298,500, has ended with the Actors' Equity Association the winner, although everybody is being nice about it, kissing and making up and saying that nobody won—it was just a mutual agreement.

Concessions by both sides brought the long, bitter conflict to an end. Just before the final curtain Augustus Thomas, the playwright, was revealed as the champion pacifier. He it was who brought the actors and the managers together in the early morning of September 6, presided over a meeting singularly free from tempests and paved the way for a statement by both sides of what concessions they were willing to make.

Victory for Equity.

The settlement is certainly a victory for the Equity. The fight had narrowed down to one of recognition, and the managers have conceded this. The agreement provides for an open shop, but Equity leaders have proclaimed all along that they did not want a closed shop. The Equity asked for the eight-performance week and part pay for rehearsals and these were granted.

The agreement will expire in June, 1924, at the end of the theatrical season. There will be no strike within the five years unless there is a breach of contract, and not until the differences have been submitted to arbitration. Stage hands or musicians will not ask the actors to go on a sympathetic strike. Existing contracts will be faithfully observed by both parties. All lawsuits growing out of the strike will be dropped. There will be no blacklists. Chorus girls will receive a minimum of $35 a week on the road and $30 in New York. Returning players will have their former parts unless others have already replaced them. In that event, the manager has thirty-five days in which to find the actor an equally favorable part. Failing, he will make a cash settlement.

Three Contract Forms.

There will be three forms of contracts for the individual actors and managers. One will be for Equity members and the Producing Managers' Association, another will be for Fidelity members and the managers and the third will be for actors who belong to neither the Equity nor the Fidelity. The provisions in all will be substantially the same. The actors will rehearse four week without pay for a dramatic play and five weeks for a musical or spectacular play. After that they will get full pay. Eight performances will constitute a week, and one-eighth of a week's salary will be paid for each additional performance.

These concessions—the limiting of the number of rehearsals without pay and pay for holiday performances—were at the root of the whole trouble. The managers had said that making these concessions would put them out of business.

Some Dissatisfaction.

There has been some dissatisfaction expressed by Equity members, who fear that they will be discriminated against by the managers, but they are said to be very much in the minority. They created a commotion in a mass meeting on September 7 by groaning at mention of the open shop and hissing the Actors' Fidelity League, but there were only about a dozen staging the demonstration. The chief fault found was that the heads of the Equity were not prepared to read the peace treaty, and the malcontents adopted the role of Republican senators to the Wilson and House played by Charles C. Shay and Frank Gillmore. The treaty was read and unanimously indorsed the following afternoon.

In a statement dictated by Augustus Thomas, he said that the decisive meeting was probably "the outgrowth of the suggestion made by the playwrights and the committee composed of Gene Buck, Eugene Walter, Rupert Hughes and Augustus Thomas."

Shay Sees Everybody Happy.

Charles C. Shay, president of the Stage Hands' Union, said that "everything has been amicably settled and everybody is happy. I believe that from now on everyone is going to play fair. It has been a temporary evil to have passed through the conditions of the strike, but it will be a great permanent good."

George M. Cohan announced that the settlement was a victory for everybody, including the Actors' Fidelity League. Speaking for the league, of which he is president, he said that "we bear no malice, we condemn no man, but we shall always demand our rights."

As for the managers' attitude, it is shown by notes found by striking actors of A. H. Woods' companies when they returned to their old familiar dressing rooms. There were cigars and candy in each dressing room and a note, which read: "Welcome home. Let's all be pals. Your pal manager, A. H. Woods."

Clubhouse for Chorus Girls.

Miss Marie Dressler, speaking at a meeting of the Women's Trade Union League, on September 8, told of the benefits that chorus girls have derived from an Equity victory. She criticized those members of the Equity who are not satisfied with an open shop. She also said that the chorus girls during the strike had had the support of Mrs. John D. Rockefeller, Jr., and that Mrs. Rockefeller is going to give them a clubhouse.

Theatres are reopening all over the country. The last New York theatre closed by the strike will reopen within a very few days. Practically all of them are already open. Word comes from Chicago that those theatres not already open will be as soon as the casts can be assembled. The Shuberts are com-

Then the Adding Machine Broke.

Eddie Lyons and Lee Moran in "Earning Money" have earned so much they're going to get a month's rest in this Universal comedy.

pleting plans for sending out no less than fifteen road companies. That New Yorkers are hungry for theatrical amusement was shown by the attendance at the first five plays to reopen September 6. Equity booking and production plans have been suspended. Members say that their profit-sharing arrangement worked out exceedingly well.

The Peacemakers.

Those who met at the St. Regis Hotel and brought about peace represented the managers, the Equity, the stagehands, the musicians and the playwrights. They were:

Managers—William A. Brady, Arthur Hopkins, Sam H. Harris, Henry W. Savage, David Belasco, A. H. Woods and John L. Golden.

Equity—Francis Wilson, Frank Gillmore, Marie Dressler, Ethel Barrymore and Lilian Russell.

Musicians—Joseph N. Weber, president of the American Federation of Musicians.

Stagehands—Charles C. Shay, president of the International Alliance of Theatrical Stage Employes.

Playwrights—Augustus Thomas and Eugene Buck.

Bainbridge Colby and William Kline represented the interests of the managers, and Paul Turner, W. B. Rubin and Justus Sheffield the Equity. Augustus Thomas presided.

Film Players to Ask Closed Shop and More Pay; New Union Now Recruiting in New York Studios

THE membership of the Moving Picture Players, the new labor organization referred to in the last issue of the Moving Picture World, was reported as 700 at a meeting held in New York on September 8, and Mrs. Mary P. Scully, general organizer of the American Federation of Labor, said that when the membership has reached 1,000 the union may be in a position to formulate and present demands for more pay and better working conditions. Members insisted that the organization is not composed of all "extras" but of actors who have nearly all played parts in various pictures.

In addressing the meeting Mrs. Scully said that until the Moving Picture Players are strongly organized it will be useless to talk of demanding a closed shop and a flat rate of $7.50 a working day. Her announcement that the organization will be affiliated with the "Four A's" and will soon be granted a charter was cheered by the 200 men and women at the meeting. She asked that the names of any producers who refuse to employ members because they belong to the Moving Picture Players be reported, saying that a new law made blacklists illegal and permitted her to push their prosecution through the district attorney.

Recruiting at Studios.

The Moving Picture Players was first conceived by Mrs. Mary Manning, of 320 West Forty-fourth street. She enlisted the aid of Hugh Frayne, local organizer for the American Federation of Labor, and Mrs. Scully later took over the work. A temporary office for the enrollment of members has been opened at 146 West Forty-sixth street. The present fee is $1.

Reports made at the meeting showed that representatives of the union had been assigned to enlist members at all the studios in the vicinity of New York. It is hoped eventually to persuade nearly all motion picture players to join. Mrs. Scully declared that when the organization has been perfected she is sure that the Moving Picture Players will gain its demands as the Actors' Equity Association has done, "and in less time."

The officers and trustees are as follows: President, D. J. Carew; vice-president, Harry Pike; secretary, R. M. Bennett; financial secretary, Gus Pearl; recording secretary, Charles Harris; treasurer, Mrs. Mary Manning; sergeant-at-arms, William Nally; trustees, Patrick McCauley, Miss May Matthews and George Robbins.

New Capitol Theatre, Elizabeth, N. J.
Showing the crowd during the opening week of H. F. Jans' house for "His Majesty the American."

Blanche Sweet Deviates from Usual Line of Acting

EXHIBITORS who have been in the habit of looking forward to the Blanche Sweet productions for character portrayals of a unique kind, associating all those previously done with the Griffith school of acting, will find "A Woman of Pleasure," the star's first independent picture, as a Pathe Special, marks the stepping stone of her screen career.

Up to the time she embarked on this venture, exhibitors and public alike and expected to see Miss Sweet in picture after picture enacting roles in which the manner of registering emotions was suppressed; in which the star, no matter how trying the situation, would exercise the greatest control of her feelings. In "A Woman of Pleasure" Miss Sweet does the unexpected. In fact the role is different from anything she has ever attempted or played.

The story, by James Willard, which was a success as a melodrama of the early nineties and ran for years at the Adelphi Theatre, London, is itself out of the ordinary, and different. "A Woman of Pleasure" is a combination story of sensational climaxes. There are many spectacular effects. The locale is shifting.

The factors of uncommon strength in the story have contributed to Miss Sweet's out-of-the-ordinary delineation of the "Woman of Pleasure," coupled also with a desire to free herself and exhibitors of the impression that one style of acting and one style alone is to be expected from her productions in the future.

Wallace McCutcheon
Has an important role in the forthcoming Pathe serial, "The Black Secret," starring Pearl White.

Circus Atmosphere Is a Big Feature of Fox Film

A CIRCUS under the "big top" or on the motion picture screen has always exercised an extraordinary drawing power. In producing "The Merry-go-round," Fox Film Corporation has secured what both the executives and the directorial staff believes to be the most accurate reproduction of a circus ever staged for pictures.

In this photoplay Peggy Hyland is starring in a role which gives her ample scope for dramatic as well as light comedy work and she is equally at home in both lines of artistic effort.

Surrounding Miss Hyland are many circus characters, from the strong man to the living skeleton; from the snake-charmer to the tiniest midget.

Everything that goes to make up the attraction of a full-fledged tent show, with trick horses, elephants, lions, dogs, apes is seen in this picture.

Exhibitors have a picture that can be exploited as a circus and one that reflects from the screen all the attractions of the circus minus the hard plank seat for spectators.

In the supporting cast are Jack Mulhall, Edward Johnson, Edwin B. Tilton, Vera Lewis, Robert Walker, Willard Louis and Lule Warrenton.

"The Merry-go-round" is an adaptation of an original story by Richard Washburn Child. Douglas Bronson adapted it and has given to it a breezy, swift continuity designed to put over in fullest measure the lure of the circus.

Operators' Strike Runs for Week in Indianapolis; Adjustments Pend

OPERATORS of Indianapolis who have been on strike at theatres throughout the city since August 29, when they presented demands for a new wage scale of $1 an hour, returned to their booths in the downtown theatres on September 5, following an agreement reached the day before by a committee of downtown theatre managers and representatives of the operators' union.

The operators, according to the agreement, will receive the scale they were paid when they went on strike, pending an adjustment of the wages.

The agreement, however, does not affect the neighborhood houses, sixteen of which are employing operators at $1 an hour, with a minimum of four hours work a day, pending an agreement.

Theatres Continued in Operation.

Practically all the picture theatres in the city continued in operation after the operators had walked out at 3 p. m. on August 29, the hour set for the strike in case the members of the Indianapolis Exhibitors' Association did not concede the men's demands. Non-union operators were placed at the machines in many of the theatres and in some of the others the managers turned the cranks until operators could be obtained. S. Barret McCormick, of the Circle, Roltaire Eggleson, of Keith's, and Fred B. Leonard, of the Rialto, were some of the managers who, for a time, assumed the role of operators.

Neighborhood Theatres Sign.

Officials of the operators' union say the owners of twelve of the neighborhood theatres agreed to sign the new wage scale soon after the walkout, the agreement being made under protest and pending the outcome of the strike. In making the concession the neighborhood theatre managers, the members of the operators' union decided, were entitled to the use of union operators in their theatres and operators were supplied to them. The theatres said to have signed the agreement were the Savoy, the Hilltop, the Garfield, the Prospect, the Scenic, the Strand, the Mecca, the Two Johns, the Jewel, the Castle, the Oriental and the Idle Hour.

Local exhibitors say the wage scale for the operators has ranged from $19.50 to about $30 a week, and they state that the scale asked by the strikers would practically double the operators' wages. Both sides in the controversy charge the other with breaking a contract entered two years ago in which the wage scale that has been prevailing was agreed upon.

Managers Expected Increase.

Gustave G. Schmidt, city councilman and proprietor of the Crystal Theatre, who is chairman of the committee of theatre managers, said the downtown theatre owners had intended giving the operators an increase in salary to begin on September 1. This increase, he said, was to be from $2.50 to $5 a week. An increase of $3 a week over the contract wage was given to the operators a year ago, he said. The contract does not expire until September 1, 1920.

"The only way the contract of the operators and the exhibitors has been violated is that the exhibitors, of which I am one, gave the operators a voluntary increase in pay," said Mr. Schmidt. "I raised my men a few dollars about three weeks ago and was to give them another increase at the opening of fair week."

The other members of the exhibitors' committee are Frank J. Rembusch, owner of the Manhattan Theatre, Charles Olson, of the Lyric, Alhambra and Isis, and Harry Cohen, of the Colonial and Regent theatres.

Picketing Frustrated.

The striking operators at first stationed pickets in front of a number of the downtown and neighborhood houses but soon abandoned this plan after the police had started arresting the picketers on charges of obstructing the sidewalk. The cases of more than a dozen of the striking operators, who were arrested while doing picket duty, are to be heard in city court some time next week.

Strikers Damage Projector.

The Bijou Theatre, 130 East Washington street, was entered by two men, shortly after the strike was declared, who took from the projection booth the non-union operator who had taken the place of a striking operator at the theatre. They also knocked over the projection machine, causing considerable damage, according to Harry Kiene, manager of the theatre, which is owned by Edward G. Sourbier, treasurer of Marion county.

S. Barret McCormick, managing director of the Circle Theatre, in commenting on the situation, said:

"The sudden demand of the operators came to us as a complete surprise. We have at no time had any difference with the union and have always paid a wage considerably above the scale. When we received our notice of the impending strike we immediately got in touch with the committee of the union and suggested that our operators remain at work and that whenever the new wage scale was agreed on we would be glad to pay it if we were not already paying more than the amount, and that we would also let the new wage scale apply beginning August 29.

"This the union refused to do and called out our operators with the others of the city. We did our best to bring about arbitration between the employers and the employes, but this was refused by the union. We did not even have the chance to give the matter of the wage increase careful consideration and therefore were forced to allow our employes to walk out and continue to operate our theatre without them. We regret, of course, that this situation has arisen, but our theatre will not close for a minute and our regular performances will be given."

Brooklyn Strand Books the "Topics."

The new Strand Theatre in Brooklyn, operated by the same interests as the original Strand in New York, has followed the example of the parent theatre and booked "Topics of the Day," the screen program of timely and witty paragraphs selected from the world's press by The Literary Digest, adapted to the screen by Timely Films, Inc., and distributed by Pathe.

Louis B. Mayer Officials See How Rothacker Handles Their Prints.
At the Rothacker plant in Chicago to arrange for the developing of the new Anita Stewart and Mildred Harris features. Left to right: Waldemar Young, scenario editor; Bennie Zeidman, general manager; George Gibson, Rothacker factory superintendent; Billy Shea, manager of productions.

How Panos Kalleres of Gary Put Over Half Page on "Bill Apperson's Boy"

A NEW manual of advertising aids for exhibitors, with every hint a guaranteed money-getter, has been brought to light out in Gary, Ind., as a result of the practical showmanship experience of Panos Kalleres, manager of the Grand Theatre of that city.

How other exhibitors may benefit at Kalleres' cost and experience is not difficult to understand. Were he to be assigned by a united body of exhibitors to compile for them, at any cost whatsoever, a pamphlet of ideas for making an exhibitor's advertising and exploitation pay, he could offer nothing more sincere nor more certain than what he has set forth in the following account of his experiences.

Gary, Indiana, is no different from hundreds of other cities that range in between fifty and one hundred thousand population. The exhibitors of that city have the same difficulties in making their advertisements readable, interesting and attractive, the same trials in keeping their show houses inviting and their programs up to the scratch, as every other exhibitor.

Gary Good Type of Average Town.

And the population of Gary is no different from the population of any other typically American city. And this is the reason that Kalleres' hints can be well applied.

In the first place, Kalleres has switched routine and form advertising off on a side track. Instead he is using a system, unquestionably his own, and which, although perhaps not artistically up to the standard of his competitors, undoubtedly is far more arousing on account of its unusual arrangement.

Instead of a half-page ad laid out along the well-defined lines of the best advertisers and which is characterized by rather large type, a striking photograph and a coherent appeal, Kalleres uses his space for an entirely different purpose.

Splits Ad Into Sections.

Kalleres' system is to divide his space up into a number of regular or irregular spots and to locate a separate ad about his attraction in each of these spots. Balancing an ad is immaterial with him. He sizes his type according to the way he feels. There is one guiding rule he uses in measuring his advertising and that is cheerfulness.

During his exploitation of "Bill Apperson's Boy," Kalleres used a half page. There were four ads in that half page spread. Each of one of these ads was a separate appeal. He used one ad showing Pickford embracing the heroine. Another merely described the nature of the picture. A third section of the advertisement contained some unusual display type and practically the same information as that in the ads above.

Puts in the Personal Touch.

And Kalleres "jazzed up" his entire advertisement by running a personal notice in bold face type.

At the extreme left of the advertisement Kelleres ran a notice of the show in straight newspaper form. Among lines which he used in his "ears" were:

"Fresh air continually supplied by our perfect ventilating system. Let our fans keep you cool. The House of the Bartola orchestra and perfect projection; every little bit of better is added to the best and that makes our best just a little bit better. Going to the Grand? You don't need to change your white dress—our chair covers will take care of it."

Kalleres Outlines Policy.

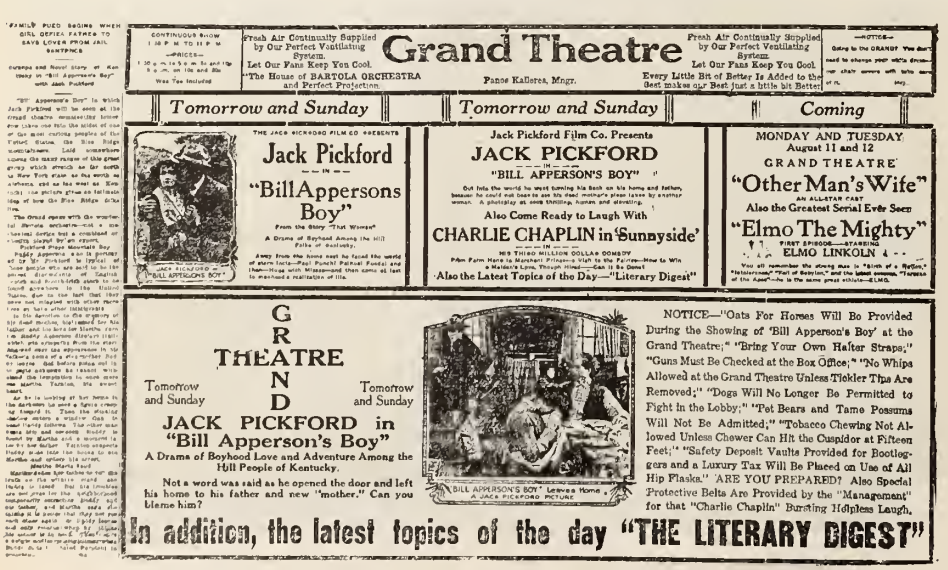
Asking Kalleres the why of his policy on advertising, the exhibitor finds that the Indiana exhibitor has reached the conclusion that the following are the fundamentals:

1. Art is only an asset when it aids the exhibitor in selling admission tickets.
2. It is better to sacrifice sequence in advertising than to have an empty house.
3. If you can't be self-confident and independent in your advertising, you're not writing much of a recommendation for your show.

Kalleres has further found that the general public is apt to either skim casually over the big smash ad, or skip it entirely. So he writes his ads in sections, each of which is enough to sell an admission ticket.

Perhaps Kalleres is a little bit radical about the fact that eccentricity in advertising pays. But he backs up what he preaches by practice.

And he's a mighty successful exhibitor! Results count!


Grand Theatre
Panos Kalleres, Mngr.
Fresh Air Continually Supplied by Our Perfect Ventilating System. Let Our Fans Keep You Cool. Every Little Bit of Better Is Added to the Best makes our Best just a little bit Better
Tomorrow and Sunday
Tomorrow and Sunday
Coming
Jack Pickford
"Bill Appersons Boy"
Jack Pickford Film Co. Presents
JACK PICKFORD
"BILL APPERSON'S BOY"
Also Come Ready to Laugh With
CHARLIE CHAPLIN in 'Sunnyside'
MONDAY AND TUESDAY
August 11 and 12
GRAND THEATRE
"Other Man's Wife"
Also the Greatest Serial Ever Seen
"Elmo The Mighty"
ELMO LINKOLN
GRAND THEATRE
Tomorrow and Sunday
Tomorrow and Sunday
JACK PICKFORD in
"Bill Apperson's Boy"
A Drama of Boyhood Love and Adventure Among the Hill People of Kentucky.
Not a word was said as he opened the door and left his home to his father and new "mother." Can you blame him?
"BILL APPERSON'S BOY" Leaves Home
A JACK PICKFORD PICTURE
NOTICE—"Oats For Horses Will Be Provided During the Showing of 'Bill Apperson's Boy' at the Grand Theatre;" "Bring Your Own Halter Straps;" "Guns Must Be Checked at the Box Office;" "No Whips Allowed at the Grand Theatre Unless Tickler Tips Are Removed;" "Dogs Will No Longer Be Permitted to Fight in the Lobby;" "Pet Bears and Tame Possums Will Not Be Admitted;" "Tobacco Chewing Not Allowed Unless Chewer Can Hit the Cuspidor at Fifteen Feet;" "Safety Deposit Vaults Provided for Bootleggers and a Luxury Tax Will Be Placed on Use of All Hip Flasks." ARE YOU PREPARED? Also Special Protective Belts Are Provided by the "Management" for that "Charlie Chaplin" Bursting Hilpless Laugh.
In addition, the latest topics of the day "THE LITERARY DIGEST"

Panos Kalleres Sizes His Type According to the Way He Feels.
Gary, Indiana, saw this half-page during his exploitation of First National's "Bill Apperson's Boy."

Famous Players Signs for Entire Morosco Output

JESSE L. LASKY, first vice-president of the Famous Players-Lasky Corporation, in charge of productions, announced on September 2 the acquisition of another source of play material in an arrangement just closed with Oliver Morosco, the noted producer of the "legitimate" stage.

Under this contract the producers of Paramount-Artcraft pictures obtain an option on plays produced by Mr. Morosco in the past and on all plays which he will produce in the future for a term of years.

While a complete list of the Morosco plays affected by this arrangement is not available at this time, it is announced that the first Morosco success to be turned over to the Famous Players-Lasky Corporation for the screen under this contract is "Cappy Ricks."

Dramatized by Edward E. Rose from the stories by Peter B. Kyne, "Cappy Ricks" was one of last season's new York hits. It drew crowds for six months at the Morosco Theatre, and only the advent of hot weather caused it to close for the time being. This season the play opened at the Cort theatre in Chicago, and for two weeks did S. R. O. business, with a promise of a successful and indefinite engagement, but the theatrical strike forced it to close.

Large Circuits Continue "The Westerners" Booking

BENJAMIN B. HAMPTON'S first Great Authors' production, Stewart Edward White's "The Westerners," has been booked by Charles H. Miles for a two weeks' run at his Detroit Majestic and Regent or Orpheum theatres. The past week witnessed the closing of contracts for all of the key cities in the Chicago territory, this making the third Hodkinson sales zone whose managers have made a clean sweep of bookings in the United States within thirty days after the first release of the production, the other two zones being New York and Denver.

Among the big exhibitors of the country who have contracted for "The Westerners" this week are A. H. Blank for his Des Moines Theatre, Des Moines, and Harvey C. Horater for his Pantheon Theatre, Toledo. The Denver office of the W. W. Hodkinson organization is just now placing a road show company on tour with "The Westerners" throughout the Black Hills region, the locale of Stewart Edward White's story.

"The Westerners" next week begins playing over the entire United Booking Offices, Keith and Keith and Proctor circuits in the New York metropolitan districts and simultaneously over the Ascher and Lubliner & Trinz circuits in Chicago.

Congress Will Not Repeal Movie Tax While Treasury Is Short Two Billions

MEMBERS of the Ways and Means Committee of the House of Representatives are not looking favorably upon the proposal that the moving picture tax provisions of the existing revenue law be repealed. Following the receipt of a request from some western readers of the World to "kindly advise us of the exact situation with respect to the probability of the repeal of the motion picture taxes" and the inquiry if there is "any possibility of Congress taking action during the present session," the Washington Bureau instituted an inquiry among the members.

There seems to be a great deal of optimism among the exhibitors. This is apparently based on letters received from members of Congress pledging their assistance in the matter or stating that they will give it their attention and study. These letters are for the most part the usual, non-committal type affected by members of Congress. Their tone is reflected in the statements given to the World representative when it was thought that the speakers would be quoted, but getting down beneath the surface an entirely different condition of affairs is found.

May Extend Tax Provisions.

"I do not see how we are going to raise sufficient revenue from the existing law to meet the expenses of the Government next year, without even considering any proposals to take off taxes," said a prominent Republican member of the Ways and Means Committee. "It looks to me as though we would have to extend the tax provisions, on the other hand, and possibly, as a last resort, to authorize another bond issue."

"I am for the removal of the motion picture taxes," said an equally prominent Democratic member, "but not at this time when we are short something like two billion dollars. If we ever come to a point where we can begin to cut out some of these taxes, I would be for dropping those on amusements among the first. Cut down the cost of living and provide cheap amusements for the people and you will have a contented country."

Could a Substitute Be Found—

Chairman Fordney, of the committee, is a friend of the industry. He says he would favor the removal of the motion picture taxes if a substitute that would work no greater hardship upon the people could be found. He declines to be quoted on the subject, but it is understood that if a substitute be offered he would be inclined to adopt it in conjunction with existing provisions as a means of cutting down the shortage that exists between the amount of revenue collected under the bill and the amount expended to run the Government.

If a poll could be taken of the committee it would be found that a very large majority of its members would be opposed, under existing circumstances, to repeal any of the existing tax provisions. Even if the Republican members of the committee, as a party issue, should vote out of committee a tax repeal measure, it would be so bitterly opposed on the floor of the House that it would fail of adoption, would be badly defeated and would jeopardize the chances of any future measure.

Senate Has Information.

In the Senate even greater opposition would be met. Congress has before it the needs of the Government. It has quite a full knowledge of the motion picture industry. The members have the benefit of printed hearings containing the life history of the industry. There is little more that can be offered in the way of testimony.

A group of Congressmen were at luncheon at the Capitol the other day and were casually discussing tax requirements.

"The motion picture taxes," said one of this group, "are about the easiest of all from a collection standpoint, and, while they are highly productive to the Government, they are not a burden on the people.

"It would be rather a poor argument to say that the man who can afford to pay 25 cents for admission to the movies would have his resources strained through the addition of a three-cent tax, especially when, if we did not collect it in that way, we would have to resort to some other means that would bring about the same result. I am for the repeal of these taxes at the earliest possible moment, but not when there is a deficit in the revenues."

This is the general attitude of members of Congress. They are for the repeal of the taxes—these and other taxes that are annoying. But with the Treasury Department urging that no action be taken looking to the revocation of any of the tax provisions, and pointing out also that there is need for increased returns, they cannot, as representatives of all of the people, take any steps toward repeal now.

Louis F. Blumenthal, chairman of the taxation committee of the National Exhibitors, when the foregoing was called to his attention, made the following statement:

"I have read the article and I do not doubt that several of the representatives advanced the arguments which are set forth, but from experience I have found that when the matter was properly presented to the members of Congress by their own state exhibitors and the various agencies working with them, such as chambers of commerce, press associations and labor organizations, the Congressmen began to study into the inequities of the many taxes on the

She Wieldeth Ye Meane Toastinge Forke.

Doth Madge Kennedy, a regular littel devyle, at the fireside in her cominge Goldwyne, "Strictly Confidential."

moving picture industry and a great many of them have expressed a decided change of mind since they have become more fully conversant with the matter.

"The members of the House should bear in mind that the same arguments for the necessity of providing substitute revenue should have been considered when they removed the postage stamp tax and the soda water tax, and when they voted for prohibition."

Repeal of Film Rental Tax Provided in Bill in House

THE repeal of the tax on film rentals and theatre admissions, contained in the present revenue law, and the imposition of a substitute tax of one-half of one per cent. on all manufactured articles, with the exception of manufactured foodstuffs, is provided in a bill just introduced in the House of Representatives by Congressman A. W. Jefferies, of Nebraska.

The bill provides for the repeal of sections 628 and 629, sections 700 to 704, inclusive; sections 800 to 802, inclusive; sections 900 to 907, inclusive, and section 1,002 of the revenue act of 1918.

"In the latest census on manufactures made by the Department of Commerce in 1914," said Mr. Jefferies to the Moving Picture World correspondent, "the total value of manufactures in the United States was $24,246,435,000. Deducting $4,661,826,000, the total value of manufactured foodstuffs for that period, and we have remaining $19,584,609,000. A tax of one-half of one per cent. on this amount would yield $97,923,345 annual revenue. As the value of manufactures has greatly increased during and since the war, it may be seen that such a tax would net at least $100,000,000 yearly revenue.

"Although no figures are available on the probable cost of collecting the tax now in force, reports from business men in my district with whom I discussed this matter have convinced me that in many cases the cost of collecting the present tax is nearly as great as the amount of the tax collected. When the returns are made to the internal revenue collector, that official will require an army of clerks, auditors and accountants to tabulate them. By collecting the tax at the source on manufactures this cumbersome method will be obviated and cost of collection will be less."

House Passes Bill Which Makes Possible the Reshipment of Film Without Waiting for Postage

ONE of the most important pieces of legislation from a film standpoint passing through the House of Representatives during the week is the bill authorizing the return to the sender or the forwarding of undeliverable second, third and fourth class mail matter. Under existing law matter other than of the first class which can not be delivered at the post office to which it is addressed may not be forwarded to the addressee or returned to the sender at another post office until the postage for its forwarding or return is first prepaid. In the case of parcels containing motion picture films, the exchanges are deprived of the rental for the films during the period they are held for the forwarding of return postage, while in some cases a theatre is compelled to remain dark when prompt action by the postal authorities would have resulted otherwise.

The bill provides that hereafter, under such regulations as the Postmaster General may prescribe, fourth-class matter of obvious value, which is of a perishable nature, may be forwarded to the addressee at another post office charged with the amount of the forwarding postage, and when such matter of a perishable nature is undeliverable to the addressee it may be returned to the sender charged with the return postage. Other undeliverable matter of second, third and fourth classes may be forwarded to the addressee or to such other person as the sender may direct, at another post office, charged with the amount of the forwarding postage, or it may be returned to the sender charged with the return postage, when it bears the sender's pledge that the postage for forwarding and return will be paid, such postage to be collected on delivery. The bill further provides that when the sender refuses to furnish such postage in accordance with his pledge, the acceptance from him of further matter bearing such pledge may be refused.

The bill now goes to the Senate. It will very likely receive favorable action there because of its having the indorsement of the Post Office Department.

Big Merger in Portland Disturbs Local Film Men

WHAT will undoubtedly develop into the largest theatrical transaction that has ever taken place in the Pacific Northwest is rapidly materializing in the merger of the Liberty, Columbia, Majestic, Peoples and Star theatres, of Portland. Jensen & Von Herberg, owners of the Columbia and Liberty, are the nominal holders of the majority of the stock in the combine which is being effected, according to all reports.

The wise ones on Film Row maintain that a large film company is backing the Seattle photoplay magnates in their venture. At any event there are some Portland exchanges that are feeling down in the mouth and bookings have been at a standstill for a week.

The merger gives Jensen & Von Herberg the control of all the big downtown theatres, which means the control of the suburban houses as well from a film buying standpoint. If the scope of the merger is as wide as reported, it means the extinction of the Northwest Exhibitors' Circuit. The one big house in Oregon upon which the Northwest people depended for their top film rental was the People's. It is understood that the Liberty Theatre in Medford also is involved in the deal.

"Some Baby," Covington-Simonson Stage Farce, May Be Metro Starring Vehicle for Viola Dana

"SOME BABY," the successful stage farce by Zellah Covington and Jules Simonson, has been purchased by Metro Pictures Corporation for production by Screen Classics, Inc., as one of Metro's "fewer and better" pictures.

Announcement by Metro of the acquisition of "Some Baby" as one of the thirty-six famous stage plays and celebrated novels to be picturized by Screen Classics, Inc., during 1919-20, follows closely the purchase, announced last week, of Rachel Crother's comedy, "Old Lady 31." "Some Baby" will be produced under the supervision of Maxwell Karger, director general.

So far as is known now, Viola Dana will be starred in the Covington-Simonson farce. Metro expects her to win fresh laurels in the part of the peppery old professor's attractive daughter.

The farce "Some Baby" was an instantaneous success when it was first produced in New York at the Fulton Theatre. It enjoyed a run of twenty-eight weeks in the metropolis, and thereafter took the road, where as many as three companies at one time played it throughout the country. Later, in London, where the farce was next produced under the title of "Three Teaspoonsful," the success was as great as in America

A Story About Edith Storey: She Did Some Fine Work Overseas.
To continue the story, she will be starred by Robertson-Cole in features distributed by Exhibitors Mutual.

In days when the "store show" represented the showmanship end of the picture business, somebody applied the name "Exhibitor" to the man who ran the nickleodeon. While pictures are now screened in million-dollar theatres, the showman is still called an "Exhibitor." Don't be an "Exhibitor." Be a picture showman.

Witnesses Hidden in Hotel Room Assist in Arrest for Film Theft

Vigilant Committee of National Association Jails Suspect After Staging Bogus Transactions in a Hostelry and an Apartment; Two Others Plead Guilty on Charge of Abstracting Reels from Pioneer Exchange

THREE arrests made under dramatic circumstances on August 29 marked the latest development in the campaign being waged by the film committee of the National Association against those responsible for the numerous robberies in the picture business which have occurred during the past year. Concurrent with the arrest of Morris Cohen, alias Mike Coan, one of the three men apprehended, two features which had been stolen from the Pioneer exchange in New York early in the morning of August 19 were recovered. The two other arrests made were those of Thaddeus Potter, colored night elevator man employed in the building which contains the Pioneer office, and his accomplice, a boy of nineteen. This accomplice has made a full confession. Both he and Potter have pleaded guilty to the charge of robbery of the exchange.

Some days before the arrests were made, a western exporter, who had become suspicious of some films with which he had traded, visited the chairman of the theft committee in an effort to straighten out matters. As a result, Special Representative Hawkins conceived a scheme the execution of which resulted in the arrest of Cohen. This scheme involved the "planting" of the exporter in a hotel room, in the cupboard of which were concealed witnesses, and the invitation to Cohen to transact business in this room. A similar "plant" in an apartment completed the committee's coup.

The exporter was asked to get in touch with Cohen, who had previously been in correspondence with the exporter and had offered him large quantities of film. The exporter thereupon communicated with Cohen and arranged for Cohen to deliver to him two features within the next forty-eight hours, as the exporter was to leave town the following evening.

Conversation Overheard.

Witnesses were concealed in a closet in the exporter's room in a New York hotel. These witnesses overheard a conversation in which Cohen offered various films to be delivered at a future date and two to be delivered immediately.

Arrangements for the delivery of the features to the exporter falling through on account of the early departure of the exporter from New York, it was arranged that the two pictures in question should be delivered to a person in an apartment on Thirty-fourth street. The committee arranged that Cohen would deliver the films at 7 p. m. in the apartment.

Hawkins, posing as the man to whom the films were to be delivered, met Cohen on his arrival and received the two features, which proved to be "Carmen of the Klondyke" and "The Lady of the Dugout." This was no surprise to Hawkins, since he knew of the robbery of the Pioneer exchange and of what productions had been abstracted therefrom.

Witnesses Discovered.

Before Hawkins could pay Cohen $260 for the films, Cohen, on the pretence of going to lock the front door, opened the door of the closet and discovered Police Detective Sergeant Joseph Russo, who is attached to the District Attorney's office, sitting within. At the same time emerged from the adjoining bathroom Julius Bellman, manager of the Pioneer exchange, and H. Minot Pitman, chairman of the theft committee, and the owner of the apartment. After listening to Cohen's explanation of how the films happened to be in his possession, Russo, at the suggestion of Bellman, placed Cohen in jail.

Further Arrests Made.

Bellman, Pitman, Russo and Hawkins immediately proceeded to 130 West Forty-sixth street, the building containing the office of the Pioneer exchange, where Thaddeus Potter and the lad mentioned were arrested. Information concerning these two persons had not been obtained from Cohen, but had been in the possession of Hawkins for some time.

The robbery of the exchange had taken place early in the morning of August 19, when forty-two reels were removed. Two days later an episode missing from the serial which had been taken was obtained in a similar way. It is alleged that the robbery of the Merritt, Fox and World exchanges was also meditated, and that arrangements had been made for the disposition of certain films thus to be acquired.

Confession Made.

Potter was taken into custody by Russo without any difficulty, and his associate was arrested at about 4 a. m. The lad, whom it is alleged had been led on by older men, made a full confession before Assistant District Attorney Albert Blogg Unger, and offered to turn state's evidence. Mr. Unger, by skillful examination, later succeeded in obtaining corroborating confession from Potter.

Prisoners Plead Guilty.

It was found at Police Headquarters that Cohen had a record dating from 1907, his last offense having been a conviction for burglary in 1915. On September 3 Potter and his accomplice pleaded guilty before Magistrate McAdoo in the West Side Police Court, New York, and were released on bail of $1,000 each. Cohen, who had previously obtained bail of $10,000, was held after an extended hearing before Magistrate McAdoo on $5,000 bail for a hearing before a Grand Jury.

The arrest of Cohen came in connection with the efforts of the committee against a dangerous organized gang of film thieves operating in and about New York, the head of which gang is thought to reside in Philadelphia. It is alleged that this gang has a large sum of money at their disposal to assist those of their members who may get into trouble; men who were wanted by the police have been known to have been sent out of the country. The committee hopes shortly to make further important arrests of members of this gang.

That Dazzling Pershing Smile
Seen as John Joseph caught his first view of the Statue of Liberty from the Leviathan in Universal News Reel 37.

"The Wreck" Is a September Release.

One of Vitagraph's September releases will be "The Wreck," with Anita Stewart. The cast includes Harry T. Morey, Gladden James and E. K. Lincoln. The picture was directed by Ralph Ince.

Although the story deals with the romantic side of railroad life, it is not from this fact alone that it takes its title. The wreck of human lives is the basic theme of the play, with a realistic head-on collision between two passenger trains worked in as a thrill.

Reviews in Moving Picture World are available for publicity use in your newspapers.

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

Strike Victory for Everyone Concerned.

NO happier outcome of a strike by the world's consolidated artistic talent could possibly be imagined. The amalgamated Managers are satisfied. The allied Equitists are satisfied. The associated Fidelitists are satisfied.

So what could be very much more sweeter?

Followers of the fruitless chase of statistics will be interested in this round-up of outstanding results of THE strike:

Number of names never in New York papers outside of reprint of the casts, 6,798.

Number of miles walked by pickets in front of theatres before their shoes wore out.....5,789

Total voltage of lung-power expanded by both sides in declaiming the low-down on the situation....100 billion wats (Nobody allowed to ask wats wats.)

Number of pictures used in New York papers reproducing faces nobody ever gazed upon in print before.....6,000

The Dear Departed.

Total of White Heather Scotch consumed by "the newspaper boys" while they waited for Arthur Hopkins to finish his statements.....312 bots.

Names reclaimed from Col. T. Allston Brown's "History of the American Stage": Francis Wilson, Jeff De Angelis, John Drew.

Batting average, based on number of times name appeared in print:

Arthur Hopkins	974
Frank Gilmore	951
Harry Mountford	16
Walter Kingsley	5

Names invented on the spur of the moment and applied by each faction to the other (average estimated on preponderance of numbers):

Managers (called by the actors), 7,000,000 different things.

Actors (called by the managers), 500,001 different things.

Number of actors' names printed in New York papers that can be recalled off-hand right now..... 3

Amount of sleep lost by actors from 5 a. m. until noon..... 7,000 years

Consolation Epigram.

W. B. Rubin, lawyer for A. F. of L.: "If this contract is satisfactory to Samuel Gompers, can you say that it is not satisfactory to you?"

Applause: Ethel Barrymore.

Groans: Julia Arthur.

How to Keep a Contract.

There are two ways to keep a contract:

1.—In a safe.

2.—In a trunk.

Written Gem of the Strike.

Johnny O'Connor's article in Variety on George M. Cohan.

Send Johnny a stamp—2 cents—and get one.

—x—

It was a mean-dispositioned bird-man who landed on the roof of a fruit stand in Newark and flew away again just as Arthur James was telling that William Fox was going to use the expansive dome of his new studio as a wharf for aviators.

Equine in a Hurry Reads Sign: "Cut Rates on Horses' Necks."

I looked out of my Forty-eighth street window the other afternoon just in time to see a horse walk straight through a glass door into the Palais Royal.

I would say that he had a high-priced taste but displayed the usual horse-sense by not reading the sign, which says it is closed for re-decorating.

—Lowell Cash.

—x—

Memory-test in headline:

Baby Show Recalls Alice Brady's Debut.
—Motion Picture News.

—x—

Insidious teething-ring propaganda is disclosed by Hal Hodes when he surmises that the Goodyear Rubber Co. is behind "The House Without Children."

—x—

Good Singers Are Quick Readers.

While in the act of reading a two-page announcement, Julius Singer remarked:

"I see Carl Laemmle is advertising his ability to play pinochle."

The advert referred to "The Pinnacle."

—x—

Ben Grimm is becoming so technical tha the criticises scenes in which a restaurant has two sugar-bowls.

—x—

Seasonable musical diversion:

Playing "Home, Sweet Home" on an ear of corn.

—x—

"GOB" O'CONNOR HURRIES HOME TO WELCOME "BLACK JACK" PERSH

Walt. K.—The police seized 62 cases of booze at the Hotel Sherman this morning, and Johnny O'Connor of Variety left for New York on the Century at noon.

Wad'yer make of it Walt?

Chi., Sat., Sep. 6. —J. R. M.

—x—

Exchange Management Becomes Most Prosaic of All Occupations.

In most of the film exchanges throughout the country departments have been established for the employment of "bathing beauties" who fit into films and one-piece beach uniforms.

Practically everything in short subjects is now presented to exhibitors with the "original New York cast" of kitchen-sink and stationary washtub "swimmers."

Since the new idea was put into practice there has not been one resignation sent to the home office with an exchange manager's name attached thereto.

—x—

When the Clove of Truth Kills Breath of Scandal.

OUR spend-thrift subscription hound, Nat Bregstein, was getting his shoes shined in an Ohio town. While the colored man worked, Nat sought information, with this result:

Nat.—How many picture houses in this town?

Shine.—Two, boss.

Nat.—That one across the street is closed up.

Shine.—Yes, boss; for a long time.

Nat.—'Smatter. Did they run good pictures?"

Shine.—They shore did. I used to work there. Janitor.

Nat.—Didn't they do any business?

Shine.—They shore did. Lots of customers—only one too many.

Nat.—Why one too many?

Shine.—Well, boss, the extra one done run away with the manager's wife.

LATE MOVES IN FILMDOM

Up-to-Now Details of Quick-Action Jumps In An Ever-Shifting Craft.

ADOLPH ZUKOR, president of Famous Players-Lasky, has appointed his son as assistant to the president.

Albert E. Smith, president of Vitagraph, has appointed his brother as assistant to the president.

Carl Laemmle was seen coming out of Brentano's with a book under his arm. The president of Universal will soon announce a new film.

Robert H. Cochrane, vice-president of Universal, was seen coming out of the Sub-Treasury. His wife now has a $1,000 Liberty Bond.

Richard A. Rowland, president of Metro, was awakened by a great noise in front of his home on Riverside Drive last Friday morning. Mr. Rowland now has his coal in for the winter.

James D. Williams, manager of First National, was surprised at the size of the package an expressman left on his desk last Thursday afternoon. Mr. Williams is now possessor of the fish that piloted German ships to their destruction on the Australian coast.

Samuel Goldwyn was held up while on a Sunday visit to Rockaway. If the structure on which he was walking had caved in he would have fallen into Canarsie Bay.

Arthur James is on his way to the Coast. If he don't turn to the right or left when he gets there he will walk into the Pacific Ocean.

B. A. Rolfe is so busy producing the Robert W. Chambers series of pictures that he has no time to keep up his cornet practice.

Arthur S. Kane filled Realart's windows on West Forty-second street with members of the Kansas Society to see Pershing's Parade. Kansas was that night represented by a delegation of sore necks, Fifth Avenue being a long half-block to the westward.

William Fox was greatly flattered when a dancer at the Audubon Fox-trottery said: "The man who owns this building is a Bear."

Mrs. Bill Rudolph has an amazingly delicate sense of hearing. She can tell which suit of clothes Bill has put on for the day three rooms away from the breakfast-table and she seated there pouring the coffee.

If Mark Dintenfass ever changes the brand-name of his black-face comedies (which is not saying he will), Watermelon will be the word.

Edward A. McManus bought the first box that was sold at auction for the opening presentation of "The Lost Battalion" at George M. Cohan's Theatre.

F. C. Zittel has hauled out on the shores of Schroon Lake his motor-yacht, entitled "Zit," as winter is expected up that way before long.

If you want the News buy the World. (I'll bet that cut.)

—x—

Ned Wayburn is to be "Director of Presentation" at the new Capital cinema.

Which same indicates that they must be going to specialize in bathing girl pictures.

—x—

Lee Kugel is perfectly neutral.

Although pufflicist for World Pictures he sells "Old Lady 31" to Metro.

—x—

Alice Joyce must be preparing for a fall.

Vitagraph is going to present her in "Pride."

—x—

Playing "Checkers" is the exhibitor idea of crushing nation-wide competition from the general store.

—x—

No longer will there be a shortage of material for the screen.

Jack Lait is going to write for pictures.

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Canada ..... 3.50 per year
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Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

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CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, September 20, 1919

Hard Fighting Has Won Before

WORD has been received from Glenn Harper, secretary of the Theatre Owners' Association, Inc., of Los Angeles, that the full membership of that organization, 115 strong, has sent individual telegrams to all California Senators and Representatives soliciting their co-operation in the repeal of the admission, rental and increased seat taxes. Furthermore, assurance is given that all branches of the industry are circulating petitions to the same effect. This is effective work, the kind that makes headway if there is a chance that headway may be made.

A number of years ago measures were instituted before the Supreme Court of the United States to have declared unconstitutional an income tax law that had been passed by Congress. They were successful. The declaration by the Supreme Court that the measure was unconstitutional furnished occasion for the utterance of remarks by two men that at the time attracted attention.

When Joseph H. Choate, who had been chief counsel for the protestants, was told of the action of the court he said: "That just goes to show that some things may be done as well as others." William J. Bryan, a prominent defender of the tax, later on was subjected to criticism for inquiring: "How did we know one man was going to change his mind?"

It is not impossible that those Congressmen who now privately are insisting that there is not a ghost of a chance that the measures will be repealed may experience a change of heart. If all over the country there is a display of the same degree of activity as that which marks the work of the Los Angeles theatre men and their film associates we may be able again to employ the quoted phrase uttered by the late Mr. Choate, and also perhaps in less plaintive vein the lament of Mr. Bryan.

Actors' Strike Is No More

THE forces that for thirty days contended for supremacy in the theatrical field have signed a treaty of peace. It has ended as many of those on the outside looking in had for three weeks believed it would end—that is, so far as discoverable in a victory for the actors. By themselves, "on their own," it was an open question in the early days of the conflict as to whether the players could win. When the stage hands and musicians entered the dispute the entire aspect of the trouble was changed. It became a row not between artists and their employers, but between the latter and well organized groups skilled in trades union methods.

The interest of the screen in the fight was contingent—on the possibility of being drawn into it. How that became a real possibility and how the danger was dissipated have been told. The controversy was not and had no business to be made a screen players' battle. The inequities of which the stage players complained were not a part of the daily life of the men and women who made their living by working in front of the camera. Compared to the former theirs was "the life of Reilly," and there was no dispute on this point. By this we do not mean to say that in the screen working world everything is serene, that no complaints are registered on the part of extras, for instance, against conditions of employment. But in a comparative way they do not loom large.

We congratulate the contenders on their action in getting together and closing a fight that was costing both sides a lot of money. The experiences accumulated by the factions will linger in the memory and should go far to prevent similar misunderstandings in future. It's an old maxim, one which has been quoted on floors of trades union meetings: "If you can't crush an enemy conciliate him." In the present instance there would seem to have been mutual recognition of its truth.

Rounding Up the Film Thieves

THE National Association of the Motion Picture Industry, through its stated committee, is continuing its good work of ridding the trade of parasites that for many years have been extending their hands into the treasuries of the distributing companies. Film stealing has been a profitable business. Due to absence of organization among film men illegitimate operations had grown in magnitude until at the time the National Association took hold of the problem the thievery in some cases turned probable profits into actual losses.

In the single instance of sending film thieves to jail and frightening and discouraging other would-be

thieves the National Association has justified its organization even if there were no other achievement to its credit.

War On in Texas

FEARS have been expressed in recent months by many exhibitors that the business of showing pictures soon would be monopolized by one concern. One of the uneasy persons would mention Marcus Loew, another William Fox, another Famous Players-Lasky, and in certain districts local powerful chains would be specified.

As indicating that all the money in the country is not controlled by any one man or group of men is the news that comes from Texas telling of the battle for acquisition of houses instituted by Messrs. Hulsey, Levy, Lytle and Boland and directed against the Lynch interests, who it has been believed are not indisposed to pick up anything good in the way of bargains in theatres in the Southwest. It looks like a merry fight.

Presenting the Photoplay

WITH the advent of the feature picture a new expression found its way into the vernacular of the screen: Presenting the photoplay. Exhibitors, with varying degrees of artistic preception, sought to enhance the attractiveness of a picture by creating an appropriate atmosphere about it through the aid of light effects, tableaus, acted prologues and interpretative dances. In all such presentations a carefully selected musical setting accompanied the picture. In almost every case each exhibitor followed his own fancy in working out the details of a presentation. This method is still in force.

The last four months have seen the greatest number of feature picture presentations ever shown on Broadway. The grades of merit in these presentations have been widely apart, ranging from the top mark of screen showmanship to the merely commonplace or positively inartistic. No argument is required to convince the exhibitor or his public of the value of a properly conceived presentation; or the harm that results when these atmospheric aids fail to realize the purpose for which they are intended. While it is evident that the matter is of vital importance to the screen and that it will repay the closest study and the application of the most expert skill, it also has been demonstrated that the resources of this new art are far from being understood.

The first point to be learned is that stage art is one thing and screen art is another, and never the two shall meet without disaster to both. That lamentable monstrosity, the talkie-movie, is a solemn warning not to attempt to blend the art of the stage and the art of the screen in a composite telling of a serious story. The next point to be remembered is that the moment the light effect, acted prologue or dance fails to foreshadow the mood of the picture to be shown it becomes a serious discordant element and kills the very atmosphere it is intended to build up in advance.

These danger points were exemplified on Broadway by two presentations made by the same producer. The first presentation was without a jarring note of any sort. The lights, the music and the acted prologue were kept within the domain of screen art. The human voice was never heard. All the colors of the painted scenery were subdued under the same atmospheric effect the camera imparts to its scenes, and the change of tableaus were made in the same way that the action of a picture is thrown on the screen. Everything suggested the screen, and not the stage.

The next presentation of one of the same producer's pictures was an attempt to blend singing and dancing numbers, given in the full glare of the footlights, with a picture subdivided into acts. The result was a singie-dancie-movie that lacked artistic form, and sounded this warning: Moving picture exhibitors, stick to your screen and to screen art.

Real Showman's Logic

SAYS Jack Farren of Rochester, N. Y., in talking of his downtown Victoria: "I don't get all the business, but I do get about all that I can handle. I don't worry much about increasing business. What concerns me most is giving a hundred per cent. show and convincing the public it can always find the same quality in my house."

Real showman's logic is that. Confining his attention to getting out a hundred per cent. show relieves him of concern as to what his competitors are doing. When a man is filling his house he is doing about all that can be done with one theatre; and when he is doing that he is filling a hundred per cent. man's job.

Another item in the story we print this week about Mr. Farren is worthy of comment. It is the fact that he is fond of taking his public into his confidence, that he likes to foregather with his customers in the lobby and "talk shop." He knows that there are many things about the conduct of a theatre that interest the patrons of the house; so he talks with them informingly as to problems of booking, of the making of pictures and of his projection room.

Mr. Farren also invites letters from his patrons, communications suggesting anything in the way of improvement in presentation or service. He makes it a point to answer these.

Your active exhibitor has abundant opportunity to keep in keen mental trim, to avoid the monotony that always is a part of many occupations; in fine, to realize that life is worth living.

PAYMENT of approximately $5,000,000 for a home office and theatre site indicates no absence of confidence by Famous Players-Lasky in the future of the screen. The working out of a scheme for reserving seats in a motion picture house will be keenly watched.

As to a German Loan

A REPRESENTATIVE of the British and Continental Trading Company sends an interesting communication to his firm wherein is set forth statements of conditions in Germany that will interest Americans. It is set forth that the German Government has been induced to continue the embargo on films, to retain them in the category of luxuries, and consequently forbidden for importation. The letter further states that the producers have forced their customers to close contracts for service until the end of 1921.

One of the officials of the concern receiving the letter calls attention to the reported efforts of the German Government to obtain in this country a loan of $25,000,000. He suggests that American film men co-operate in an effort to bring the German embargo on film to the attention of the United States Government to the end that if the loan be granted it be contingent on the amelioration of the film situation.

Keeping in Personal Touch

By Sam Spedon

FLORENCE TURNER, universally known as "the Vitagraph Girl" and the first recognized motion picture star, is now with the Universal at Universal City, directing and acting in one reel comedics. Miss Turner is one of the most versatile women who has ever appeared in pictures, both from a histrionic and technical standpoint. She was one of the first players to join the Vitagraph staff; has played every known character, and during her spare moments occupied her time as a scenario writer, and did much executive and mechanical work at the studio. In short, she has been through the business from soup to nuts.

* * *

D. G. Good, manager of the Stradford Theatre, Poughkeepsie, N. Y., wishes, in behalf of the Poughkeepsie Theatre Company, to deny the rumor that the Stradford has been sold.

* * *

C. F. Chandler, advertising manager of Essanay for five years, is now associated with C. L. Yeardsley, advertising manager of the First National.

* * *

Sol and Abe Coleman, old time New York City exhibitors, and prominently identified with local exhibitors organizations, have transferred their two theatres, the Coleman and the Coleman Avenue, in the Bronx, to the Coleman and Needle Theatre Corporation, which will control a number of theatres in New York and vicinity. Morris Needle and family, together with the Coleman family, will go to Palm Beach for a month, before Messrs. Needle and Coleman will engage in their corporate interests.

* * *

T. J. Connors, of Metro, has been made manager of the New York branch of the Metro Distributing Organization. Joseph Klein resigned.

* * *

Leon Young, formerly manager of the Strand Theatre, Hartford, Conn., one of the finest picture houses in the state, has resigned his position to join the Fox Film Corporation in the exploitation department.

* * *

At Middletown, Conn., a new theatre is to be erected to be known as The Rialto. It will open shortly under the management of B. Eisner.

* * *

Sam Zierler, associated with the Universal distributing organization for a long time, has resigned his position and will open an independent sales exchange of his own. Mr. Zierler leaves the Universal with its esteem and respect, and he certainly has the best wishes of all his friends to whom he has endeared himself by his gentlemanly and courteous bearing.

* * *

Harry Orear, for some time division manager of the General Film of Cincinnati, has been appointed branch manager of Pathe at Des Moines. Mr. Orear, through his long association with the G. F., is one of the best known and popular film men in the Middle West.

* * *

Joe Grossman, owner and manager of the Standard Theatre, on Prospect street, Cleveland, has disposed of the theatre to the Universal, which will insure first run showings of Universal pictures in that city.

* * *

David Lustig, former manager of the Empire Theatre, Bridgeport, Conn., is now affiliated with the Fox publicity department.

* * *

John Sembler, who was recently associated with the Robertson-Cole publicity department, has resigned his position and launched out in the independent sales market. He has just returned from a trip to the Coast, where he says he made arrangements to take over several productions which will keep him busy for two years. Mr. Sembler was at one time editor of the motion picture department of the New York Evening Mail.

* * *

H. E. Elder, formerly with Pathe, has taken over the Pittsburgh office of Paramount-Artcraft.

* * *

Paul Sarrazan, of the First National publicity department, has composed the words and music of a song for the big special feature, "Back to God's Country," to be released with the picture.

* * *

Lieutenant Calvert, familiarly known as "Cal," who has returned from service across seas, is now in charge of the New Garrick at St. Paul, for Ruben and Finklestein.

* * *

Joseph Reed, of New Haven, Conn., has been appointed special cameraman for Fox's News Weekly in Massachusetts and Connecticut.

* * *

Jerome Herzog was in Connecticut, this week, screening Frank Hall's serial, "The Trail of the Octopus."

Filling the Cup.
A shot from "The Cup of Fury," Rupert Hughes' first picture for Eminent Authors-Goldwyn.

Fire completely destroyed the Art Theatre in Seymour, Conn., Thursday, September 4. The place was owned by I. Hoffman, who controls several houses in the State.

* * *

Paul Elliott, of the Pathe sales organization at Pittsburgh, was in New York, Friday of last week.

* * *

George Roberts, of the Hudson, Albany, was in New York this week. He says: "Business is wonderful and things booming in my section."

* * *

Mack D. Weinberger, who lately resigned his position with the Realart Corporation, is now sales representative with the Griffith Productions in New York and surrounding territory.

* * *

L. A. Quill, formerly with Fox at Atlanta, is now acting as Pathe's special feature representative at Des Moines.

* * *

Nat Bregstein, the Moving Picture World man, during his recent visit to Cleveland, came in contact with a lot of our old friends. They include E. J. Smith, of the Universal; W. W. Kulp, of the Exhibitors Mutual; William Shapiro, of the Fox office; S. S. Webster, of the Select; Nate Fleischer, manager of Independent Sales; L. D. Netter, with the Masterpiece Films, presiding over the destiny of Mack Sennett's bathing girls on the Lake front; E. Elder, just previous to his going with Fox; Dave Warner, who just bought out the Capitol Film Corporation; F. L. Greenwald, specializing Mack Sennett comedies, located in the Sloan Building; Big Chief Abe Gersen, of Buckeye Poster Renting Company, who is an old subscriber to the Moving Picture World, and Bert Barnett of the Star Feature Film Service, who is doing big stunts with the first Houdini serial.

* * *

Paul Bush, who has been connected with Goldwyn and the Universal, has come back to his first love, and is now located at Pittsburgh with Pathe.

* * *

Doc Willat is titling and editing the Jack London picture, "The Star Rover." He expects to have it ready for showing by September 15.

* * *

Eddie Wentworth, one time connected with the Vitagraph studio as boss stage carpenter, is now living on the coast in proximity to the studio villages.

* * *

Dr. Charles Hespe, president of the New Jersey State Exhibitors' League, was in New York this week. He says: "If the exhibitors of New Jersey work in co-operation with their officials, they have a splendid chance of getting Sunday opening in the State of New Jersey."

* * *

Sol F. Klarberg, who formerly operated the Orpheus Theatre at Pine Bluff, is Pathe's special feature representative at Little Rock and Oklahoma City.

* * *

C. R. Seelye is no longer with the United Pictures Theatres Corporation. He resigned this week. Lee Ochs, of the company, has returned from the Coast, where it is reported that the United will establish a studio.

"There Is a Pleasure in the Pathless Wood; There Is a Rapture on the Lonely Shore."

A typical shot from one of the Adventure Scenics which Robertson-Cole will release through Exhibitors Mutual.

ROBERTSON - COLE OFFERS SCENICS

Thirty Single Reels Will Be Distributed in Which Will Be Incorporated Stories

CONTRACTS have been closed by which Robertson-Cole secures a series of thirty one-reel out-door pictures, which, it is claimed, will be among the finest of their kind. These pictures will be released under the title of "Adventure Scenics," which name has been trademarked and registered by Jesse G. Sill, H. H. Brownell and John Rantz, the personnel of the new Adventure Scenics Corporation.

Sill and Brownell need no introduction to those in the trade and their names are also well known to many exhibitors. Their work has been mostly along scenic lines and it is acknowledged to be some of the finest of its kind, John Rantz is one of the Pacific Northwest's biggest and most progressive exhibitors. His principal theatre at Bremerton, Wash., is declared to be a model of its type. Jock Rantz, the scenario editor, has made a special study of scenic and educational pictures and is now taking up post-graduate work at the University of California.

"The titling and story enable essential facts to be brought out which it would be impossible to show in scenes. This adds historical value, accuracy, interest-sustaining qualities and general appeal."

Speaking of the first four, the Robertson-Cole reviewing committee stated that for sheer thrill and realistic beauty it would be hard to equal, much less surpass them. "The Forbidden River," showing the Salmon river in Idaho, has some of the most awe-inspiring scenes of shooting the rapids ever taken. They are so realistic that one in viewing them is carried along, and the feeling of being dashed on the rocks at any moment is ever present.

"I and the Mountain," another of the series, shows the wonderful natural beauty and solitude of the famed Oregon mountains. "Just Over Yonder" presents some of the picturesque mountain trails of another region and "The Last Resort" was taken in one of the famous national parks of the Northwest. Some of the latter's views of clouds forming around the mountain peaks are believed to be among the finest examples of photographic art.

Rounds Out Program.

The closing of this contract marks a new step in the broadening of the Robertson-Cole policy to include all pictures essential to complete an exhibitors' program. A series of thirty scenics, said to be of exceptional merit and originality, will place Robertson-Cole in a good position to supply the ever-increasing demand for short reel subjects of a high standard of excellence. It is the first step toward the increasing of its releases announced recently in a statement covering the schedule and policy of that organization for the coming year.

The series of pictures will be lasting records and mute testimonials to nature's beauty manifested in the various mountain ranges, valleys, islands, seas and rivers. "Adventure Scenics" now has its representatives searching broadcast for places of special beauty and unique picturesqueness that will meet with the high standards demanded for screen presentation. The pictures will show natural beauty rather than phenomenal happenings.

In Story Form.

Besides unusual and original locale and high artistic standards, the Robertson-Cole scenics will have a feature new to the production of scenics—a prepared scenario. Each picture will be photographed and edited according to a scenariarized story prepared beforehand. Still photographs of prospective locale will be available for Mr. Rantz to build his continued stories around.

Each single reel picture will be produced as a feature, five to eight thousand feet of negative being shot to supply the one thousand feet necessary for the released product. It was found necessary to take this amount of footage in making the first four pictures of the series. It permits the scenes to be shot from various angles and also allows for numerous incidental views. "The results of this method more than warrants the additional expense," declared an official of Robertson-Cole after viewing the four completed pictures.

Will Take Much Footage.

"The preparation of scenarios, the producing of available locale having the essential elemental beauty and above all, the wastage of hundreds of feet of negative which will be thrown away after cutting, raises the cost of production to almost that of a feature. However, in the estimation of Robertson-Cole it is more than justified, for, according to the beauty and general high standard of the pictures already produced. The scenics will be among the best on the market both from an educational and entertaining viewpoint."

Bathing Girls and Lions in New Century Comedies

SURROUNDED by a galaxy of bathing girls, elaborate swimming tanks and other natatorial equipment, Walter Stevens is finishing his Century brand comedy, "Low Tide and High Frocks," in the Los Angeles studio. The gist of the story is how two effete noblemen get slightly mixed up and how two knights of the road obtain their passports and clothes, impersonate them and lay a series of mischief and crimes at the door of the imported innocents.

Extensive cages, special safety cells for the cameramen and the directors and numerous expensive mechanical devices are now being added to the equipment of the Century Company's lot at 6100 Sunset Boulevard. One of the trainers from the largest zoological garden in the British Empire has been put in charge of the lions, while the other animals are kept in spacious enclosures at the opposite end of the studio.

What can be really done with wild animals is just being realized by the company, and in its two last comedies the value of the hazards and thrills furnished by wild animals acting with men as a drawing feature has been shown to be greater than expected. In the hands of clever trainers the brutes prove very valuable in producing thrills for the film.

"The Sacred Flame" Half Finished.

The making of "The Sacred Flame," in which Miss Emily Stevens is starring, is now half completed, according to an announcement made this week by Abraham S. Schomer, of Schomer-Ross Productions, Inc., producers of the big feature.

Mr. Schomer is directing the filming of the feature, of which he also is the author. In the supporting company are Earl Schenck, Maude Hill, Lionel Adams and Fred Clayton.

"Manager Wanted" is an advertisement frequently appearing in The World's Classified department. Give it a try and better your position.

Rhode Island Court Stops Selznick's Pending Hearing of Nathanson Suit

A SECOND point was scored by Max Nathanson, prominent Providence exhibitor, in his suit against the Providence Theatre Company and allied interests when Judge Sweeney in the Rhode Island Superior Court granted the prayer for a preliminary injunction restraining the respondents from showing in Rhode Island eight first-run films of the Select and Selznick pictures corporations. At the beginning of the trial the court had granted Mr. Nathanson a temporary injunction enjoining the photoplay houses from exhibiting the pictures while the testimony was being heard.

Injunction Stands.

After listening to testimony from both sides for a week, Judge Sweeney announced from the bench that there was some arrangement about the sales of the pictures in question between David J. Selznick, Boston manager of the Select and Selznick corporations, and Mr. Nathanson. Irreparable damage would be done to Mr. Nathanson if the other Providence playhouses were allowed to show the pictures, Judge Sweeney said. The respondents, on the other hand, the Judge added, could easily obtain other pictures. Therefore, he thought the temporary injunction ought to stand pending a full hearing at a date to be announced later.

The films involved star Eugene O'Brien, Olive Thomas, Elaine Hammerstein, Constance Talmadge, Alice Brady and Norma Talmadge. Nathanson contended that he had made a contract, both written and oral, with the Select and Selznick corporations for the exclusive rights to show the films in Rhode Island. In proof of this contention he showed that he actually booked the film "Marie Limited" and exhibited the picture during the week of August 11. About this time he was informed that he could get no more of the pictures, that other Providence exhibitors had outbid him and that his initial payment of $3,300 was returned to him.

It was claimed by the Selznicks that there was no contract made by them with Mr. Nathanson. All that Mr. Nathanson had done was to send in an application for the contract, they said. No official had placed his name on a contract, the Selznicks claimed.

Admits Cashing Check.

Charles R. Rogers, sales manager of the Selznick interests, followed Mr. Selznick on the witness stand. He testified that a contract between David J. Selznick, the Boston manager of the Selznicks, and Mr. Nathanson required the signature of officials in New York before the contract could be binding. Under cross-examination, Mr. Rogers admitted that Mr. Selznick and Mr. Nathanson got together on certain prices. These prices, Mr. Rogers said, did not meet with his approval and they were rejected by him when they arrived in New York on July 9. Mr. Rogers said that the Boston manager delivered the first film to Mr. Nathanson without consent from the New York offices. Admitting that Mr. Nathanson's check for $3,300 was cashed, Mr. Rogers said it was accepted merely as part of an application for a contract.

The next witness was Samuel E. Morris, general manager of the two moving picture corporations. Mr. Morris declared that he had never approved any contracts with Mr. Nathanson and that he (Morris) was the only person who could approve contracts for the Selznick and Select companies.

On cross-examination Mr. Morris admitted that he did consider the question of prices with Mr. Nathanson, but added that he did not consider contracts. It was by his orders, Mr. Morris said, that the check returning to Mr. Nathanson the $3,300 was sent. This was done, he testified, at the request of David J. Selznick in Boston.

David J. Selznick followed Mr. Morris on the stand. He told of discussing prices with Mr. Nathanson and identified a paper signed by the Providence showman. The witness laid the blame for the showing of "Marie Limited" in Mr. Nathanson's Modern Theatre, Providence, to Mr. Browning of the Boston office and said that it was allowed because Mr. Nathanson had advertised the picture.

Deny Conspiracy.

Charles Lovenberg and the other Providence exhibitors denied in their testimony that they had entered into any conspiracy to deprive Mr. Nathanson of the films.

Arguments by counsel concluded the hearing and the preliminary injunction was granted.

Florida Exhibitors Meet; See Films and Make Steps Toward Organization

AT the invitation of C. E. Kessnich, manager of the Metro Exchange at Atlanta, Ga., motion picture exhibitors from all parts of South Florida gathered recently in Lakeland, Fla., to review current releases of the larger bookings and for an interchange of ideas on exploitation. The gathering was the first of the kind ever held by these Florida picture men, who were so enthusiastic over the possibilities of mutual profit embodied in Mr. Kessnich's innovation that they decided to meet again and also took steps toward the formation of a permanent state organization.

The exhibitors gathered in the Auditorium of Lakeland, and were presided over by George Hoffman. Mr. Kessnich and Dan Webster, also of Metro's Atlanta exchange, entertained the assemblage with special projections of Nazimova's newest production, "The Brat," and the Screen Classics, Inc., mystery and adventure drama, "The man Who Stayed at Home."

Ben Wilson
Star of the Hallmark serial, "The Trail of the Octopus," nearing completion.

The South Florida picture men plan to hold another meeting at Lakeland the latter part of October, when, among other things, they will view special preshowings of the first three of the new Screen Classics, Inc., "fewer and better" productions which Metro will distribute. These comprise "Lombardi, Ltd.," with Bert Lytell; "Fair and Warmer," with May Allison, and "Please Get Married," with Viola Dana.

Those Present.

The South Florida exhibitors who attended the meeting were as follows: J. D. Woodbeck, Casino, Kissimmee; F. E. Williamson, Grand Theatre, Winter Haven; H. L. Pittman, Royal Theatre, Clearwater; Clarence Rawlings, Royal Theatre, Clearwater; G. C. Koons, Virginian Theatre, Sarasota; H. G. Griffin, Rex Theatre, St. Petersburg; Jno. Slyvester, Plaza Theatre, St. Petersburg; D. O. Sutton, New Wallace Theatre, Bradenstown; A. Kirkuff, Palm Theatre, Palmetto; Jno. Cole, Majestic Theatre, Ft. Meade; F. C. Harris, Grand Theatre, Winter Haven; D. V. Marquis, Orpheum Theatre, Bartow; H. C. Goldstein, Plaza Theatre, Punta Gorda; D. A. Raglan, Abott Theatre, Plant City; Herb. La Belle, Spanish Casino, National and Rivoli, Tampa; F. M. Catron, Bonita Theatre, Tampa; L. P. Davis, Star Theatre, Arcadia; B. B. Garner, Casino, Lakeland. Several of the exhibitors were accompanied by their wives.

If you run a transient house and depend upon your lobby showing to get them in, don't make the mistake of filling your lobby so full of attractors that they cannot get in. Give them a chance.

Seeing Life Whole

By Edward Weitzel

LET us write down the names of two screen dramas and then consider them in connection with the earnestly expounded theory of a certain school of criticism of the silent stage.

"Broken Blossoms," "The Miracle Man."

Both stories depicting men and women in scenes of the lowest moral depravity. Physical suffering, murder, baseness and crime in their most repulsive forms are interwoven in theme and action. These two pictures are the finest achievements of the screen.

What becomes of the insistent cry of those well intentioned advisers of the exhibitor who hold that the moving picture should limit its stories to those with happy endings and with leading characters in whom dwell all the virtues and who have not the slightest moral flaw or imperfection of disposition to remind the world at large that they are honest-to-goodness human beings?

Would Bar Suffering in Any Form.

This class of advisory-reviewers refuse the screen the right to "see life whole" and proclaim that no normal person wants to look upon any form of human suffering enacted before the camera or witness any celluloid reproduction of the unlovely traits of erring human nature. The theory of the old Greek dramatists, that to show man defeated in his attempts to break the moral law and made to suffer the consequences of crime cleanses the soul of the spectator of such tragedies, is ignored by these self-appointed censors, who would limit the product of the screen to a mental pap fit only for children or grown-ups of partially developed brains.

Screen, However, Will Be Heard.

Fortunately, the screen itself, at irregular intervals, takes part in the discussion. Pictures like "Broken Blossoms" and "The Miracle Man" walk boldly into the abode of sin, lay hold of men and women from whom properly reared persons are taught to shrink, turn the light full upon the sinner's viciousness and reckless delight in crime, and then, aided by the powerful law of contrast and a revelation of the low cunning and acute sense of humor possessed by these willing dwellers in the tents of the wicked, show how faith and hope and Christian charity can reach down to these apparently lost souls and lead them upward to lives of usefulness and the respect of the right-minded members of their kind.

Narrow Visioned Theorists Shocked.

The loudly voiced creed of all narrow visioned theorists gets a terrible dent in its smug sides when a girl of loose morals, her criminal lover, a dope fiend and a mendicant of the lowest order are taken as the central figures of a screen story and shown plying their despicable trades in the slums of a great city, and from such a beginning is built up a drama of human experience which is essentially true in fact and actually so in precept, and which awakens in the heart of the onlooker those feelings which clean his soul.

No sane supporter of the screen will demand a preponderance of underworld stories. Neither will he contend that only the pleasant side of human experience should be shown or shining examples of all the virtues be used as the leading characters of every screen drama.

The domain of the screen should be as wide as that of the stage and the novel.

The moving picture should see life whole.

Screen dramas like "Broken Blossoms" and "The Miracle Man" are indisputable evidence of the depth and clearness of the screen's vision in the darker walks of life, and of the value of the lessons to be drawn from such a forbidding and strongly condemned source.

After all, it doesn't much matter what the theorist cries aloud. It is only a question of the skill and understanding of the makers of the drama whether or not out of the gutters of Limehouse or the crooked length of Doyers street shall come a beauty that shall be as a radiant light to the soul of him who beholds it.

Famous Players-Lasky Purchases Site for Home Offices and Theatres

THE Putnam Building and the property on which it is situated on the west side of Broadway, between West Forty-third and West Forty-fourth streets, with a frontage of 200 feet and a depth of 207 feet, was purchased September 10 by Famous Players-Lasky Corporation.

Adolph Zukor, president of the corporation, announced that the purpose of the purchase is to provide a permanent home for the main offices of the company. A handsome office building will be erected on the site. Operations will not commence, however, until after the expiration of the present leases of the three floors occupied by the company in the Rogers-Peet Building at 485 Fifth avenue, the Godfrey Building at 729 Seventh avenue, the Winfield Building at 469 Fifth avenue, and other locations.

In addition to the office building, a motion picture theatre will be erected of greater seating capacity than any at present in the Broadway district. It will be devoted to the exhibition of the best photoplays, under a policy of engagement of indefinite length, all seats to be reserved. Such a theatre will be unique.

The transaction for the transfer of the property, which occupies one of the prominent locations in New York, was completed between Mr. Zukor and Robert E. Simon, a prominent real estate operator who headed a syndicate of capitalists that purchased an option on the plot from Vincent Astor last June. No definite announcement of the sum involved in the transfer was made. Mr. Simon in June said the property had been offered at that time at $5,000,000.

"Skinnay's" Heroine.

Object of his devotion in the Paramount-Briggs comedy, "Skinnay, School and Scandal."

Theatre Taxes Collected Totaled $21,079,535

TAXES collected on admissions under the revenue act of February 24, 1919, totaled $21,079,535.76 to June 30, last, according to a preliminary report just made public by the Commissioner of Internal Revenue. Taxes on film leases totaled $23,915.98. Special taxes on theatres amounted to $666,824.04.

Total admission taxes collected during the fiscal year ending June 30 amounted to $50,919,608.42, according to the report—an increase of $24,500,000 over the collections for 1918, which totaled $26,357,338.80.

The total seating tax collected was $1,349,742.22, an increase of nearly a half-million over the $865,360.19 collected in 1918.

Corbett to Feature in "The Prince of Avenue A"

JAMES J. CORBETT'S first feature to be made under the Universal banner, when he returns from New York where he has been vacationing after completing the serial "The Midnight Man," will be "The Prince of Avenue A." It is a story from the pen of the prolific writer of stage melodramas, Charles T. Dazey.

It will be directed by Rex Ingram, who is now producing "The Beach Comber," starring Elmo Lincoln.

The story concerns political circles in a big city and Corbett will be seen as the boss of his ward.

No lost copies, no delay, if you send $3 *for an annual subscription to Moving Picture World. And you save* $4.80.

MEDITATIONS ON SALES MANAGERS

Jimmy Kelly, the Smiling Sage, Breaks Into Speech With Some Gems of Thought, Characteristically Worded, and Directed Toward "The Man Behind the Mahogany"

Smiling Jimmy.

I'LL take my hat off to some of the sales managers in N. Y. and say "Yea, Bo, you've the right idea, I'll say so." But to the large majority of them I am compelled to say, "Boy, you're all wrong! Go out and get some practical field knowledge; then get back to the mahogany and slip the boys a little heart to heart stuff along sympathetic lines instead of the hard boiled stuff. Believe me, little one, you'll get results that will knock your eye out, unless your salesman happens to have a weak heart, in this case it would be better for you to break it to him gently that you have come down to earth—or the big boss will have to slip the tidings to the undertaker!"

When the Big Cheese Talks.

Imagine a sales manager up in the big burg sitting behind the big mahogany dictating a letter to his representatives every Monday morning (after a hard night at Coney Island), and balling each and every one of them out about this and that, telling them in plain language that they are a "bunch of crums" and don't know the film business "a tall;" or explaining every week to them that he is the only original and knows more about selling film to the customers in their territory than they will learn in a million years! He tries to buffalo them into thinking that he is the big cheese; and he really is, although I would substitute the letter "a" in place of "the."

Gang! I have actually seen a bird of this class who was a pretty good sort of a scout when he met you personally—at which times he seemed to be almost human. But when he got behind the mahogany and began to realize his importance—with the Film Peddler about a thousand miles away—he was a great "big hard boiled woolly bear." He had a good reputation as something else around the home office, but when it came to being a sales manager he was "Minus" with a big "M." Maybe he's peddling suspenders now, as I have missed his name from the weekly papers of late. In fact he really should have a close hair cut, and be labeled with a number.

"Take to the Road!"

I believe if I were some sales managers I would appoint an assistant for about two months, assume a fictitious name and go out in the sticks as a plain ordinary Film Peddler. After this experience your value to your company would improve about 100 per cent., you would be human in your dealings with your representatives, and it's a cinch that you would get better results all the way around.

Every time I see one of these "desk boys" that never got further away from N. Y. City than Summit, N. J., or maybe Red Bank, I think of the guy that stood on the rostrum and announced to his unsuspecting audience the following logic:

"You don't know anything about it, and I don't know anything about it, so I'll explain it to you."

Only he's worse than that ram, for the average Film Peddler really knows as much, if not more about what he is doing and how he should do it, than ninety per cent. of the "high collar boys" in the big town.

Give the Local Man a Chance.

If Mr. Sales Manager would invest a little more authority in his local manager, it would help, as the local branch manager should be conversant with every detail, individuality and condition that exists in his own certain territory. Maybe you thing that you can determine exactly what John Smith in Broken Arrow, Nev., should pay for his film, but you're wrong! You know the amount you want from him, but your branch manager knows a whole lot more about what John can afford to pay and will pay. Therefore, why not let your branch manager determine this or fire him for incompentancy, and get a new one who may be worse.

A sales manager should have a personal acquaintance with every salesman, representative and branch manager employed by his company. Now, which one of you in the "big town" has this acquaintance at his finger tips? Don't crowd boys, plenty of time, there'll be a second show in five minutes.

Answer: None of you.

You make expensive trips all over the U. S. A.; stop at the best hotels; meet the branch manager; invite his stenographer to come down to your hotel for supper; try to pump her about all she knows; go back next morning and find fault with this and that; discover that the reel bands are not put on the film right (they are left-handed ones); explain to the porter that in using a broom properly he must always keep his left foot forward and hold his breath; impress it upon everyone about the office (the office I said) that you are the real important being, and spend about ten or twelve hours in each town where you have an office impressing upon the branch manager that you are in a hurry to get back to N. Y. on account of an important engagement you have with J. P. Morgan, Jack Dempsey or some other celebrity. Sometimes these same S. M.'s only stay in a town three or four hours. However, with their "exalted interlect" they can solve every problem in the territory in from one to four hours—perhaps.

Love at First Sight.

A little monkey business in one of Harold Lloyd's Pathe comedies, "The Rajah."

A Novel Idea.

Say, boys, wouldn't is be a novelty to have Mr. Sales Manager drop a line to the local office that he would be in next Monday and expected to stay a while; instruct the branch manager to have all the salesmen in when he arrives; meet them all; make them all stick around for two or three days so he could learn their eccentricities, hobbies, etc., and then possibly pick up a sample case and "dig out" into the sticks for a week with the boys, living with them, and proving to them that he is human and nearly civilized and really does know a lot about the film business.

Gracious, wouldn't you work with all your heart and soul for a man like that, especially if to top the climax you received almost every week a letter from him full of "pep" suggesting some new ideas that he has learned from some other traveling man, asking about the folks, how Bill Smith is getting along with his new show, why Henry Peters won't give you that order he promised you, congratulating you on the big business you turned in last week, and a lot of good human stuff like that. Good lord, wouldn't that be a novelty, and wouldn't it fill you full of the Old Pep?

It Is Done.

Say bunch, they do it in other lines of business and it's a success, but half of the sales managers in the moving picture industry have never had any experience in other lines of commercial endeavor and therefore are not "hep" to these little matters that look ridiculous to them from their exalted standpoint. Some day they'll wake up with a jolt and find themselves acting like an ordinary Film Peddler, and it will do them good, for if they ever get back on the sales manager job again they will know a lot of stuff that you can't learn in books.

A little of the down to earth, mix with the real boys, practical road experience, follow up letter with old "hop"

every week will work wonders men. Try it on, and if it doesn't fit, get a new job. You're off your beat! I don't know it all, but I've got a few bright ideas left in the solid "old soup bone."

Next week we will have a remedy for the Poor Benighted Exhibitor. Au revoir.

Metro Makes Offer to Purchase Any Famous Story Exhibitors Recommend

RICHARD A. ROWLAND, president of Metro Pictures Corporation and Screen Classics, Inc., announces that in its determination to co-operate with the exhibitor by producting "fewer, bigger and better" pictures, Metro will buy any successful stage play or notable novel that a sufficient number of Metro and other exhibitors may name, regardless of the market price.

"If there should be, among the prosperous showmen who exhibit Metro pictures now, or who plan to show them in the future, a favorite drama or book to which the screen rights are available," says Mr. Rowland, "Metro will purchase that play or that novel and make it into a motion picture special. A producers are aware that the prices of plays and books have been skyrocketed to unbelievable heights; but Metro is game enough to pay the price for a vehicle that the judgment of experienced exhibitors decides is worthy.

"Fewer and Better" Progress.

Metro's "fewer and better" pictures' policy for 1919-20 contemplates the production, as de luxe specials, of thirty-six world-famous stage successes and novels by celebrated authors. A majority of these vehicles have already been acquired. They will be produced by Screen Classics, Inc., stars, Bert Lytell, Viola Dana and May Allison in stellar roles. A few of the thirty-six stories remain to be selected.

"We want plays of the high standard of Maude Fulton's 'The Brat'," states the Metro president. "Or of the quality of 'Lombardi, Ltd.,' by the Hattons, just completed by Bert Lytell; 'Fair and Warmer,' the Avery Hopwood farce that is May Allison's."

Mr. Rowland declares he realizes that in offering to buy any play or novel that exhibitors demand, Metro is undertaking a large order; but the offer is in the nature of a challenge and a confident reliance upon Metro's ability to convert any written work into a successful screen production.

The Metro studios in Hollywood, where the Screen Classics, Inc., specials are made, is the last word in efficiency and completeness of equipment. No production is too ambitious for it to cope with, and all the Metro directors have supreme confidence in the judgment and artistry of Director General Karger, their guide, mentor and friend.

Universal City Now Working on Two Melodramas, "Clothes and Treachery" and "Beyond Price"

TWO feature productions which are being widely heralded by the producers at Universal City are "Clothes and Treachery" and "Beyond Price." Both pictures are now under way, but due to the large amount of studio work which is necessary, their completion is some time off.

"Clothes and Treachery," written by Baroness de Meyer, is to star Eric von Stroheim, who recently completed "The Pinnacle," an eight-reel Alpine melodrama, and who is perhaps better known as the hated Hun officer of "The Heart of Humanity."

"Clothes and Treachery" shows the Bohemian circles of Paris, and is a tale of intrigue and blackmailing. It concerns the wife of a young struggling playwright. The wife has a penchant for pretty clothes and a designing modiste gets her badly in debt.

Prominent in the cast will be seen Una Trevelyn, Clyde Fillmore, Sam de Grasse and Lillie Leslie. Many of the scenes are laid in a fashionable dressmaker's showrooms, and the amount of money expended on the costumes is said to be considerable by the company's publicity man.

Dowlan Directing Ethel Grandin.

"Beyond Price" is the temporary title of the Spanish melodrama which William C. Dowlan is directing with Ethel Grandin, of "Traffic in Souls" fame, in the leading role, that of a hot-blooded Castilian maid. The story concerns the love of a Spanish nobleman for a young convent girl, who, after being expelled from the convent, first finds work as a cigar maker, and later marries the nobleman, deserts him through a misunderstanding, to become a dancer in a low dive in Cadiz frequented by sailors and fishermen.

"I Must Have Insomnia; I Can't Sleep."
Says the unfortunate fellow with only two arms in "Wild Waves and Women," one of the Fox Sunshine comedies.

First Edith Storey Picture To Be November Release

EDITH STOREY'S first Robertson-Cole picture, produced by Haworth and distributed by Exhibitors Mutual, will be released in November. This will be Miss Storey's first screen appearance in a year.

Prior to her temporary retirement from the screen in order that she might devote her time to war work, Miss Storey was acclaimed by critics, exhibitors, and the motion picture public as one of the best actresses in the silent drama. The large number of contrasting roles that she played not only showed ability but versatility as well.

Miss Storey will make a series of eight Superior Pictures for Robertson-Cole. They will be produced by Haworth and distributed by Exhibitors Mutual. Work on the first picture will be started within a short time. The story has been selected and the scenario completed by the Haworth staff. The studio is being enlarged and will be ready when Miss Storey arrives.

Material is now being considered for the remainder of the series. Several novels, especially suitable for Miss Storey, have been selected and will probably be purchased.

Parisian Star with Geraldine Farrar.

Madame Rose Dione, the former Parisian stage star who was forced to come to America on account of the war, will appear in the third Geraldine Farrar Goldwyn picture this season. Her specialty has been tragedy. For the past year she has been living quietly in a Hollywood bungalow, learning the ways and speech of the United States. She played the heavy in "The World and Its Woman."

W. H. Productions Employing Novel Methods of Exploiting Three Films

By Sumner Smith

THREE feature films which are being exploited from almost every conceivably effective angle are "The Lost Battalion," "Everybody's Business" and "The Mystery of 13." By its selection of these three films for exploitation, the W. H. Productions Company of New York has obtained pictures which do not appeal to one class of people alone, but to everybody. The first is a historical drama played by American soldiers who chose to die rather than to surrender, the second is a timely warning against the peril of Bolshevism and the third is a mystery plot.

The exploitation of a picture is fascinating work because originality can be given free play, and the methods of the W. H. Productions Company in exploiting these pictures are interesting. The company did not limit the scope of its endeavors to the always essential trade journal and newspaper advertising, nor to ordinary advertising by means of heralds.

Possesses Historic Value.

In the years to come "The Lost Battalion" will be a historic reminder of the dauntless courage of the Yankee doughboy fighting his way through the wilderness of the Argonne. With this thought in mind, the W. H. Productions enlisted the co-operation of the American Legion, the representative organization of veterans of the world war. The American Legion gladly agreed to co-operate in acquainting the public with the historic as well as emotional appeal of the picture. The Legion has posts in every state in the Union, and the Seventy-seventh Division, when it returned, had replacements that made it a division representative of almost every state in the union, although it started out as a typically New York division.

Preserved at Washington.

The picture was shown to government and army officials and is preserved in the archives at Washington. After the showing it was indorsed by 100 representative Americans, including Secretary of War Baker and General March, as typifying the spirit of the doughboy in the years of 1917 and 1918. One of the most remarked features it possesses is the photograph of the original German note demanding the surrender of the battalion, addressed to "Commanding Officer, Infantry, Seventy-seventh American Division," which called forth Major Whittlesey's famous reply, "Go to hell!"

The W. H. Productions Company has also secured the services of some of the biggest artists in the country. They have been designing a series of beautiful posters, and it is possible that one of these posters will be eventually chosen as the representative picture to go down in history of the stand of the Lost Battalion. The battalion has been immortalized by a poem by Gardner Weeks Woods and one by Lieutenant McKeogh on his buddy, Quinn, who was killed after he had accounted for three boches. The latter poem appeared in the Saturday Evening Post of August 10.

MacManus Saw Possibilities.

The credit for visualizing the possibilities of the picture really goes to Edward A. MacManus, who arranged to have the original soldiers, including Major General Alexander and Major Whittlesey, appear in it, thus making it of real historical value. The picture follows facts. There was no need of embellishments, for it had all the elements of a story—pathos, thrills, romance and history. A history will be written of "The Lost Battalion" that will show how closely the picture is modeled after the facts and the photographs in the history will be those in the picture. The story teaches that all men are created free and equal, and that the greatest battle that was ever fought was fought by the mothers of men. The film is now showing at the George M. Cohan Theatre at evening prices ranging from 50 cents to $2.

"America First, Old Dear."
The motto of the big chap and the keynote of "Everybody's Business," a W. H. attraction.

"Everybody's Business."

"Everybody's Business" is also benefitting by large exploitation. The film production of this 35,000-word story by H. C. Witwer, one of the more promising of the younger authors, is tied up with a song, "It's Everybody's Business Now," by Louis Weslyn, composer of "Send Me Away with a Smile." When the picture opens in New York, it will have been preceded by a volume of exceptionally fine advertising. The New York World will issue 600,000 four-color supplement magazines in a Sunday edition that will give Witwer's popular story illustrated with photographs from the film. This will probably be about two weeks in advance of the showing of the film. The World also will advertise the film on its multitude of billboards throughout the city and suburbs. Other newspapers throughout the country which have Sunday editions will tell the story, and daily papers in many cities and towns will publish the story in fourteen instalments.

National Security League Helps.

But this is not the greatest stunt put over by the W. H. Productions Company. The aid has been enlisted of Miss Leighton, chairman of the educational branch of the National Security League, who is in charge of the league's co-operation with all schools and colleges for the promotion of Americanism. Miss Leighton is enthusiastic about the picture, recognizing it as typifying Americanism in the highest sense and as showing the proper method of combating Bolshevism. She will notify every superintendent of schools in the country and every civic organization that the picture should be seen by all. She has selected paragraphs from Witwer's story and will include them in every letter she sends out, to show how particularly apropos the picture is at the present time.

The W. H. Productions Company points out that Witwer's stories are so much in demand that the newspapers will be eager to give publicity to the film. The governors of every state, senators, mayors, chambers of commerce, the clergy and all prominent citizens will gladly aid in putting over the picture because of the Americanism it typifies, and it will also go over on its own merits as a big melodrama. "Everybody's Business," the film, promises to be as widely seen as the column, "Everybody's Business," in the Saturday Evening Post, is widely read.

The plot in "The Mystery of 13" is based on the part which the much-maligned number plays in the lives of many people who deem it lucky or unlucky. The W. H. Productions Company points out that the name lends itself to exploitation by the individual exhibitor, and declares the film "the greatest moneymaker it is possible to secure."

The company is the one which put over "Mickey." It lays claim to being the only independent organization giving to the exhibitor through state-right buyers a complete exploitation campaign.

Pershing Picture Released

For timeliness few pictures have equaled "The Land of the Free," in which William Fox presents the only pictured story of the life of the returning commander of the American Expeditionary Forces, General John J. Pershing. Richard Stanton, director of "Checkers," has made this production one of the features of the year. Coupled with the fact that General Pershing is the hero of the hour, the film possesses much interest.

SENDS REPRESENTATIVE TO FAR EAST

G. F. Todd, of Australasian Films, Ltd., Leaves Home Office in Sydney on Six Months' Trip

DURING the month George F. Todd left Sydney for the East in the interests of Australasian Films, Ltd. He goes to the Dutch East Indies, Malay Straits, Straits Settlements, Philippines, Shanghai and Japan. When finished with this lengthy trip he will return via India.

In an interview Mr. Todd stated his mission. "I am going to further the interests of my firm in this particular territory," he said, "and shall endeavor to strengthen the links in our chain by replacing agents with branches. Australasian Films, Ltd., are certainly the pioneers in this part of the world, as they were there before most of the American manufacturers. Therefore they look upon the Far East as the natural channel for the extension of their business, which, despite conditions during the war period, has been of a gratifying character. In addition to other contracts handled by us, Harry Musgrove has concluded negotiations in New York on his recent visit whereby we will control the entire output of all Vitagraph and World productions in the East. For the most part, the subjects will be shipped direct, as the days of well-worn Australian shown films are now past.

"Where conditions warrant such special treatment, we shall send out films to the various countries titled and subtitled in two languages. For instance, to Java our new World and Vitagraph contracts stipulate English on the left and Dutch on the right side of all printed matter. Immediately on my arrival we will assume the control of the Simpang Theatre, Sourabaya, and several other houses, which will be conducted as far as possible, on the lines of the leading Sydney houses.

Mechanical Side Neglected.

"While the Far East today appears to be well catered to by film manufacturers, it would appear that the mechanical side of the business has been somewhat neglected, and to modernize screen presentation I am taking over thirty cases, embodying such important lines as Simplex projectors, Martin rotary converters, Universal electric generating units, and our new National Silvertip carbons."

Mr. Todd expects to be away five or six months. He has long been a popular figure in the film trade, and has the best wishes of all in this important mission.

Australasian Films, Ltd., has purchased a controlling interest in the Co-operative Film Exchange, and will in future release Metro Pictures each week, as well as the other features handled by the exchange. The amalgamation is the biggest thing in the film trade here since the taking over of the Waddington circuit of theatres some time ago by the exhibiting branch of Australasian Films, Ltd. (Union Theatres, Ltd.).

The big firm now has the rights for Vitagraph, First National, Select, Triangle and Jewel productions, so that the securing of the Metro rights gives it a formidable list of weekly releases. It is also rumored in film circles that this concern has also secured the exhibiting rights for Goldwyn productions, but at the time of writing no definite news can be had on this subject.

Censor Board Rouses Ire.

A strong objection to the decision of the Censor Board in prohibiting the Frank Keenan production, "The Midnight Stage," has been lodged, and several picture journals are protesting.

By THOMAS S. IMRIE
Sydney

Australian Showmen Like Lobby Displays

MILLARD JOHNSON, New York representative of Australasian Films, Ltd., brought with him on his recent visit many new ideas on film presentation. In the course of a talk he stated that none of the high-class New York theatres use lobby displays, or even posters. The scheme of elaborate stage settings used in these houses is hardly likely to come into vogue in this country, as the cost would be too much, no big admission prices being charged here as in the United States, even for special superfeature attractions.

Many local showmen are somewhat disheartened after reading American trade papers because they cannot do things on the elaborate scale they adopt there. Of course the huge difference in population is largely the cause of this, together with the average low cost of admission.

While on the subject of lobby displays, it might be mentioned that several showmen here have spoken to the writer regarding an article in the Moving Picture World of March 22, in which an exhibitor says that lobby displays cheapen a theatre, and do not attract attention. Our local men greatly disagree with this, as speaking from experience, they find a good lobby display often means a full house, under general conditions. As one exhibitor said, "It might just as well be argued that dressing a window cheapens a shop."

PARAMOUNT'S PROGRESS IN AUSTRALIA

Alec Lorimore Has Overcome Many Difficulties in Placing Feature Films, Ltd., in Its Present Position

IT is two and a half years since Alec Lorimore arrived in this country to take charge of Feature Films, Ltd., and during that time he has undoubtedly put Paramount Pictures on a very sound footing in Australia. When he took charge the company had one of the smallest film exchanges, but in spite of big handicaps the distributing business has grown till now the Paramount exchange is one of the largest in Australia.

Probably no greater problems have ever faced any organizer of the film business than was presented by the position of Paramount. The trade was practically controlled by one exchange, which had a monopoly of the business as well as the control of many theatres. The shows not controlled did not have the advantages offered by this exchange, and were bad advertisers. This to a great extent prevented any application of the particularly vigorous type of advertising that is so essential to making a film production popular with the public.

First Runs Closely Watched.

So after much opposition the Haymarket Theatre, Sydney, was taken over for first-release purposes. It might be explained that the picturegoing public is largely influenced by the reception of first release films in the city shows. A production that is widely advertised and is favorably commented upon on its initial screening receives good business when shown in the suburban houses. Brands of films having no first-release house in the city are therefore practically unknown.

An immediate success was registered by Paramount productions at the Haymarket, and since then they have been looked upon with increasing favor by showmen. Another thing which helped success was the securing of the old Ince-Triangle stars, who had been widely advertised when with Triangle, and were without doubt the most widely popular artists with Australian audiences.

Similar difficulties were overcome in the other capital cities with the result that a wide chain of Paramount houses is now to be found in every city and big town through Australia. The foregoing were not the only difficulties encountered, however, for only eight months after Mr. Lorimore took charge the business offices were entirely destroyed by fire, the damage amounting to over $150,000. A large building was then secured in a central position in Pitt street, where all the business is now carried out, and all the different departments are together under one roof.

Weekly News Gazette Feature.

The organization issues weekly a news gazette, and any special happenings are filmed and exhibited within a couple of hours at the Haymarket. Arrangements are also being made for the filming of local industries and manufactures, helping an effort in advertising goods "Made in Australia."

With the idea of helping exhibitors to make a success of their business Mr. Lorimore has formed a Paramount Success League, in which every week the showmen are invited to meet and talk over their business. It gives them advice regarding accounts, management, advertising and general matters of value to every showmen.

Up to the Minute Australian Correspondence

the decision. It is pointed out that the time of what might be termed the "questionable" picture is over. The great majority of picturegoers have no desire to see such productions, while the minority, is too small to make the importation of such subjects profitable.

Gets Chaplins for Orient.

E. J. Tait, one of the biggest Australian theatrical managers, who returned from a business trip to the United States a couple of weeks ago, stated that he has secured the rights of the Chaplin features for the whole of the Orient. He says that the success of these pictures in China, Japan, Java, and the Philippines is greatly beyond his expectations. The titles, of course, had to be translated, but the comedies seemed to be as funny to the Oriental as to other races.

* * *

"Cut-outs" Attract Attention.

A matter that is engaging the attention of publicity men at present is the "cut-out." This means of advertising was introduced some few months ago, and has been adopted to a great extent by not only theatres, but other businesses. The ordinary strawboard cut-out has therefore largely depreciated in value as a medium for attracting attention, but other simple and effective methods are hard to find.

A rather successful variation from the usual scheme was, however, carried out recently in the presentation of the Norma Talmadge picture, "The Forbidden City." This subject was released at the Crystal Palace, a house which offers exceptional facilities as regards attractive displays. Lattice frames were built for each side of the lobby, decorated with wistaria, and the figures, cut from six-sheeters, were pinned on to them. It was a successful departure from the usual cut-out treatment, and in addition achieved a striking and artistic effect.

* * *

Marcus Heads Paramount Publicity.

The publicity department of Paramount Pictures has been entirely reorganized, the national and exhibitors advertising departments being now under one head. The chief of this branch is H. H. Marcus, who came out from America about six years ago to do advertising work for an Australian theatrical firm.

Alec Lorimore, Paramount chief, announces that showmen screening Paramount features will not be barred from exhibiting other brands of films. The action is much appreciated by many exhibitors.

* * *

Mason Back in Old Position.

The news has reached Sydney that Harry Mason, London buyer for the Mason Superfilms Company, is back at his old position. Mr. Mason is a brother of the late Clement Mason, one of the pioneers of the film industry in Australia. Notable among the pictures secured for this firm were the topicals of the Russo-Japanese War.

Mr. Mason was one of the first to show pictures in ordinary shops before "picture palaces" were thought of, and then when the popular fancy ran to pictures to such an extent he was the first in England to introduce combined picture and concert programs, with afternoon tea to patrons, in such places as the Manor Theatre, Hackney, and at Bexhall-on-Sea.

* * *

Many of the picture theatres in the suburbs of Sydney have grown with the popularity of the movies, and are built of wood and iron. Of course, while some are very well fitted up, they have not the advantages of a brick building, and recognizing this, several new and modern houses will soon replace them.

The first proprietors to take this forward step are the firm of Reid Brothers, directors of the Audley Pictures, Ltd., Petersham. Plans are under way for the erection of a fine new house, to be built on latest approved American lines, at a cost of approximately $70,000.

FAVORS CENSOR BOARD WITH POWER

Calcutta (India) Commissioner of Police Says Broader Results Are Needed—Notes of the Trade

By S. J. BANERJEA
Staff Correspondent
MOVING PICTURE WORLD

Calcutta, India, August 5.

IN the course of his annual report on the police service in Calcutta, the commissioner of police observes as follows regarding the working of the local censorship boards: "The Cinematograph Act, passed by the Imperial Legislative Council during the year, has not yet been brought into force, but the voluntary censorship board established in Calcutta has continued to do valuable work and its control and advice are readily accepted by bioscope proprietors. There are, however, obvious objections to a voluntary system applicable only to a single city and with no legal basis for its operations, and it is hoped that the issue of regulations under the new act will not be long delayed." Comments are superfluous.

"The Hindu Patriot," the oldest Indo-English paper of Calcutta, has the following in a recent issue: "Are not some of the films demoralizing and denationalizing? Do not these exercise a most pernicious effect on immature minds? We are not Puritans, but there is a limit which can be exceeded." The paper then refers to the censorship boards in Japan and what improvements they effect and adds: "The result? Not a decrease in the number of children attending the shows, but a three-fold increase each month. When will there be a rooting up of the tares from our cinema shows?"

I understand that the authorities are not sitting quietly, but arrangements are being made to censor all films more strictly than before.

Building Reforms in Calcutta.

The Calcutta civic authorities are going to effect important modifications in the existing laws relating to theatres and other public places of amusement. I quote two by-laws here, which will be modified immediately:

(a) Existing law—All exits and other doors or openings which are used by the public for purpose of exits shall be indicated by notices clearly painted to the satisfaction of the chairman.

Modification proposed.—All exits and other doors open to the public shall be clearly indicated by notices or illuminated signs painted to the satisfaction of the chairman and no such exit door or opening shall open directly on any step or flight of steps without the permission of a landing as required by By-Law 26. Painted or illuminated "No Exit" signs shall also be affixed to such doors or openings not affording an exit from the theatre as the chairman may direct.

(b) Existing law.—No soft wood or other inflammable partitions, screens or barriers shall be used in any part of such premises (except for stage scenery) and no cavities shall be left behind any linings. All woodwork of the stage shall be rendered non-inflammable or be hard wood.

Modification proposed.—No partitions, screens, or barriers of soft wood or other inflammable material shall be used in any part of such premises (except on stage scenery) and no cavities shall be left behind any linings. All wood work of the stage including flooring shall be rendered non-inflammable or be hard wood. And all hangings, curtains, draperies and scenery shall be rendered fire-resisting.

First Kinema Day Disappointing.

The All-India Kinema day has brought in only Annas 18,814-5-3. Very poor result this, no doubt—but, to quote Mr. Madan, "This first effort of the picture showmen will encourage them to greater efforts in the future." As may be expected. Mr. Madan's contribution is the highest. It amounts to Annas 5,001. Mr. Ducasse of the Picture House, Calcutta, sent along Anna 1,026; the Phoenix Theatre forwarded Annas 1,000; but the Bombay theatres made a poor contribution—the Excelsior and Empire theatres (combined) sent only Annas 750.

It was expected that Bombay would top the list, but the hope was not realized. The amount referred to has been credited to the Imperial Indian Relief Fund by the Viceroy.

Notes of the Trade.

A FIRE broke out recently in the premises of the Artistic Cinema Company of Calcutta, the damage amounting to about Annas 5,000. A similar fire broke out less than a year ago at the same shop. The business is owned by an Indian gentleman.

* * *

The various cinema houses in India celebrated Peace Day in a fitting manner. The Picture House management gave two free shows, while at the Elphinstone Madan arranged an all-comic program. At the Albion, the serial, "The Eagle's Eye," was started. All of the four shows were well attended.

* * *

I understand certain enterprising people in Calcutta are filming certain famous novels of the late B. C. Chatterjee. I trust care is being taken to avoid the mistakes of Phadke and Patankar, of the Bombay Presidency—whose films I have criticised in these columns on more occasions than one.

Among other films screened at the

Wellington Cinema of Madras, we may mention "Quick Sands," "The Human Orchid," and "The Brass Bullet."

At the Excelsior (Bombay), the following films have been screened: "Winning the Future," "Womanhood," "Submarine Pirate," and "The Tailor of Bond Street."

The Empire has shown "Border Raiders," "Midnight Stage," "Splendid Coward," "Peggy," "Mrs. Slacker," "The Easiest Way," "Milady of the Beanstalk," and "The Tenth Case."

At the West End, "Ultus," "Wife's Sacrifice" and "The Count of Monte Cristo" have been screened.

The authorities of "The Empire" have shown "Today," "Winning Grandma" and "Love's Mask."

At the New Alexandra, "The Spindle of Life," "Saordas," and "The Pearl of the Army" have been shown.

The Cinema Majestic has shown "Smashing Through" and other interesting films; while at the Royal Opera House many excellent films have been screened.

Every show was well attended.

* * *

The authorities of the Elphinstone, Calcutta, have shown the following: "My Official Wife," "The Mad Lover," "The Voice of Destiny," "Miss Jackie of the Army," "Convict 993," "Faith," "The Woman Between Friends," "The Women Who Win" and "La Tosca."

At the Ripan, the serial story, "The Bull's Eye," has been exhibited. "The Voice on the Wire" is now being seen.

At the Kidderpur Cinema, "Samson and Delilah," "King Lear," "Graustark," and "The Mysterious Client" have been shown.

"The Sirens of the Sea," "The Mark of Cain" and "Ultus" have been exhibited at the Cornwallis Theatre.

* * *

The management of the Grand Opera House has screened "The Purple Lady," "The House of Gold," "A Yellow Streak," "The Trail of Yesterday," "An Enemy to Society," "With Neatness and Dispatch," "The Chattel," "A Bunch of Violets," "The Winding Trail," "The More Excellent Way," "Ghost of the Rancho" and "The Divorcee." Crowds attended each show and were pleased with the fare provided.

* * *

At the Picture House, Mr. Ducasse has shown "God's Man," "The Heart of the Sunset," "The Grain of Dust," "A Burglar for a Night," "Lest We Forget," "The Silver King," "The Chorus Lady," "Undying Fame," "Caprice of the Mountains," "Fighting Hope," "The Man on the Box" and many good comics. The anniversary of the Picture House will be celebrated on August 1 with a special program. I wish Mr. Ducasse all success and many, many happy anniversaries.

* * *

The Phoenix Theatre has shown "A Successful Adventure," "Man's Law," "Her Great Match," "Darkest Russia," "The Soul of a Magdalene," and the serial "Stingaree." The comics were all good. For the first time in the history of an Indian-owned theatre, negro songs and dances were provided here and these created much interest. The negro dancers came from an American hall of amusement and proved a draw.

The authorities of this theatre have no four-anna seats. Their lowest rate of admission is six annas, and they do not lack patronage. At the Sunday matinee performance only they charge four annas. The moral is obvious. The public will not hesitate to pay well for good shows.

Robertson-Cole Film Shows Plague Conditions in India

PLAGUE conditions in India, which held such a prominent place in the news columns during the past year, form a basic part of the New Robertson-Cole feature, "For a Woman's Honor," distributed by Exhibitors Mutual and in which Jesse D. Hampton presents H. B. Warner. The bad living conditions of the natives, the self-sacrifice of the English doctors and the status of Europeans living in India are all shown with remarkable accuracy.

Mr. Warner plays the role of an English army medical officer who gives his time and jeopardizes his life, treating the plague-stricken natives.

In order to show native life with accuracy it was necessary to build an entire native village. This covered an area of more than an acre and numerous houses with thatched roofs and bamboo side walls were erected. It was also necessary to construct a European section of a city of India showing the European Club and native houses and bazaars, a principal thoroughfare with cross streets being used. Everything in the picture was of authentic design.

E. H. Hulsey Arranges for Vatican Choir in Dallas

BECAUSE he did not wish Dallas to lose an artistic attraction such as the Vatican choir, which is to tour the United States, E. H. Hulsey, owner of moving picture playhouses in all parts of the state, has made a departure from his usual business rules and has underwritten the appearance of the celebrated Italian singers for both Dallas and Houston during Christmas week.

The singers demand a $10,000 guarantee for one night performances in Texas. This was rather a staggering figure for local musical clubs to handle. E. H. Hulsey stepped into the breach and has arranged to bring the singers to the two Texas cities. He says that he does not expect to make a cent out of their appearance but that he merely wants Dallas people to get the very best in the entertainment line that is securable.

The Vatican singers will be in Texas during Christmas week, thanks to Mr. Hulsey. In Dallas they will appear at the State Fair Grounds Coliseum, which seats 7,000 people.

Yukon and Hawaii Shown in Latest Prizma Pictures

TWO latest Prizma pictures in nature's colors are "Eden of the Pacific" and "The Hell of the Yukon."

In "The Eden of the Pacific," which is a trip through the Hawaiian Islands, one is taken back to the spots where the white man first landed on Hawaii. It shows the old fort overlooking Kilauea beach, the King's home at Kilauea and the monument erected to the memory of Captain James Cook, who discovered the islands in 1778. Prizma has photographed with wonderful coloring the night blooming cereus, which displays its full glory only after sunset.

In "The Hell of the Yukon" is photographed the White Horse Rapids. This dangerous water course in the days of the gold fever in Alaska was the only exit for the miners returning from the gold country and many went into the rapids and never came out again. The trip through the water was made by Lieutenant Surgeon Leonard Sugden. The distance covers five miles, yet was traversed in twelve minutes.

Sponging.

A bit of testimony from the investigation of the milk situation in "The Messenger," one of the series of single-reel Hank Mann comedies released by Arrow.

Exploitation aids and suggestions printed by Moving Picture World in conjunction with reviews of new productions, will guide the picture showman aright. They are practicable and easy to put into execution.

RUBBERNECKING IN FILMLAND

Clarence the Goat Loses "His'n" When the Pelican Goes Up in the Air and Grabs Off a Billful

By Giebler

The Rubbernecker.

WE are in the second week of our street car strike, but things are better than they were. For a time the situation was aggravated by the steam railroads, who added to the mess by stopping all trains in and out of our fair city. There was a period of five days when, with the exception of the relief afforded by Cecil B. De Mille's and Syd Chaplin's airplanes, Filmland was completely isolated from the outside world. And to further gum up the situation, we got no mail from the East and the East got no mail from us.

Stars who wanted to run over to New York champed the bit with impatience, and two of them, Marguerite Clark and Violet Heming, simply took the bit in their teeth and motored to Frisco, from which point they wended their way eastward.

Players Really Stuck On Locations.

Several companies out on long vacation trips were unable to get back. Charles Swickard, who is directing the Carlyle Blackwell Company, got stuck with his star and number of players, on the return trip from Laguna, New Mexico, and had to be rescued two hundred and fifty miles from home by automobiles.

The strike on the electric lines is still on, and the cars run only during the day, but since the schedule of a blameless life does not include many hours spent away from the fireside after sunset this does not give the Rubbernecker any trouble worth speaking of.

If everyone was as thoughtful as the Sunshine Comedy company I could stay right at home and collect the news. Realizing that the transportation tie-up makes it difficult for news gatherers, these kind people sent an automobile loaded with four stage carpenters and Polly Moran, bumped it into another car, smashed the windows of a grocery store and cut a citizen on the nose with a piece of glass from the wind shield right on the corner of Eighth and Burlington, scarce a stone's throw from our humble cot.

A Story of a Nut by a Bird.

I tried to make this installment of Rubbernecking really high brow-y by acting on the advice of a friend and reading a book supposed to be a great help to all writers who yearn to turn out classy copy.

According to the learned bird who wrote the book: "One should not burden one's word paintings with detailed descriptions. After one has walked on the mountain top or strolled in the wildwood, one should indulge in retrospection and then in sharp, short, snappy sentences, pen the pictures that flash across the mirror of one's memory, dwelling only on the high lights of one's impressions."

One gathers something of the intensive method recommended by reading one of the erudite gent's pieces. Here is how he wallops "The Wildwood":

"Trees, big trees, little trees, old trees, young trees, trees. A carpet of fallen leaves, a pale flower, a tree trunk riven by lightning, a boulder and a bubbling spring, a toadstool, a violet, a squirrel, a buttercup, a nut——"

Retrospection All That's Left.

There is more, and all as sweetly pretty as the above, but this is enough to show what is meant by hitting only the high spots.

I took a long trip through Filmland. I filled my mind until it slopped over with impressions. I indulged in retrospection, which is about the only thing one can indulge in nowadays. I put down the high lights that flashed across the mirror of my memory:

A pelican fighting with a billy goat; a lady slaving over a hot cook stove; George Loane Tucker; a duck riding a donkey; a director with a roll of money saying to an actor, "Jimmy, give me the proper thrill and you get this jack for keeps"; a wrecked airplane; Billy V. Mong; "Don't call him Al, he's a star now"; a beautiful girl, another—three, five, nine, sixteen of 'em; Jack Blystone; Gus Meins, gag writer; a press agent; a long press agent; a short press agent; press agents; Dennison Clifts; property cliffs; Roy Stewart; Hardee Kirkland—

List to the Tale of a Goat.

One might be able to put that kind of stuff over on the wildwood, but it won't work in the movies. One just cannot dismiss that goat and pelican fight with a high light, especially as the goat, a noble creature named Clarence, was getting the worst of it.

One feels that the reader would also like to know something more about the duck and the donkey, Dennison Clifts, the lady and the cook stove, and the rest of it.

The goat fight was part of a thrilling scene being made by Eddie Cline for a Fox Sunshine comedy.

Eddie Cline said he didn't figure on the fight at first, and Gus Meins, the scenario writer, didn't write that kind of a gag into the script, but Al Stein, the assistant director, noticed that the pelican seemed to regard Clarence, the goat, as a mere butt-in and told Eddie that it would take but a few more insulting remarks from the bird to start something.

The Pelican Gets the Goat's Goat.

"All right, let 'em start it," said Eddie.

Al let Clarence in the scene and the bird made the first aggressive move by taking a nip at Clarence and getting a bill full of goat hair; then Clarence lowered his head and charged. The pelican didn't believe in charges, he was doing a strictly cash business. He simply stepped up in the air about four feet, presented his bill, collected more goat fur, and came down on the other side.

Clarence came up to the scratch again and got a scratch on the nose for his pains. I think he tried to get that pelican's goat about six times, and lost his own every trip. It's a sad thing to see a goat lose his own goat.

And Then the Cyclone Struck.

After the fight Eddie Cline staged one of the big moments of his comedy. He had the goat, the pugilistic pelican and another one like him, a mule named Marie, a duck, a dog, Viola Dolan and Inez MacDonald all cooped up in a room about eight by ten feet in size. He had about six bushels of torn newspapers scattered about the room, then unleashed a property cyclone through the window.

It was a terrible blow. The cyclone whipped the papers around and around like a thousand banshees; the pelicans flapped their wings and circled the room like mad; the duck got on the donkey's back; the dog howled.

Mule Injects a Little Action.

Viola and Inez ran around with the current of the wind and held their hair on their heads. And on top of this Cline had Harry Cornell mount a bucking mule and ride him through the scene once or twice just to get a little action in the stuff.

I saw the lady and the cook stove across the street, on the dramatic side of the Fox lot. There she was, a frail young thing, bending over a red hot cook stove on a red hot day, just to give the fans a thrill.

'Tis to weep when we think of how our poor stars have to slave to earn their slender stipends. And to make it harder, the director who was driving her to the toil was looking as cool as a large juicy cucumber in a suit of white duck.

The lady was Gladys Brockwell, mak-

"Fencing and Parking." Two sports favored by Albert Ray and Elinor Fair in their Fox comedy, "The Lost Princess."

ing a play called "The Devil's Riddle." Frank Beal was the cool looking cuss. Billy Scott was supporting.

Sweat in Summer, Freeze in Winter.

I tried to sympathize with Gladys, but didn't get very far with it.

"We always make outdoor stuff, like desert island and garden party stories, in the winter," she said, "and Klondyke scenes, where we have to wear furs and leather coats, in the summer. It's all in getting used to the system. I don't mind it, besides, I've just come back from a two weeks' vacation, where I had just a glorious time."

I saw a lot of people at Fox: Jack Blystone and Joe Bordeaux, who had moved a bunch of comedy beauties over from the comedy lot, were making a hotel scene on one of the big stages.

Al Ray, called Albert now that he's a star, and Elinor Fair, who doesn't want her name spelled "Eleanor," were busy with a scene from "A Little Prayer for Rain," with Scott Dunlap directing, and Charles Arling, John Cossar, Jack Rollins, Lloyd Bacon in the action.

Peggy Hyland was there getting ready for her next play, "The Web of Chance," which will be engineered by Director Howard Mitchell.

Mix Back from Oklahoma.

Tom Mix, fresh from Oklahoma and the 101 Ranch, where the action of his last film was shot; Eddie Rosenbaum, Mix's manager and all-around mixer; Carl Downing, publicity director, who personally conducted me through the works; Edmund Lawrence, who is going to make the next Madlaine Traverse picture, which will be called "The Heritage of Eden," and is laid in South Africa. Frederick Starr will be the hero, in the part of Ox Lanyon, a superman type; Edwin Booth Tilton, his father, and H. E. Heerbert, the heavy.

I talked to Dennison Clifts, who has just been appointed, crowned, inaugurated, and seated upon his throne as scenario editor in chief of the Fox western plant.

Tucker Shoots An Airplane.

After Fox I stopped at Brunton and saw George Loane Tucker shooting a "busted" airplane surrounded by a garden party, with Robert Ellis, Mahlon Hamilton, Betty Compson, Billy Mong and Hardee Kirkland among the high lights in the crowd.

Then I stepped over on stage four, where Allan Dwan was making "The Luck of the Irish."

Did you ever hear the story of the father who gave his little boy a nickel to go to bed without his supper, and after the kid was asleep took it away from him and the next morning made him do without breakfast for losing the jitney?

Well, that bird wasn't so bad after all. Wait until you hear what a hard boiled director did to his leading man.

Allan Dwan was making a scene with James Kirkwood, who is the lead in "The Luck of the Irish," and Fred Warren, who is taking the part of a lawyer.

Dwan "Kids" Jim Kirkwood.

Kirkwood, who is a poor plumber, is at the lawyer's office to get the fortune left to him by his uncle. The fortune was over $28,000, and they used real money, a certified check for $28,000, and two hundred and fifty-six dollars and thirty-one cents in real jack.

After they got all set, Dwan took up the money and waved it before Kirkwood's eyes.

An Anti-Climax.

"Look at this bundle, Jimmy," he said, "real spondulix and big enough to choke a cow. Now when Warren hands it to you, you being a poor boy, are supposed to be very much delighted, and I want you to show it. Give me a thrill, and if the thrill is big enough you get the bundle for keeps."

Did Jimmy Kirkwood try hard? Did he give Allan a thrill? I'll say he did. I never saw better acting in my life. And did he get the jack? He did not. Dwan was only kidding him along, and I'll say that's a rotten trick to play on a hard working actor.

Los Angeles Critics Unanimous in Praise of "The Brat," Shown at California Theatre

NAZIMOVA, in her latest production, "The Brat," scored a tremendous hit in the pre-release showing of the special at Miller's California Theatre in Los Angeles, according to the Los Angeles newspapers. The morning and evening press of the city of the angels and motion picture stars, is quite unanimous in declaring that the film is from many angles the best thing the brilliant Russian actress has made for the screen.

Los Angeles was the first big city to see "The Brat." By special arrangement with Metro, the California showed the Nazimova picture for the week beginning August 25. At the time Los Angeles was in the throes of a traction strike. Despite the complete paralysis of the transportation system, tremendous crowds made their way to the theatre—on foot and in every sort of emergency conveyance.

Speaking of Nazimova in the role of the chorus girl waif, Olive A. Cook, critic of the Los Angeles Record, said:

Critics Delighted.

"Nazimova, the wonderful, the versatile, the inimitable, has created the very delightful Brat that Maude Fulton intended and portrayed herself. She has put into the part all her artistry and charm, and has made the little, half-starved, 'hard-boiled' chorus girl a real living, breathing force."

Henry E. Dougherty, in the Evening Express, said:

"We say 'The Brat' is a smashing photoplay, not because it is spectacular, but because it is a story that deals with human beings and gives us a taste of real drama and real comedy. To see it is to enjoy it."

Florence Lawrence writing in the Examiner said:

"Nazimova is not only a tragedienne and emotional actress of high power, but she is a comedienne of supreme art as well. . . . 'The Brat' will be Nazimova's most popular film."

The photoplay reviewer of the Los Angeles Times, Edwin Schallert, said:

"'The Brat' is a photodrama that you will thoroughly enjoy, because it is an adequate transcription of Maude Fulton's play, and because it has Nazimova's charming presence."

"Tower of Jewels" for Corinne Griffith.

Corinne Griffith's feature, following "The Climbers" by Clyde Fitch, which is now nearing completion, will be "The Tower of Jewels," written especially for the Vitagraph star by Lucien Hubbard. The play is full of thrills, mystery, surprises, wealth, pretty girls and beautiful gowns.

The Fame of Luke McLuke Was a Mere Myth to That of Luke, Fatty Arbuckle's Cherubic Canine.
A trio of views takin during Fatty's latest "at home" day between the "makings" of a Paramount-Arbuckle comedy.

Chicago News Letter

by Jas. S. McQuade

"The Brat" Opens at the Ziegfeld to Capacity— Will Remain as Long as Business Warrants It

THE BRAT" opened at the Ziegfeld Labor Day to capacity and has done excellent business all through the week. It will remain at this house just as long as the business warrants it. District Manager S. A. Shirley, of Metro, states that "The Brat" has done just as well at this house as "The Red Lantern" thus far.

He informed me that this feature opened at the Merrill Theatre, Milwaukee, Sunday, August 31, for a run and that the attendance for that day and Monday was 16,000, eight performances being given daily. The general admission was 28 cents, war tax included.

Manager E. C. Bostick created several attractive electric displays for the theatre front. One of the most striking of these showed a reproduction of a Nazimova poster in water colors, in which the Brat appears in one of her most impudent poses. The background of this water color painting and also of the entire electric display was black velvet, which brought out the entire display with artistic brilliancy. Manager Bostick, who has presented all the Nazimova features at the Merrill, pronounces "The Brat" Nazimova's masterpiece.

Opens in Omaha to Big Business.

In Omaha, this feature opened a run at the Sun Theatre, owned by Harry Goldberg, Sunday, August 31. Mr. Goldberg has reported satisfactory business and writes enthusiastically about the great drawing power of "The Brat." Before the opening of this Nazimova feature at the Sun, it had been a 15-cent house and never presented any of the big, prevailing productions; but Mr. Shirley finally induced him to change his policy to 25 cents admission and big productions.

Frank Newman, who owns and manages the Newman Theatre, Kansas City's finest picture theatre, is now contracting for all the Nazimova features and the other big Metro productions. Needless to say, he has booked "The Brat," and it will make a record at his beautiful house. The admissions at the Newman are 30 and 40 cents.

During his recent tour of the Middle West, District Manager Shirley booked the Nazimova features and other Metro productions with the Greater American Company, of St. Louis. This organization controls about 15 high-class houses in that city and "The Brat" will open there Sunday, September 21.

Abe Frankel, owner and manager of the Rialto Theatre, Des Moines, has also booked all the Nazimova and Metro productions for that house. The Rialto charges an admission of 28 cents, which includes the war tax.

Short-Reel Exchange Is a Success in San Francisco

D. J. CHATKIN, who for many years was connected with the exchange business in Chicago, as employe, manager and owner, made a short stay in the city last week, on his way from New York to San Francisco, where he is now associated with M. H. Kohn in the Consolidated Film Corporation, of Los Angeles and San Francisco, of which he is secretary and treasurer.

Mr. Chatkin spent six weeks in New York looking after business for his company. While in that city he purchased the Helen Holmes serial, the Hall Room Boys serial, the Lightning Bryce serial and the Gaumont Current Daily Topics for the territory covered by his organization.

Mr. Chatkin states that the Consolidated Film Corporation is the largest short-reel exchange on the Pacific Coast, furnishing only one and two reel subjects, handling fourteen subjects weekly and covering California, Arizona and Nevada. His company has now been three years in the short-reel exchange business, and through the persistent efforts of Mr. Kohn and himself, coupled with a firm belief that the short-reel business would eventually come into its own, the organization has been successful. He makes the claim that his company is the first in America to handle short reel subjects exclusively.

Mr. Chatkin stated that the recent railroad strike on the Pacific Coast, which tied up Los Angeles and San Francisco communications for ten days, was a heavy blow to film distributors. During this time only a few shipments were made by his company to nearby points by motor trucks. According to Mr. Chatkin's preview, the fall trade promises to break all records.

Mr. Chatkin left for San Francisco September 6. The San Francisco head office is at 90 Golden Gate avenue.

Crawford and Madison Square Leased by Lubliner & Trinz

LUBLINER & TRINZ have leased, for a term of five years, the Crawford Theatre and the Madison Square, owned by the West End Amusement Company, and took them over Labor Day. The Madison Square, at 4374 W. Madison street, was built two years ago and is a thoroughly modern house with a beautiful interior. It seats 1,367 persons and was formerly managed by C. G. Stuart, well known in exhibiting and exchange circles. The Crawford, at 19 S. Crawford avenue, was built five years ago and will undergo renovation by Lubliner & Trinz. It seats 1,280 and was the first large picture house opened on the West Side.

The stockholders of the West End Amusement Company are Mr. Mearle, J. B. Heaney and William E. Heaney, who had general management of the two houses for the company, and who always took a hearty interest in the general welfare of the exhibiting business. He is the son of J. B. Heaney, a banker, and will engage in his father's business henceforth. He has the best wishes of a large following of exhibitors and of the writer in his new field.

Eighteenth House for Lubliner & Trinz Circuit

IT seems that Balaban & Katz, Lubliner & Trinz and the Ascher Brothers of this city are seeking to sur-

George B. Seitz, Producer and Co-Star, Surrounded by Marguerite Courtot, Star.

The Seitz-Courtot combination will be seen in the Pathe serial, "Bound and Gagged."

pass each other in the matter of building great modern theatres. Last week we were called upon to chronicle the building of a large picture theatre by Balaban & Katz, in the "Loop," that will cost $2,800,000; the previous week we referred to the building of an almost equally expensive picture theatre in Minneapolis by the Ascher Brothers, and now it devolves on us to announce the building of a picture theatre, in the northwest section of Chicago, that will seat 5,000 persons.

The last named house will be located at the southwest corner of Milwaukee and Sawyer avenues, at Spaulding avenue, and architects are now busy drawing the plans. The ground cost $65,000 and it is given out that the theatre building will cost $850,000, making a total of $915,000 for the ground and structure.

It is understood that this house, which will be the eighteenth on the Lubliner & Trinz circuit, will be a model of twentieth century construction. The balcony will be reached by means of inclined planes, instead of by the old-time stairways, and the entire building will be devoted to the theatre.

Opening of The Playhouse a Pronounced Success

THE week opening Labor Day proved that the Playhouse is just the spot for high class picture programs, well presented and artistically interpreted by appropriate music. With its handsome new interior fittings and decorative effects, The Playhouse has a refined coziness that will appeal to patrons who are willing to pay 50 cents for any seat, downstairs or up, as was convincingly proved by overflowing attendance at all the evening shows.

The opening program was headed by an Artcraft picture, "The Witness for the Defense," with Elsie Ferguson, Vernon Steel and Wyndham Standing in the three most important roles, and this was well contrasted by a two-reel Sennett comedy, featuring Ben Turpin, with Post Travels and the Paramount magazine, in addition, for full measure.

There were also several singing numbers on the program, but there was really no need for them, and in my judgment they had not the quality that will appeal to patrons of this house. The Playhouse seats only 600 persons and it can be made a most desirable little temple for pictures only, with their accompanying music.

Has Orchestra of Nine.

The orchestra of nine, including two organists, is ably directed by Walter Kipowsky, who was formerly assistant director of Balaban & Katz's Central Park Theatre orchestra. The selections for accompaniment were most appropriate and their admirable interpretation contributed largely to the effect created by the pictures shown.

Elsie Ferguson, as Stella Derrick, has a fine opportunity to show her versatility. It is the strongest character that has been assigned her for a long time, and the appeal she makes to the spectator holds with no uncertain grip.

Archie G. Spencer, director, and C. E. Smith, manager, of The Playhouse, are to be congratulated on their great success in arousing interest in the house and on their happy selection of the opening program. They also deserve hearty praise for the delightful transformation of the old Playhouse into a beautiful little home for high class moving pictures.

"Trail of the Octopus" Serial in Big Demand

FRANK J. FLAHERTY, western division sales manager for the Film Clearing House, returned last week from a trip of two weeks, during which Kansas City and Denver were visited. He closed the Kansas City office and turned it over to the S. A. Lynch Enterprises, which will handle the Film Clearing House product in all their southern exchanges. Mr. Flaherty reports very good business in the Kansas City office before the transfer was made.

He visited Denver next, where he found conditions excellent and fine prospects for the fall season. He placed the Rothapfel Unit Program in the American Theatre, where the first Denver showing will be given early in October. Trade showings of "The Trail of the Octopus" were given in the Denver office, and they created a fine impression.

Mr. Flaherty returned to Chicago to start the company's new policy of releasing twenty-six features a year. In addition to these, twelve big special productions and three serials will be released. The first serial, "The Trail of the Octopus," is now being booked heavily in Chicago, as the trade showings of Wednesday and Thursday, September 3 and 4, created very favorable impressions.

Mr. Flaherty left for Milwaukee Friday, September 4, where a trade showing of the first serial was given before Wisconsin exhibitors.

Archie G. Spencer, of Metro, Weds.

Archie G. Spencer, of Chicago, and Miss Henrietta Laughlin, of St. Louis, were united in marriage Wednesday morning, September 3, Judge Harry M. Fisher, an old-time friend of the groom, officiating. Barney Balaban, of Balaban & Katz, served as best man. The wedding breakfast was served at the Hotel La Salle, members of the families of the bride and groom and Mr. Balaban being the only guests.

Mr. Spencer is well known in Chicago film circles, being city salesmanager for Metro and lessee and director of The Playhouse. Owing to the pressure of Mr. Spencer's business duties, the honeymoon trip has been postponed.

Henry Peters Joins Mutual Forces.

Henry Peters, for some time past special representative for Pathe's Chicago office, has resigned that position to become assistant manager to M. J. Mintz, manager of Mutual's office here, where he will have full charge of sales. Mr. Peters will assume his new duties Monday, September 15.

In Chicago Picture Theatres.

Dorothy Dalton in "The Market of Souls," assisted by Temple Bane and a strong cast, showed to good business at Orchestra Hall during the week of Monday, September 1. The attraction for the current week is Vivian Martin in "The Third Kiss."

"His Majesty, the American" began a two weeks' exclusive run in the "Loop," at the Castle Theatre, Sunday, September 7. The premieres in outlying theatres, including the Riviera, the Woodlawn and Central Park, during the week beginning Monday, September 1, were most successful.

"Hearts of the World" showed at the Randolph Theatre to capacity business all through the week ending Saturday, September 6, and will be continued for two more weeks.

Mystery and Action, Then Action and Mystery—the Motto Upon Which Metro's "The Man Who Stayed at Home" Was Built.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Los Angeles Exchanges Deliver Films by Auto During Railway Strike in California—Routes Covered

DURING the recent railway tie-up in California, the Motion Picture Board of Trade established and maintained an automobile delivery service to cover the territory for which Los Angeles is the distributing center. From 150 to 200 films were shipped out of Los Angeles daily, the auto express service covering four routes: one from Los Angeles to Bakersfield, taking in all the San Joaquin Valley points; another to Santa Barbara, which took in all the Southern Pacific railroad shipping points; a third to San Diego, supplying intervening stations, and a fourth was sent from San Diego to El Centro, covering the entire Imperial Valley.

Arthur B. Lamb, Metro Exchange manager and president of the local Motion Picture Board of Trade, was active in establishing and keeping the auto service in operation.

Universal sent a special truck load of films to Phoenix, Ariz., a 12-hour journey by rail.

Hertzman Heads U. City Publicity.

Charles L. Hertzman, who has been named director of publicity at Universal City to fill the vacancy created by the resignation of Harry Hammond Beall, arrived in Los Angeles this week. Mr. Hertzman is well known in stage and screen circles, has a long record in the exploitation of amusement enterprises, and knows the exhibitor's angle and problems from practical experience as a theatre manager. His connection previous to his appointment with Universal was with Comstock and Guest, of New York.

United Signs Two New Stars.

Lee A. Ochs, vice-president of the United Picture Theatres, has left for the east after having spent several weeks in Los Angeles. Mr. Ochs announced before he left that two new stars have been signed by United, but their names will not be made public until the proper time, although scenarios of two famous novels are already being put in preparation for them.

Henaberry to Direct Mrs. Chaplin.

Joseph Henaberry, who just recently completed the Douglas Fairbanks production, "His Majesty, the American," the first of the United Artists productions, has been engaged by Louis B. Mayer to direct Mildred Harris Chaplin in her first picture under the new contract.

Henaberry has directed other Fairbanks productions, among them "The Man from Painted Post," and "Say, Young Fellow," and before he became a director he portrayed strong character types on the screen. He impersonated Abraham Lincoln in Griffith's "Birth of a Nation."

Grauman Acquires Control of Rialto.

The Rialto Theatre on Broadway near Eighth street, formerly under the management of J. A. Quinn, has passed into the control of Syd Grauman, manager of Grauman's Theatre, at Third and Broadway. The final negotiations were completed August 29 between J. A. Quinn and Syd Grauman, whereby one-half interest in the showhouse became the property of Grauman and passed under his management. The Rialto has always been known as a long run house, and it will in all probability continue along the same policy.

Mr. Quinn will return to New York in the immediate future to further his plans for the development of the Motion Picture and Theatrical Co-Operative Association.

Hooray for Ruth!
Ruth Roland, horseshoe in hand for good luck, ships the first episode of her own new serial, "The Adventures of Ruth," to Pathe Exchange.

Rolin Comedian Dead.

Dee Lampton, 21 years of age, heavyweight comedian of the Rolin Film Company, died at the Clara Barton Hospital on September 1, of appendicitis. Lampton was born in Fort Worth, Texas, and moved four years ago with his family to Los Angeles. He soon obtained work at the Rolin studio, and has since appeared as a leading player in many of the comedies produced at that plant. Dee Lampton weighed 285 pounds, although he was only five feet tall. He is survived by his father and mother, a sister and brother.

Marion Writing Pickford Scenario.

Frances Marion, former scenario writer for Mary Pickford, has arrived in Los Angeles to write the continuity for Miss Pickford's first picture to be made for the United Artists, which will be a film version of "Pollyanna."

President of Equity Goes East.

Herbert K. Somborn, president of the Equity Pictures Corporation, who has been in conference with Harry Garson, at the Garson Studios, Inc., has returned to New York to begin the exploitation of the Equity Pictures, which will be placed on the market in October.

Film Cowboys Stage Rodeo at Fair.

A number of cowboys employed in the various motion picture studios in Los Angeles, staged a wild west rodeo as one of the features of the fair held at Downey, California, last week.

Los Angeles Studio Shots

ERIC VON STROHEIM has begun a special production for Universal called "His Great Success," with a cast that includes Sam De Grasse, Una Trevlyn, Clyde Filmore, Maude George, Leo White and Mae Busch.

Wallace Worsley started this week shooting the first scenes of the second Eminent Authors Productions, Basil King's "The Street Called Straight."

Tom Mix has returned from his trip to San Francisco, where he assisted in welcoming the Pacific Fleet to that city.

Earle Williams has begun the filming

of "The Far East," under the direction of Chester Bennett, from a story by H. H. Van Loan.

Milton E. Hoffman has departed for New York, and Charles Eyton is now general manager of both the Lasky and the Morosco studios.

Supporting J. Warren Kerrigan in his newest Brunton feature, "Live Sparks," are Fritzi Brunette, Joseph J. Dowling, John Steppling, Roy Laidlaw and Mary Talbot.

Scenes for the latest Gale Henry comedy have been filmed at the Chateau Thierry aviation field at Long Beach.

Melvin Ballerino has been engaged as casting director for Metro Screen Classics.

Shirley Mason has been cast in the part of "Jim" in the Maurice Tourneur production of Robert Louis Stevenson's Treasure Island."

Lillian Biron, formerly of the Mack Sennett comedies, will play opposite George Covey in the new Gaiety Comedies.

Margarita Fischer, it is rumored, is soon to become the wife of Lt. W. F. Heltzen, late of the U. S. aviation service, but now her business manager.

Nigel Barrie arrived from New York last week to play the leading role opposite Katherine MacDonald in "The Turning Point," for the First National Exhibitors.

Francis MacDonald has been engaged to star in productions for the National Film Company.

Elmo Lincoln, who recently challenged Jack Dempsey to a fight, is now being challenged in turn by Paul Mullen, gymnasium instructor at Brunton.

During the disablement of Harold Lloyd, the Rolin company is making a comedy with Snub Pollard and Mildred Davis as the featured players.

Robert Kerr and Tom Gibson, both former Keystone directors, are in charge of the new Hank Mann comedies.

"He Who Hesitates" is the name of Charles Ray's new picture for Incc. Millicent Fisher is leading lady and Jerry Storm director.

Harry Mann has started on his first comedy with Vitagraph. He will create a new screen character to be known as "Simple Harry," a hard luck individual.

The cast in the Basil King production, "The Street Called Straight," includes Milton Sills and Naomi Childers in the leading parts, and Irene Rich, Charles Clary, Alec B. Francis, Jane Sterling and Lydia Yeamans Titus.

Edgar Selwyn has arrived in town with a new play for Cecil B. De Mille to produce with an all-star cast.

Mabel Ballin is to take a trip to New York as soon as her work in "The Beach Comber" is finished.

Mr. and Mrs. Sidney Farrar, parents of Geraldine Farrar, Goldwyn star, have come to Los Angeles to be present at the opening of their daughter's operatic tour, which opens here in October.

Report has it that Dustin Farnum has purchased a $75,000 home on Crescent Heights Boulevard.

Charlie Chaplin's new comedy for First National will have Brother Syd's aviation field as background for a number of funny stunts with an airplane.

W. H. Clifford is in charge of the Ben Hampton studio scenario department.

Harry Williams, song writer, is devising comedy situations for Fatty Arbuckle.

William Lord Wright, western representative of the United Pictures Theatres, has opened an office at the Gasnier studios in Glendale, where Dustin Farnum's next feature will be filmed.

George Foster Platt has been engaged to direct the Cathrine Curtis production. Mr. Platt's first production as a screen director was the Helen Kellar picture, "Deliverance."

Frances Ring, sister of Blanche and wife of Thomas Meighan, is to spend a few weeks with her husband in the west before she goes back to New York to fill a stage engagement during the coming winter.

Bryant Washburn and his director, Donald Crisp, leave for Chicago within a few days to film certain scenes for "It Pays to Advertise."

Alice Lake will play the leading feminine role in a Metro production of "Tess of the D'Urbervilles."

Madge Kennedy will play the leading role opposite Hank Mann in his new comedies.

Hobart Bosworth and his director, Irvin Willatt, spent last week in San Francisco getting battleship pictures for a new production

Colin Campbell will direct Dustin Farnum in his new picture for United Picture Theatres, "The Honor of His Family."

Griffith Points Out Need of Tragedy On the Screen; Likes San Francisco

DAVID WARK GRIFFITH paid a high tribute to San Francisco when he selected this city for the premier Pacific Coast presentation of "Broken Blossoms," now being shown at the Curran Theatre. "I was governed in my choice of San Francisco for the first coast presentation of 'Broken Blossoms,'" he said recently in an interview, "primarily because of the reception the people of your city gave 'The First Born' when that one act play was produced here for the first time by David Belasco a number of years ago. That is harking back rather far, but I felt that a people who could understand and appreciate Mr. Belasco's 'The First Born' would understand and appreciate my 'Broken Blossoms,' for the former, which I consider the most artistic one-act play ever written by an American, was a radical departure from the then usually accepted playlet, just as is 'Broken Blossoms' decidedly a departure from the ordinary film drama of today.

"There is no gainsaying that 'Broken Blossoms' is a 'different' picture; I mean thematically different. It shatters all film drama precedent. The characters do not find gold and happiness at the end of the rainbow. They find grim death.

Film Needs Tragedy.

"The picture is tragic, and purposely tragic, for I believe that there is absolute need for tragedy on the screen. And it is because of this belief that I determined to produce 'Broken Blossoms.' I am convinced that the constant reiteration of stories in which ease and wealth, requited love and happy endings, as pictured in the usual film dramas, is not good for people. It makes the average persons dissatisfied with their lot. They leave the theatre with the feeling that all is not well with the world.

"On the other hand, photoplays in which life, with its trials and disappointments, are pictured, where grim tragedy stalks through the lives of the characters, where the end of the story is the end of all things, even life itself, cause the beholders, I maintain, to take up the thread of their own existence after leaving the playhouse with the feeling that the old world in so far as he or she is concerned, at least, is not such a drear place, after all. 'Broken Blossoms' was intended as an experiment along this line. It was an expensive experiment, I admit, but it has proved an extremely successful one, and opens up an entirely new field in photodramatic production."

Likes San Francisco.

Mr. Griffith paid a high compliment to the mild climate and the scenic attractions of San Francisco from the standpoint of the producer. "Think of it," he said, "here I sit during the middle of August with a light overcoat on, while down south in the studios they are actually suffering with the heat. You cannot imagine, unless you have had the experience, how disagreeable it is working under the heat of the intense studio lights during hot weather. I do not see why some of us do not come up here. San Francisco is certainly better suited to our needs than is the south. But you see we motion picture people are a good deal like sheep. Some of us went to Los Angeles and the rest of us followed. I am absolutely sure that if San Francisco could secure one of the big producers, many of the others would follow. There is an ever growing feeling of dissatisfaction with things as they are in Los Angeles, and a break might assume the proportions of a stampede."

Jamison Handy

Whose wide executive experience goes into vice-presidency of sales and advertising for Bray Pictographs, released by Goldwyn.

Chapin Leaves for Ithaca.

Frederick Chapin, of the scenario department of Pathe Exchange, Inc., left the week of September 7, for Ithaca, N. Y., where he will remain several days to watch the start of work on Jack Norworth's serial "The Crooked Dagger," which is being produced by Theodore Wharton for Pathe. Mr. Chapin is the author of "The Crooked Dagger" scenario which is based on a story by Frederick Jackson, the playwright.

Bert Lytell

As Tito Lombardi, designer of gowns, has to design himself out of well-fashioned situations in his Metro, "Lombardi, Ltd."

HE MAKES THE PUBLIC A CONFIDANT

And Thereby He Insures Steady Patrons, Does Jack Farren of the Victoria Theatre, Rochester

THERE is nothing like taking the public into your confidence. At least, such is the opinion of a good showman, Jack Farren, of the Victoria Theatre, Rochester. Jack easily fits into the title of a good showman because he started in the game with nothing but his nerve and is today a prosperous citizen.

The Victoria is a downtown palace, with every modern convenience, in the heart of the show district where competition is keenest. Jack Farren glories in the fact that there are a number of equally big movie houses nearby to give the public a fair chance to look over the bills and select the show they like best. "I don't get all of the business," says Jack, blithely, "but I do get about all that I can handle. I don't worry much about increasing business, because I have not quite decided to build a roof garden. What concerns me most is giving a 100 per cent. show and convincing the public that they can always find the same quality in my house."

"Vic" Is Popular.

The "Vic," as it is popularly known, has a heavy and consistent patronage, which should be the envy of many rival managers and a matter of interest to many film salesmen. When Farren was asked how he did it, he merely grinned and said that he gave the public what they wanted.

Farren says that once upon a time the idea prevailed among showmen that they knew what was good for the public and tried to ram it down their throats, a la Barnum. The show with the best bally-hoo pulled the biggest crowd. Such was the state of affairs when the movies came along and Farren broke into the show game.

The acute competition caused by numerous cheap movie houses finally resulted in a survival of the fittest, and when many places had been forced out Farren was found among the fittest and still raking in the money with a free hand. When the transition from small houses, hastily adapted for movie shows, to the modern, sumptuous palaces began, Farren was not only ready, but was a pioneer. He took a chance, and was willing to trust his fate and fortune to the public.

Takes Public Into Confidence.

The outstanding thing about his movie house career is that he has always taken the public into his confidence and played a square game. As long as he is in business to show pictures Farren believes that his duty to his patrons is to show what they want. He has no secrets from the public.

Many things about the business of running a big picture house have a certain fascination for the public, and Farren knows it. He can always see the public's point and never loses an opportunity to discuss pictures, projection machines and how they work, how pictures are made and the process he follows in booking them, and a multitude of other like things with his patrons. With his ear to the ground Farren is frequently about the lobby of his house, and is so well known that many of his patrons stop and talk with him. He delights to "talk shop."

Accepts Suggestions.

Farren knows that most people know little of the show business, so he is willing to be their mentor and never loses an opportunity of considering their ideas on how they would run the house and what they would do. So cordial is he in accepting and even soliciting suggestions that he daily receives letters from patrons and picture fans, expressing their views of what he ought to do. As a matter of business, most of these letters are answered by mail, but now and then Farren picks out an unusually pointed one and answers it openly, through space in the press or on his screen.

Enthusiastic about his house and his business, Farren is careful to stimulate the interest of his patrons to a like degree. For this reason he points with pride to the figures on the box office record. A while ago Farren spent a lot of money telling the people how he kept his house clean and sanitary with a battery of cleaning machines and devices. In the summer he tells them how the air is cooled and in the winter how it is heated.

Advertises Improvements.

If he gets a new piano, a new screen, a new projection machine, new lights or puts in some new decorations he writes a story telling the why and the wherefore. There is something confidential about this policy that the public likes and appreciates. They never knew that the house employs thirty-five people until Jack told them so. This does not include the office staff. They never knew of the elaborate protection against fire and other dangers until Jack told them and with all this information given freely to them, they take more interest in the Victoria.

The projection room holds many mysteries for the average person, and this has been one subject on which Farren has had to discourse freely.

"Percy, Prithee Desist!"
Says Tom Mix to the mysterious artilleryman in his Fox, "Rough Riding Romance."

Director R. William Neill Now Cutting "The Bandbox"

R. WILLIAM NEILL, who has just finished the actual work of directing "The Bandbox," the first of the Louis Joseph Vance series of pictures being produced by Deitrich-Beck, Inc., and released by the W. W. Hodkinson Corporation, is now devoting his time to the final cutting and finishing touches of the picture.

Louis Joseph Vance, the author of "The Bandbox," and Roy Somerville, who made the scenario, are collaborating with Theodore C. Deitrich, president of Deitrich-Beck, Inc., in titling and editing the production.

Mr. Neill is most enthusiastic over the production. "I consider Louis Joseph Vance one of the greatest writers of the day," said Mr. Neill. "His stories are simply alive with intensely dramatic incidents, mystery and suspense, in addition to the love interest that is so essential in successful productions. I have read practically everything that Vance has written and I think 'The Bandbox' by far his greatest work. With such a story to start with, the picturization of 'The Bandbox' was bound to be a success. Doris Kenyon, the star, does the best work of her career in this picture."

R. William Neill.
Director of "The Bandbox," Deitrich-Beck production for Hodkinson.

Fitch Story for Tsuru Aoki.

The second story for the use of Tsuru Aoki has been purchased by Universal from Abigal Hazel Fitch, an internationally known author. The story, "The Breath of the Dragon," is especially suited to the roles portrayed by Tsuru Aoki.

The novel itself had a wide circulation in this country and abroad and is an exciting adventure story of China during the reign of the Empress Dowager. Intimate glimpses of life in the imperial court are given. The heroine will be played by Tsuru Aoki.

Stimson Is Made General Sales Manager of American

C. A. STIMSON, well-known exchange manager, was recently promoted to the post of manager of the sales department at the American Film Company's home office in Chicago.

Mr. Stimson is not a newcomer in the "Flying A" organization, having been identified with the field work of that company for some little time. He brings to his position the advantage of long experience in general business and years of specialized work in the distribution department of the industry.

The University of Michigan at Ann Arbor attended to the education of Mr. Stimson. When college days were over, he secured his first taste of the business world through the selling end of the automobile business. The topic of the day, however, was the opportunity offered by pictures and in July, 1914, he obeyed the call of the films.

In October, 1918, Mr. Stimson assumed the duties of Milwaukee representative for the American Film Company, Inc. So excellent a record did he chalk up for himself in this field that before long he was appointed to the post of special representative, and later to that of personal representative of President S. S. Hutchinson. Continuing his upward progress, he came to bat early in July of this year as general sales manager for the "Flying A," in charge of distribution.

Schenck in New Quarters; Retires from Loew Interests

ON Monday, September 8, Joseph M. Schenck moved into his new offices at 140 West Forty-second street, New York. Mr. Schenck's enterprises will occupy the seventh floor with the bookkeeping department on the eighth floor. The executive staff only will be housed in the new offices. M. S. Epstein, who has been associated with Mr. Schenck for a number of years, will act as general manager of the new offices. The staff scenario writers, publicity workers and technical and casting directors will continue to have their offices at 318 East Forty-eighth street. In addition to being the new home of the Norma Talmadge Film Company executives, and the Constance Talmadge Film Company headquarters, 146 West Forty-second street, will house all of Mr. Schenck's other interests, including the Comique Film Corporation, the Jefferson Film Corporation and the Film Specials, Incorporated.

Joseph M. Schenck recently severed all connections with the Loew Enterprises in order to devote all his time to his picture interests.

Virginia Indorses "The World Aflame."

"The World Aflame" has been indorsed by the General Assembly of the State of Virginia.

The resolutions passed by the upper and lower branches of the Old Dominion government set forth that "we regard 'The World Aflame' as among the best pictures we have ever witnessed and believe it will serve a good purpose.

"It is interesting and instructive to both capital and labor and should teach a lesson that at present needs to be impressed upon both capital and labor, employer and employe and the masses generally."

Katharine Lewis.
Leading in new series of Strand comedies released by Robertson-Cole through Exhibitors Mutual.

Slote Becomes a Benedict

"Bob" Slote, traveling representative of the Exhibitors' Co-operative Film Exchange, handling the "Birth of a Race" feature in the territory of Washington, D. C., gave his co-workers in the Washington office quite a surprise on Labor Day when he introduced his companion as Mrs. Slote. He had just come in from a month's trip on the road and confessed that it was while he was in Frostburg, Md., that he and Miss Susan Tucker, of that place, decided to go through life for the balance of their years in double harness. It was not very difficult to find a minister willing to say the proper words, and then Mr Slote sprung it on the local film men that "he'd gone an' dun it."

"Tangled Threads" Opens Flint House.

The New Strand Theatre, of Flint, Mich., the model house of that city recently opened with "Tangled Threads," one of Bessie Barriscale's recent Robertson-Cole picture distributed by Exhibitors Mutual as its main attraction. The New Strand was started last spring and was completed late in August.

The theatre is owned and operated by the Strand Photoplay Company and Lester E. Matt, secretary and treasurer of the company, is the active manager.

CIRCUIT TO RELEASE CURWOOD FILM

First National Sets September 29 for Issue of "Back to God's Country" Tale of Frozen Waste

THE First National Exhibitors' Circuit's first special release for September 29, "Back to God's Country," has, so far as known, the distinction of having been made farther north than any other dramatic picture. The story was taken from James Oliver Curwood's magazine novel and was produced by the Curwood-Carver Productions, Inc. Nell Shipman plays the lead and is supported by Wheeler Oakman, Wellington Playter, Ralph Laidlaw and Charles Arling.

It is a most unusual picture, said to be filled with exceptional incidents. Ernest Shipman is the man responsible for the picture and has certified that every scene shown absolutely reflects the truth.

Taking Pictures in the Cold.

The picture was made north of the fifty-sixth parallel, on the far shore of Lesser Slave Lake, where the temperature averaged 50 degrees below zero and frequently dropped to 60 degrees.

Sixteen different varieties of animals take prominent parts in the picture and are seen in their natural forest homes in realistic roles. These wild animals include wolves, bears, mountain lions, deer, porcupines, raccoons and other wild folk.

As a matter of scientific interest, twenty thousand feet of film were shot without a foot of static. This result was achieved because the two cameras used were constantly left out of doors.

The oil had to be taken out of the cameras to prevent freezing, and if the film was left for a single instant stationary the emulsion froze and the celluloid cracked like glass.

Tragedy Attends Making of Picture.

Every precaution was taken to care for the company, but in spite of this one man, Ronald Byron, died. This tragedy nearly disrupted the company, but the grit of the other actors kept them on the job, and the picture was finally finished. Wheeler Oakman was sent for to take the place of Ronald Byron, as leading man, supporting Nell Shipman, the star, and there was less trouble later, although one man"s feet were frozen so badly they had to be amputated, while other members of the company suffered severe frost bites.

One of the most remarkable achievements was the building of a ship 180 feet long in the ice of Lesser Slave Lake. The heavy timbers for masts and superstructure were cut from the surrounding forests and dragged over the ice by Indians to the place of building. The rest of the timber and other necessaries were brought by dog sledges from the nearest settlement thirty miles away.

Animal and Human Interest Abound.

When the members of the company arrived, they found themselves in the heart of a howling wilderness. North and east of them were the barren lands, while between them and the arctic were no settlements nor the sign of a railroad.

But all of "Back to God's Country" is not of the frigid north. Mr. Curwood's journeys have taken him from the Horn to the arctics, and in these trips he has made a special study of wild animals. Few men know more about wild animal life than Mr. Curwood. The theory on which he worked is that it is no trick to put animal actions in pictures, but that the real task is to co-ordinate the animal work with human action.

And while the animal scenes are probably the more striking of the features in this picture, it is not all of the production by any means. There is a human interest element.

Kerrigan's "A White Man's Chance" Given Big Exploitation by Theatres in Cleveland and Utica

THE success achieved by J. Warren Kerrigan's first Robert Brunton production, "A White Man's Chance," in scores of representative theatres throughout America the past month not only augurs well for the many other pictures the Kerrigan-Brunton combination is to make for W. W. Hodkinson distribution, but is conclusive evidence that the J. Warren Kerrigan vogue among American picture lovers is increasing.

Another convincing sign of increased Kerrigan popularity is the time and effort the big exhibitors are devoting to big and specially-devised exploitation and newspaper advertising campaigns on "A White Man's Chance." At the Metropolitan Theatre, Cleveland, the Kerrigan production played to unusually big business for a three-day run last week after one of the largest promotion campaigns ever carried out at the spacious Forest City playhouse. The management had quarter-page advertisements in four Cleveland dailies on Saturday and in two Sunday papers as well as going to big expense on an effective lobby display.

Street Cars Carried Ad.

It was the same at the Alhambra Theatre, Utica, where the picture was the fall opening attraction. Manager F. G. Lux went the limit in his newspaper advertising on the Kerrigan picture and in his lobby setting, its feature being a miniature Mexican shack to represent the locale of "A White Man's Chance." In addition, the opening attraction of the season was heralded on the front and back of all Utica street cars, an advertising feature which Mr. Lux arranged for when he took over the management of the Alhambra three years ago.

The Symphony Theatre, New York, was another large house that ushered in its fall season with J. Warren Kerrigan in "A White Man's Chance," the management giving it an unusually brilliant setting for the three-day run. The New Savoy, Syracuse, after being closed a month for repairs, also re-opened with the Hodkinson release.

Books "Better Times" Film for Minnesota Fair Week

BETTER TIMES," the Robertson-Cole feature produced by Brentwood under the direction of King W. Vidor, was booked by Rubin & Finkelstein through Exhibitors Mutual for the Strand Theatre, Minneapolis, and the Liberty Theatre, St. Paul, for the week of the Minnesota State Fair. "Better Times" is being used as one of the slogans to boost the state fair and Rubin & Finkelstein have capitalized on it in advertising the picture.

A number of local merchants have been giving their co-operation by boosting for "Better Times" and signs and cards enter prominently into the campaign. Rubin & Finkelstein expect to have the visitors from various parts of the state boost for "Better Times." Cards with "Remember 'Better Times' and the fair" will be circulated.

An old flivver resurrected from its grave, a replica of the one used in the picture, will be entered in the auto races if it holds together long enough to make the run from the theatres to the race course.

Heilberger to Have Third Theatre.

The Kurtz Bros., of Bethlehem, Pa., manufacturers of fine woodwork, have broken ground to erect a $300,000 theatre for vaudeville and motion pictures on the property adjoining the Kurtz De Luxe Cafe. The plans call for a seating capacity of 1,700. The Heilberger interests, which now control the Broad Theatre, of Bethlehem, and the Lehigh Orpheum Theatre, of South Bethlehem, will take over the house.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest.

Paramount Officials Find Their Week Exceeded Expectations; Zukor Receives 1,500 Sales Pledges

NEARLY twice the aggregate business of National Week last year and a record of selling and service to exhibitors established which has never before been equalled is the story of the second National Paramount-Artcraft Week and the achievement credited by the Famous Players-Lasky Corporation to its sales force.

Framed!—
—In the doorway, at least—is H. B. Warner in his Robertson-Cole, "For a Woman's Honor."

The week was probably the most perfectly organized intensive selling campaign in the history of motion pictures. The extensive advertising program, which proved to be a tremendous force in the sales campaign, was laid out nearly ten weeks in advance. Then as the time for bookings approached each exchange voluntarily pledged to secure a certain quota of business set by the exchange itself. These pledges were signed by nearly 1,500 employes of the distribution department and an aggregate business of $641,750 was voluntarily promised to the home office. Reports received up to September 6 indicated that this amount would be exceeded, as nearly 4,000 theatres participated.

Someone in the department of distribution conceived the idea of having these pledges gathered together in a handsomely bound volume and presented to Mr. Zukor. The presentation was made informally on September 2 by Walter E. Greene, vice-president in charge of distribution, the only other ones present being Jesse L. Lasky and Eugene Zukor.

Praises Exhibitor Co-Operation.

Commenting upon the success of National Paramount-Artcraft Week, Mr. Greene said September 6: "There is one feature of these National Weeks to which I wish to call particular attention, and that is the enthusiastic support and co-operation which have been accorded us by the better exhibitors of the country. Although the total number of theatres booked solid for the week is an enviable one, we could greatly have increased that number had we not been handicapped by a general shortage of prints.

"Early in the campaign, several offices were forced to discontinue accepting solid bookings because every available print in the exchange had been scheduled for use. This does not mean that there was a normal shortage, but rather that it was impracticable to provide sufficient prints to handle the extraordinarily increased business it would have been possible to secure for the big week.

"The willingness, even eagerness, of exhibitors generally to participate in the week indicated two things: First, that there existed throughout the country a feeling of good will toward this organization and a desire to co-operate heartily, and second, that there existed a firm belief in the value of a tie-up with our national campaign and 'drive for better motion pictures.' Certainly we are entitled to feel and to say that our new season has had a most auspicious opening."

Forty Men Hold Movie Life Net.

Forty men were required to hold a giant life net used in the climax of Zane Grey's "Desert Gold," produced by Benjamin B. Hampton and Eltinge F. Warner for W. W. Hodkinson distribution. The particular scene is that in which the villain of the picture Rojas, played by Walter Long, meets his death by falling from the edge of a high cliff, having his grip cut loose, inch by inch, by his enemy, a Yaqui Indian. T. Hayes Hunter, the director of "Desert Gold," was unwilling to use a dummy in the scene, the rigid policy of the company insisting upon realism in all details,

American Film Reports That Its List of Pictures Picked for Summer Use Resulted in Big Bookings

REVIEWING its summer output, the American Film Company, Inc., reports that the half-dozen romances, mystery plays and satirical comedies which have made up its program of releases for June, July and August have carved new notches in the summer business record.

The warm weather list was opened by "A Bachelor's Wife," a comedy-drama by Joseph Franklin Poland, which was specially written for Mary Miles Minter. This picture achieved a coast-to-coast popularity that is still on the up-grade. "Yvonne from Paris," another Poland drama in which Miss Minter has starred under the direction of Emmett J. Flynn, has proved itself an equally excellent money magnet for exhibitors and is winning lengthened runs and return bookings everywhere.

Two Fisher Pictures on List.

Two popular Margarita Fisher productions were on the "Flying A's" summer list; namely, "Trixie from Broadway" and "The Tiger-Lily." Concerning "Trixie," the Strand, of Denver, reports: "In the sweltering weather, ours was one of three houses out of the seven first-run theatres on Curtis street that enjoyed big business. On Saturday and Sunday, the last two days of the run, the picture played to capacity business." It had a week's run in August at the Star Theatre, Chicago.

Business that classifies as 'way above normal is being reported by all exchangemen for William Russell's adventure-mystery, "A Sporting Chance." Stephen Fox wrote the story and Henry King directed the picture. It has received unqualified praise from reviewers throughout the country. The American Theatre, of Salt Lake City, wired: "'A Sporting Chance' ran to capacity business. Russell sure had them guessing, and the picture was enthusiastically received."

Russell Picture Goes Big.

"This Hero Stuff," only recently released, is a timely satire based upon the tendency of our returned warriors to become "fed up" with hero-worship. It is giving "A Sporting Chance," a close run for its envied position as one of the most popular of the summer's crop of high-class comedies.

American completed another William Russell production during the summer, the big six-act play of American life founded on Jackson Gregory's best-seller, "Six Feet Four." This feature bids fair to classify as one of the best offerings of the year in the field of action dramas. "Six Feet Four" is being put on the market as a "Flying A" special.

Three Latest Metros Come East; Production Started on Three More

SIMULTANEOUSLY with an announcement from the west coast studios of Screen Classics, Inc., that the prints of Metro's first three big specials of the "fewer and better pictures" series were on a limited on the way to New York, came word from the same source that the three stars of these productions are about to start work in new vehicles. The first of the five Drury Lane melodramas acquired by Metro also is being put in production and work begun on an all-star special.

Bert Lytell is preparing to begin his enactment of the principal role of "Beauty" Steele in the screen adaptation of Sir Gilbert Parker's novel, "The Right of Way." May Allison's next will be a picturization of a play by Frederic and Fanny Hatton, co-authors of "Lombardi, Ltd.," It is "The Walk Offs." Her director is yet to be named. Henry Otto will direct "The Willow Tree," Cohan & Harris' stage success by Harrison Rhodes and J. H. Benrimo. Viola Dana is the star.

Casts Assembling.

All star casts are being assembled for the production of "The Best of Luck," first of the big Drury Lane melodramas which Screen Classics, Inc., will make, and for Finis Fox's adaptation of Thomas Hardy's masterpiece, "Tess of the D'Urbervilles." Alice Lake will have the featured role in this and the production will be directed by John Ince. "The Best of Luck" will be directed by Ray Smallwood. No announcement of the cast has as yet been made public.

The initial trio of the Metro "fewer and better" pictures, which have been shipped from Hollywood, comprises "Lombardi, Ltd.," a screen adaptation of the stage success by Frederic and Fanny Hatton in which Bert Lytell is the star; "Please Get Married," starring Viola Dana, one of the biggest farce successes of the last theatrical season in New York, and Avery Hopwood's internationally celebrated farce, "Fair and Warmer," with May Allison in the stellar part.

Before production in the final scenes was completed, Maxwell Karger, director general of Screen Classics, under whose supervision all three pictures were done, went to work personally to oversee and direct the titling and cutting of each picture.

Fineman Leaves for Coast.

B. P. Fineman, president of the Attractions Distributing Corporation, which releases the Katherine MacDonald productions through the First National Exhibitors' Circuit, and the Burlingham Travel Pictures through the Famous Players-Lasky Corporation, left September 9 for Los Angeles, accompanied by Henry Herzbrun, secretary, counsel for the Attractions company.

Oh, Rabbits!

A pet expression of Nazimova's in her Rabbit Dance in "The Brat," her latest Metro.

Praise Architecture in "Society Exile."

J. N. Naulty, general manager of the Eastern studios of the Famous Players-Lasky Corporation, has received an unsolicited testimonial from Carl A. Ziegler, a well-known Philadelphia architect, written to the Philadelphia branch exchange regarding the architectural detail of "A Society Exile." Mr. Naulty was instrumental in establishing an art and technical department at the New York studios in which are employed architects and interior decorators who had established reputations for themselves before joining the company. In charge of the art and technical department is R. M. Haas, architect, and C. O. Cecil, interior decorator. Mr. Naulty, therefore, was particularly pleased by the letter and feels that his efforts to bring about better pictures through the establishment of this department are being rewarded.

METRO SIGNS POPULAR ITALIAN ACTRESS

Bertini Secured by President Rowland on Trip Abroad—Will Make First Pictures Near Rome

BERTINI, the great Italian actress, is announced by Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc., as a new Metro star.

Under a co-operative arrangement with the Caesar Film Company, of Rome, Mr. Rowland engaged the services of Bertini during his recent trip abroad. The first result of the arrangement will be the early showing of Bertini to the American picture-going public, in some of the two-score productions she has made in Italy. A second development of Mr. Rowland's coup will be that Bertini will make new pictures for Metro and the Caesar Films that will excel her past efforts in sumptuousness and artistry.

Is Popular in European Countries.

There is as big a demand for Bertini pictures in England, France, Belgium, Holland, Switzerland and the Scandinavian countries as there is in her native Italy, where she is popular and has many times appeared before the Italian sovereigns by royal command and had her film productions shown in the royal palace of Victor Emanuel.

Bertini is described as a prodigy of the theatre. Although she is still in her twenties, she has reached the topmost rung of her profession. Her forte is tragedy and the interpretation of soul-burning, passionate loves, but she has done some lighter work with remarkable success.

Metro's plans for Bertini are not completed, but they are known to include the production of her first two or three of her forthcoming specials de luxe in Italy. The star will be installed in a studio on the outskirts of Rome, where she will be directed by an American director employing American methods of technique.

May Have an American Cast.

It is quite possible, although not definitely decided, that Bertini will be surrounded by an entirely American cast in the first of these pictures and the one or two succeeding productions to be made abroad. Mr. Rowland promises shortly to announce the name of the director who will sail for Italy with his staff, and also the make-up of the personnel of players who are to accompany him.

After Bertini has become accustomed to American direction, which differs radically from that of the European—as Mr. Rowland had opportunity to observe while abroad—the Italian star will be brought to this country and will make her pictures at the Metro studios in Hollywood, Cal.

To Use Works of Popular Authors.

Several notable stories are under consideration for Bertini. Metro is aiming to make the Bertini productions comparable in every way with the big spectacular productions, with the employment of large casts and scenic investiture of large artistic proportions.

The works of such authors as Gabriele D'Annunzio, Pierre Loti, Edmond Rostand and others of similar standing will be considered in Metro's search for big vehicles to fit the personality of Bertini.

Metro will distribute the new Bertini productions throughout the United States and the world, and will introduce in this country, under its arrangement with the Caesar Film Company, the Italian-made productions in which Bertini already has appeared.

Bertini will probably remain in Italy for six or seven months, before leaving for this country.

Hold Trade Showings of American's "Six Feet Four"

REPRESENTATIVES of the American Film Company in various key cities of the country are arranging to hold trade showings of "Six Feet Four," the six-reel special feature of American life which has been in course of production at "Flying A" studios and laboratories for the past six months.

"Six Feet Four" was adapted by Stephen Fox from the novel by Jackson Gregory and was filmed under the direction of Henry King. William Russell plays the role of "Buck" Thornton, known as "Six Feet Four." In the supporting cast are Vola Vale, Harvey Clark, Charles K. French, Clarence Burton, Al Garcia, Jack Brammall, Jack Collins, John Gough, Calvert Carter, Perry Banks and Anne Shaffer.

The production is released by Pathe, and a special line of posters and advertising matter has been issued for its adequate exploitation.

To Produce "Oats and the Woman."

"Oats and the Woman," by Fannie Hurst, is to be made into a six-reel Universal special attraction by Director Rex Ingram with Francelia Billington as the woman. The story concerns a cloak model who has gone to New York as the friend of the man she is working for.

The story appeared several months ago in the Cosmopolitan magazine and is heralded as one of Fannie Hurst's most realistic human interest tales.

H. O. Schwahn.
Live-wire manager Eau Claire Theatre, Eau Claire, Wis.

The Angel from the Skies.
Mabel Normand plays the cherubim in her next Goldwyn, "Jinx."

Blackton Producing Pathe Pictures in His New Plant

J. STUART BLACKTON, president and director general of the J. Stuart Blackton Feature Pictures, Inc., has just taken possession of his reconstructed studio in Brooklyn, where he is now making his personally directed productions for Pathe releases, the first of which will be "The Moonshine Trail."

The Blackton plant always has been one of the most desirable film shops around New York, and now, with its production facilities doubled and greatly improved, it ranks among the best equipped studios in the country.

Upon the organization of his new company, Mr. Blackton acquired additional space adjoining his plant, and at once approved plans for rebuilding. He now has a two-story building with his private executive offices, cutting room, projection room, stock room, and immense stages on the lower floor, with more set space, additional dressing rooms and property departments on the second floor.

The plant is so arranged that Mr. Blackton can be producing on one set of stages while his workmen are erecting new sets on the other, thus enabling him to produce with no delay.

The electric system in the Blackton plant includes every up-to-the-minute device for the expert lighting of motion pictures.

Loew Invades Canadian West.

Marcus Loew is behind a proposition to build a fine big theatre in Winnipeg, Manitoba, according to a formal announcement. If the proposal is carried out, this will mark the invasion of the Canadian west by the theatre magnate. The new theatre will be erected on Garry street, it is understood.

Loew theatres are now being built in Ottawa, Toronto, London and elsewhere.

The new Allen Theatre, Winnipeg, is rapidly taking shape while the Regal-Paramount interests are also busy with preparations for their new house in the Manitoba capital.

—And So They Waited.
William Russell seen in his first picture for Fox, "Sacred Silence," with Agnes Ayres.

Mary MacLaren's Stories True to Original Version

DIRECTORS of Universal productions believe that the public wishes a film story to be carried out in detail and true to the original version of the authors. Conspicuous among recent productions which carry out this policy is "The Bonnie, Bonnie Lassie," in which Mary MacLaren is starred. Universal purchased the story as it originally appeared in Ainslee's magazine and has produced it with such truthfulness that its screen version will instantly recall the magazine story, "Auld Jeremiah."

Miss MacLaren has seldom been cast in a role more suitable to her histrionic ability. In this production she is cast as Ailsa Graeme, a Scotch girl who comes to America to make her own way.

The supporting cast is of sufficient merit to win additional credit for the production. Spottiswoode Aitken, the well-known character actor; David Butler, former Morosco lead, and Arthur Carewe are the leads in support of Miss MacLaren. The production was directed by Tod Browning.

As a paying production Universal officials expect this one to rank among the best produced. Within the past year and a half Miss MacLaren has won her way into the hearts of photoplay admirers who care for the domestic drama that carries with it a bit of seriousness and a bit of humor. Her success is shown by the fact that booking reports for Mary MacLaren productions are now very heavy. "The Unpainted Woman," "The Weaker Vessel" and "The Petal on the Current" have broken all records for Mary MacLaren productions and rank among the first of Universal Special Attraction records.

The advertising pages of Moving Picture World tell the story of picture production as it progresses week by week. The text pages give the minute details. What the style pages represent to the up-to-date merchant so do the advertising pages of Moving Picture World inform and keep posted the picture showman.

FAMOUS PLAYERS SPREADS TO CANADA

Foreign Subsidiary, Known as Famous-Lasky Limited, Will Have Six Branches in Dominion

THE Famous Players-Lasky Corporation will immediately extend its distributing organization to Canada, it was announced the week of September 7, formation of a company for this purpose has already been completed, the concern to be known as Famous-Lasky Films, Limited.

Six branch offices will be established covering all districts of Canada and these exchanges will operate along the same lines as employed in Famous Players-Lasky offices in the United States. The personnel to be placed in charge of the Canadian activities of the company, together with other details concerning the new organization were given out by E. E. Shauer in charge of the foreign department of the Famous Players-Lasky Corporation, as follows:

Will Have Six Offices.

"Six branch offices will be established in Canada. They will be located at Toronto, Montreal, St. John, Calgary, Winnipeg and Vancouver. Selection of offices will take place immediately in these cities and they will be in full operation as soon as it is possible to equip them.

"The same releasing schedule and plans in operation in this country will apply to the Canadian field and exhibitors will be in a position to start immediately with our selective booking productions as well as previous subjects. Activities involving the preparation of films and accessories to be used by the new branch offices are already under way and by the time the exchanges are arranged for, the material will be ready so that no time will be lost in starting actual bookings.

"It is with great enthusiasm that we welcome this opportunity of serving Canadian exhibitors in the presentation of Paramount-Artcraft pictures. Every facilty and co-operation will be extended to insure the exhibitor the greatest possible success with our product. Each exchange will be a complete organization in itself, fully equipped to supply every demand made upon it. As a result of this direct contact with exhibitors, we hope to earn their good will and co-operation by the inauguration of methods which have been successful in this country for both parties involved.

G. W. Weeks at Head.

"In charge of the Canadian organization will be George W. Weeks, who leaves his post as manager of the Famous Players-Lasky exchange at St. Louis, Mo., to become general manager for Canada. William A. Bach, of the home office, will be second in command. R. E. MacIntyre, special representative, will install the systems and standardize the work of the offices. M. Milliken will be in charge of the Calgary branch."

The men who have been selected for these important posts in Canada, it was pointed out by Al Lichtmen, general manager in charge of distribution, receive these appointments in the nature of promotions and as rewards for exceptional service rendered in this country since they have been with the company. Mr. Weeks has been with the concern for some two years and started as assistant manager of the Detroit office. Last November he was placed in charge of the St. Louis office where he has been doing exceptional work. Prior to his affiliation with the organization Mr. Weeks was employed in the exchanges of other large companies, having been connected with the motion picture business for some nine years.

Bach Is Canadian.

Mr. Bach is a Canadian by birth and has had considerable experience in film circles there. In Montreal and Toronto particularly he made many friends among exhibitors. Mr. Bach's knowledge of the Canadian field and his work in the home office of the company in New York prompted the executives of the Paramount-Artcraft organization to place him in this important position.

R. E. MacIntyre has been with the Famous Players-Lasky concern for two years as traveling auditor, later being promoted to position of special representative. Mr. Milliken, who has also had considerable experience in the Canadian amusement world, has been associated with Mr. MacIntyre for some time. Other appointments for the different branch offices will be announced shortly.

June Mathis, Metro Scenario Ace.
Head of the scenario department and doing the bulk of the continuity for the "fewer-and-better" pictures.

Goldwyn Likes His "Jinx."

"Bigger and stronger than 'Polly of the Circus'" the story of the big top with which Samuel Goldwyn launched his program just two years ago, and which still is remembered by exhibitors as a circus classic, is the verdict of Samuel Goldwyn and other officials of the Goldwyn organization, who saw the first print of Mabel Normand's new production "Jinx," at the Culver City studios last week. Prints of the picture are on the way East and soon will be shown to exhibitors at Goldwyn's twenty-two exchanges.

Soul Mates.

Fatty Arbuckle and Molly Malone swap honeyed glances in "Back Stage," forthcoming Paramount-Arbuckle comedy.

MOON THEATRE OPENS IN OMAHA

Will Be Run in Connection with Twin-House, the Sun, Which Adjoins—Is Finished Simply

OMAHA took another step forward as the Middle Western city having the best motion picture theatres when the Moon, new house owned by the World Realty Company, opened September 1 at 1410-12-14 Douglas street. This is just east of the Rialto, large A. H. Blank house.

The Moon is a sister theatre to the Sun, directly through the block on Farnam street. It seats 1,600 persons, and was built at a cost of $250,000.

The picture shown at the opening, when big crowds attended, was "The Gray Horizon," featuring Sessue Hayakawa. The Moon will show similar big releases, two or three pictures a week.

The admission price at the Moon will differ from that in any other downtown house in Omaha—15 cents to any seat in the house.

Sun Changes Policy.

The Sun Theatre, at the opening of the Moon, changed its policy from showing two pictures a week, to showing only one picture, and increasing the admission price five cents. The Sun entered upon its new policy, showing Nazimova in "The Brat."

R. H. Ballantyne, formerly an exhibitor out in Nebraska, later manager of the Mutual exchange in Omaha, now manager of the Muse, will also manage the Moon Theatre. "Ballie" is looked upon as one of the most capable exhibitors of the Middle West.

Moon Simply Finished.

The World Realty Company, owners of the Moon, also owns the Sun and Muse theatres. Sam Goldberg, the president, and Harry Goldberg, the treasurer of the World company, and also manager of the Sun, own the Princess Theatre, one of the oldest downtown houses in the city.

The Moon Theatre does not pretend to be ornamental, but contents itself with being roomy, pleasing in appearance, and affording a perfect view of the screen from every seat in the house.

The lobbies are not deep, but they are comfortably and ornamentally furnished and decorated. They are in marble, with marble stairways leading to the balcony.

A noticeable arrangement inside the theatre is the width of the aisles. The aisles, on the sides and in the center, and extending crosswise of the theatre are roomy. The seats are large and comfortable, with plenty of space between them. The overhanging balcony does not extend too far out, but permits a view of the top of the proscenium arch from the rearmost seat.

Operating Room Large.

The projection booth, extending across the front end of the house, upstairs, is a large affair, with eleven apertures for spot-lights, projection lights and other kinds of lights.

The theatre is of brick and steel, fireproof throughout. It is of the Moorish style of architecture, finished in terra cotta, white tile and marble exterior. It has a frontage of 66 feet with a 132 feet depth.

American Legion Honors Memory of S. Rankin Drew

MEN of all lines of the amusement business, including their associates from the newspaper world, who served in either branch of the service during the war have organized with fine success a typically Broadway post of the American Legion. The membership is now nearly one hundred and includes men in every line who were in the Army, Navy and Marine Corps.

The post has been named in honor of Lieutenant S. Rankin Drew, who was the first American actor killed in the war. He fell while flying in the British Air Service.

He was a son of the late Sidney Drew, making the selection of his name most appropriate as well as giving the new organization a name historic in theatricals. Mrs. Sidney Drew was notified of the naming of the post and replied with the following telegram:

Mrs. Drew's Telegram.

"Wells Hawks, Post Commander, S. Rankin Drew Post, American Legion.

"Am just in receipt of wire from the adjutant of your post. The message it conveys touches me deeply and I hasten to send through you my thanks to the Theatrical Post of the American Legion for their tribute to the memory of my husband's son in naming the organization the Sidney Rankin Drew Post. I want to express the sincere gratitude of the Rankin and Drew families as well as my own for this distinct honor to one who so nobly helped to immortalize the theatrical profession in the war. Mrs. Sidney Drew."

The officers of the post are Wells Hawks, U. S. N. R. F., Post Commander; William M. Roddy, vice post commander; L. B. O'Shaughnessy, finance officer; Ralph Navarro, adjutant, and W. G. Newman, historian.

The committee on membership comprises Jack Klopstein, for motion picture men; A. P. Waxman, advance agents; Howard Green, newspaper men; J. H. Adkins, circus. James Longhborough is chairman of the committee on constitution and by-laws.

The headquarters of the post are at Keen's, adjoining the Belasco Theatre. Meetings are held every Friday.

Another Large Theatre for Toronto.

A new theatre is to be erected on the site of the present Strand Theatre, Toronto, according to an announcement by N. L. Nathanson, managing director of Regal, Regent and Paramount Theatre interests. A long lease has been secured on a hotel property to the south of the present theatre, which is located on Younge street, the main thoroughfare, and the new structure will cover both areas. Thomas Lamb, of New York, has prepared the plans for the building which will cost $400,000, it is stated. The new theatre will seat no less than 3,600 persons.

The entrance will be the same as at present, but the main body of the theatre will run north and south and not east and west as at present. This will require the use of a lobby twenty-five feet wide and sixty feet in depth.

The new theatre is not to be ready before next spring.

Name First of "America" Series.

Nathan H. Friend, general manager of the educational department of Famous Players-Lasky Corporation, announced that "This Is the Life, Walt," has been selected as the title of the first release in the "So This Is America" series of comedy-travelogues which are being produced by this department. The first number, it is expected, will be released early in October, and one subject in the series will be released monthly thereafter. The first picture has the Garden of the Gods, near Denver, for its setting. The comedy element is dominant throughout the picture. Arvid E. Gillstrom directed.

Keenan's "False Code" Is Story of Insurance Sharks

THE vigor of Frank Keenan's acting, so marked in "The World Aflame," is a noteworthy feature of his next production, "The False Code," which Pathe will release on September 21.

"The False Code," considered one of Keenan's tense, dramatic contributions to the silent drama, was adapted from a story by Kate Corbaley, Jack Cunningham made the screen adaptation, while Ernest C. Warde directed.

The fourth of Keenan's independent attractions possesses universal appeal, relating a tale of insurance crooks. In the supporting cast are Myles McCarthy, Joseph J. Dowling, Clyde Benson, Edward J. Brady, T. D. Crittenden, Helene Sullivan, Irene Yaeger, Jeane Calhoun, and Pell Trenton.

In the character of the wronged sea captain, who is "framed" by the insurance sharks, and sent to jail for a crime committed by another, Keenan has every opportunity to maintain his reputation as one of America's great actors.

Renovate Rainbow-Century Studios

According to advices received from A. and Julius Stern, producers of the Rainbow and Century comedies which are released by Universal, comedy production within the coming year will be greatly increased and the standard will be higher. This statement is accompanied with the fact that the Rainbow-Century studios have been completely overhauled and repaired.

The year's program for this producing company calls for the production of twenty-six comedies of each brand. Thirteen of the Century comedies will feature the lion animal comedies.

Extensive cages, specially constructed cells for the cameramen and directors and numerous other mechanical devices are now being added to the equipment. One of the trainers from the largest zoological gardens in England has been obtained to care for the animals.

Taxed According to Capacity

An ordinance taxing picture theatres according to their seating capacity, recently adopted by Common Council of Hartford, Conn., will add about $2,000 to the city treasury. The seating capacity of Hartford theatres, exclusive of Parson's Theatre and the new Poli Theatre, is practically 10,000. Under the new ruling theatres seating not more than 500 are assessed $100 a year, theatres seating more than 500 and not more than 1,000 must pay $150 a year, and all over 1,000 are liable for a fee of $200. This applies, however, only to theatres in operation seven days of the week. Previously each theatre paid a fee of $75 to the city and $25 to the state.

Following is a list of the theatres, except Poli's and Parson's, giving the seating capacity:

Strand, 1,716; Majestic, 1,404; Grand, 1,400; Liberty, 1,200; Palace, 1,139; Empire, 1,000; Crown, 900; Princess, 844; Franklin, 485; Park, 456.

Hutchison Resigns from Western.

Charles Hutchison, the stunt artist in "The Great Gamble" serial, produced by Western Photoplays, Inc., and released through Pathe, has servered his connection with that company, through an arrangement mutually satisfactory.

Myrtle in the Lion's Den.

Mert Sterling very obligingly makes a foot rest for the yawning King in the Century-Universal comedy, "Daring Lions and Dizzy Lovers."

PICTURES FLOURISH IN MIDDLE WEST

S. MacIntyre, of Omaha Exchange, Finds Every One Repainting and Reopening Their Theatres

THE Middle West is building up rapidly, in the motion picture business. You see new houses in many of the smaller towns, as well as the cities, and there are very few theatres that have not been repainted, redecorated and usually re-equipped this summer," said Manager S. MacIntyre, of the Metro exchange in Omaha, Neb., when he came home the other day from an extended trip through eastern Iowa.

"Everybody's happy and entering the biggest fall and winter season in motion picture history," said S. A. Shirley, district manager for Metro, when he stopped in Omaha the other day.

That's what they say. Here are a few items picked up at random about Omaha's territory this week:

Gus Holub has opened a new theatre at the town of Ravenna, Neb., which rather surpasses anything in its neighborhood.

Many Theatre Syndicates.

The Adams Theatre Company, Des Moines, has twelve theatres; J. E. Hostettler, Waterloo, Ia., has five big houses; A. H. Blank, Des Moines and Omaha, has eight of the largest houses in Nebraska and Iowa; A. J. Diebold, Cedar Rapids, Ia., has five houses, and C. G. Bienderup, Minden, Neb., owns a number of houses. Syndicating of houses is prospering.

George H. McArdle, proprietor of the Benson Theatre, Benson, Neb., was not content with repainting and remodeling his theatre, but remodeled his personal efforts. "I'm going to make every patron call me 'Mac,' and I'm going to know everybody in the county, so when I say I've a good show, they'll believe me," said Mac. He reopened his house on September 1, showing "The Auction Block."

Jake Mitchell raved about good business from behind his desk as manager of the United Theatre Equipment Corporation branch at Omaha. "Our sales of Powers machines are phenomenal," he declared. "Business conditions this summer have passed all records and we are now entering into an autumn trade which will keep up the good work. Every exhibitor is prospering."

Lincoln Lyric Is Redecorated.

L. A. Garman, general manager for the Princess Amusement Company, of Lincoln, Neb., has redecorated the Lyric Theatre and will reopen early this month, showing big productions only. The Liberty Theatre, which has been showing pictures all summer, will show pictures and vaudeville this winter. The Rialto, run by the company, opened the season the first of the month, showing "The Brat."

The New Garrick, Burlington, Iowa, installed a new $20,000 Kimball organ during the summer.

W. E. Matlock has sold a half interest in the Princess Theatre, Ames, Iowa, and announces he and his partner, Frank Cokoulis, will build a big, modern motion picture theatre near Iowa University at Ames.

Abe Francl, of Des Moines, Iowa, has let a contract for a new $75,000 motion picture house at Creston, Iowa. The new house will open November 1.

J. H. McClay has installed new pipe organ in the Grand and the Strand, his two houses at Dubuque, Iowa. The Grand is open and the Strand will open October 1.

An unverified report among film circles in Iowa and Nebraska is that the Adams circuit, of southern Iowa, has bought a leading house in Shenandoah, Iowa.

T. B. Vizzard has bought the Grand, at Genoa, Neb., from H. A. Peterson, and has installed new equipment throughout.

Quimby Says "Thirteenth Chair" Bears Out Theory That Popular Stage Plays Make Successful Pictures

FRED C. QUIMBY, director of exchanges of Pathe, has just returned from a nation-wide tour on behalf of Pathe attractions, and brings back an interesting story of the success greeting "The Thirteenth Chair" because of its drawing power as a stage production.

From the knowledge he gained in many Pathe Exchanges, Mr. Quimby predicts "The Thirteenth Chair" will have a more successful life than "Common Clay," another screen version of a popular play, which has already played in more than 3,000 theatres.

"Common Clay" Biggest Pathe Feature.

"Exhibtors are keen for pictures produced from popular plays," said Mr. Quimby on his return. "The success of 'Common Clay' proved that. But I am more certain than ever, after looking over the records of books on 'The Thirteenth Chair' that adaptations of stage productions are in big demand.

"'Common Clay' has proved the biggest feature ever issued by Pathe. In many sections the Fannie Ward special more than doubled our maximum allotment of booking dates and there are good prospects that the allotments will be tripled.

Small Cities Fine.

"With 'The Thirteenth Chair' I found conditions more favorable, I would say, than they were for 'Common Clay.' Naturally we looked for tremendous business on these pictures in the larger communities where the fame of the plays was bound to penetrate. But we were not so sanguine about the smaller cities. Still there is not a quota we established in any section that wasn't far surpassed.

Advance Bookings Heavy.

"It is a little too early to predict just how big a success 'The Thirteenth Chair' will become. While I was on the road the release date on the Bayard Veiller sensation was still several weeks off. Yet the advance bookings were so heavy that I was fully convinced the great record of 'Common Clay' would be surpassed.

"The success of these two plays, I believe, bears out the contention I have always made, that stage triumphs make more appealing motion pictures than popular books."

Union Fight Taken to the Public

The demands of the musicians' union reported in these columns several weeks ago have met with the disapproval of the Portland managers as was expected. Through the medium of the newspapers they have been conducting an extensive advertising campaign to show the public how unfair the union demands are. It is not believed that the musicians have the support of the other unions or of the members thereof as individuals.

The downtown theatres now employ two musicians to operate their organs and these are getting in several instances far above the union scale. The musicians' union demands that to supplement these permanent musicians other regular orchestra men be employed.

The Soul of the Album.
The strangle hold illustrated in "Wild Waves and Women," Fox Sunshine comedy.

Goldwyn Seems to Be Realizing Aim of Longer Runs, Exchange Managers Report on Large Cities

BETTER Pictures and Longer Runs," the goal at which Samuel Goldwyn, founder and president of Goldwyn Pictures Corporation has aimed ever since he launched the producing and distributing organization which has become a $20,000,000 corporation, is being realized as never before, according to reports received from Goldwyn exchanges where the first of the Goldwyn fall series productions have been screened for exhibitors.

The managers of the twenty-two Goldwyn exchanges were instructed to report early results in the booking of the fall series, special note being made of exhibitors who had changed their policy to allow for longer runs. Reports from Boston, St. Louis, San Francisco, Dallas and other points, based on contracts signed for the first of the new year productions, Rex Beach's "The Girl from Outside," Geraldine Farrar in "The World and Its Woman," Will Rogers in "Almost a Husband," Pauline Frederick in "Bonds of Love" and Madge Kennedy in "Strictly Confidential," show that Goldwyn's faith in its product is justified.

With the aid of the press and service representatives installed in the exchanges, a systematic campaign is being conducted to show exhibitors how, backed by the right sort of exploitation, they may build up a following for Goldwyn Pictures that will result in a profit during a full week's run. The possibilities of a town are not exhausted until an attraction has been brought to the attention of everyone in the community.

Our reviewers write fairly and honestly of the productions they see at advance showings. The reviews are valuable not alone as a guide to the picture showman, but are highly desirable as press notices for daily papers—to go with advertising and help in getting the worth of your money.

Mary MacLaren Is the "Bonnie Bonnie Lassie" Here, But Still She Believes in Painting—
—Scenery, of course. She wields a facile brush in the title role of "The Bonnie Bonnie Lassie," her next Universal attraction.

A Line on "the Dope."
Marguerite Clark confabbing with her director, Walter Edwards, who will direct Miss Clark's next picture in the East.

Arthur Stringer's "House of Intrigue" Secured by Haworth for Robertson-Cole Distribution

ARTHUR STRINGER'S mystery story, "The House of Intrigue," is being picturized by Haworth for Robertson-Cole to be distributed by Exhibitors' Mutual. The story appeared serially in the Saturday Evening Post and received much favorable comment, even to the extent of being declared one of the season's best mystery stories. Bobbs, Merrill & Company afterward published it in book form and at the present time it has gone through several editions.

"The House of Intrigue" concerns an actress, Barbara Pretlow, who unconsciously becomes the tool of a gang of thieves. When she finds out who they are she leaves them and tries to find employment, but fortune does not favor her.

The picture is being given a special presentation, according to the announcement. It will have a cast including Peggy May, Mignon Anderson, and Donald McDonald. Bert Hadley and Lloyd Bacon are in the supporting cast.

Lloyd Ingraham, one of the Ince directors, is staging the production and the Haworth technical and art staffs are looking after the detail work. Sam Landers is doing the photographic work.

Universal Sales Official Finds That Western Photoplay Theatres Are Rivaling Eastern Ones

THE East had better look to its laurels and if the prediction of one film official comes true, the East will be taking lessons from the Middle West in the management of theatres as well as extensive and elaborate presentation.

This is the essence of a statement made by E. H. Goldstein, assistant general sales manager of Universal, who last week returned from a long tour of the middle western cities. His trip included Kansas City, Omaha, Des Moines and Chicago and smaller neighboring cities.

"I was much surprised," Mr. Goldstein said, "to find rivals in the West to our biggest Broadway houses in New York. Talk about courteousness and service—I never saw such places. So many of the older houses have been remodeled to meet the demands of the times and no money has been spared on them. The mezzanine floor with rest rooms, art galleries, etc., are not uncommon. The orchestras have been enlarged and are under the supervision of competent directors. Really it is remarkable the progress they have made within the last year or even six months.

Use Profits to Improve Theatres.

"The management of each theatre that I visited," Mr. Goldstein continued, "seemed more than optimistic. They had all evidently enjoyed a great spring and summer business. And instead of pocketing all their profits they were improving their theatres for the coming year—which by the way they all think will be the biggest in the history of the art.

"Many of the theatres have adapted the idea of the stage setting and prologue to the picture. And in each case where I asked if they thought it paid, they replied 'Yes,' and explained that it was what the public desired and appreciated. In Kansas City I found a number of the larger theatres working with some of the civic improvement societies and one theatre was showing pictures of the finest homes in Kansas City. This idea boosted the plan of building new homes and better ones."

Omaha Showmen Progressive.

Omaha exhibitors have the progressive fever as Mr. Goldstein worded it. One of the best examples of the new spirit is that of R. Ballantyne who some six or seven months ago took over the management of the Muse Theatre in Omaha. The house was completely remodeled under his direction and is now one of the first run houses in that city. All of the most modern improvements were put in and pictures are now given a week's showing instead of a two or three-day showing as was formerly the program.

Big Fall Season for Des Moines.

Des Moines exhibitors look forward to a great fall season according to Mr. Goldstein. Many of the houses are being remodeled and others are preparing to do so immediately, Mr. Goldstein said. According to one Des Moines exhibitor who has played the Universal-Jewel production "Destiny," he expects to play a return engagement of the picture. Omaha exhibitors were especially pleased with the Universal plan of showing the exhibitor the new productions many weeks in advance of their release dates.

Is New Metro Casting Director.

Melvin Ballerino, formerly connected with Motion Picture Service Bureau in Los Angeles, has been engaged by Maxwell Karger, director general of Metro Pictures Corporation, to cast players for Screen Classics, Inc., and Nazimova Productions. Mr. Ballerino will be assisted by Joseph Whalen.

"The House of Intrigue" Has a Stairway for the Character, Interest, and Many a Cunning Trap for the Chap, Suspense.
The views above catch the dash of this production which Robertson-Cole will issue through Exhibitors Mutual.

Vitagraph's Eastern and Western Plants Are Very Active—Will Make One Super-film a Month

VITAGRAPH'S two big studios, one in Brooklyn and the other at Hollywood, Cal., are running in full blast, not alone to make up for the time lost in the vacation season but to gain some surplus time that may be utilized in the making of the super-films by America's foremost authors which are to be produced one a month during the next year. With its four feature stars in the Eastern studio well into their next features and the West Coast players equally active, Vitagraph will have no difficulty in making good on all the features it has announced.

Alice Joyce is in a new play by William B. Courtney for which no title has as yet been selected. It is more or less of a society play and many of the scenes are laid indoors, and are being taken at the Brooklyn studio. In her supporting company are Percy Marmont, Louise Beaudet, Templer Saxe, G. V. Scyffertitz and Charles A. Stevenson. George Terwilliger is directing.

Complete Interior Views for "Climbers."

Corinne Griffith is in a screen version of "The Climbers," the popular drama of social strife by the late Clyde Fitch. The interior scenes have been completed at the Brooklyn studio and Miss Griffith and her company are now at Bayshore, Long Island, making the outdoor scenes, which constitute the major portion of the picture. In Miss Griffith's supporting company are Hugh Huntly, Percy Marmont, Henry Hallam, Emily Fitzroy, Josephine Whittell, Jane Jennings, George Spottswood, Corinne Barker and Charles Halton. Tom Terriss is directing.

Gladys Leslie is well into the making of "The Golden Shower," an interesting play by Marie Eve. With her director, John W. Noble, and several members of her supporting company, Miss Leslie recently went to Storm King Mountain on the Delaware Hudson River to obtain outdoor scenes. The picture calls for scenes showing engineering feats on a large scale and these are splendidly provided at Storm King where the state is cutting a highway scross the mountain. Working with Miss Leslie on the picture are Robert Cummings, Richard Tucker, Estelle Taylor, Corinne Barker, and Karl Lewenhaupt. John W. Noble is directing.

Morey at Bat Cave.

Harry T. Morey with his supporting company, including Jean Paige, recently promoted to the dignity of leading woman, is at Bat Cave, near Hickory Nut Gap, N. C., working on his new play, an adaptation by Edwin Arthur Krows, which is as yet without a name. In his supporting company, in addition to Miss Paige, are Charles Eldridge, George Cooper, Charles Kent, Walter Lewis, Robert Gaillard and Bernard Siegel. Edwin L. Hollywood is directing.

In addition to its feature productions being produced at Vitagraph's Eastern studio, a series of two-reel O. Henry subjects are being filmed, with a different star, director and cast for each product.

Williams Completing "Black Gate."

Earle Williams, out at the Hollywood studio, is putting the finishing touches on his next feature, "The Black Gate." It is based on a mystery story by Hilliard Booth and is being directed by Theodore Marsden. In his supporting company are Ruth Clifford, Harry Springler, Park Jones, J. Barney Sherry, Clarissa Selwyn and Brinsley Shaw.

Bessie Love is also busy at the West Coast studio, but spending much of her time in Los Angeles where many of the scenes for her next feature, "A Fighting Colleen," are being made. The story was written by Gerald C. Duffy and the picture is being directed by David Smith. With Miss Love in the picture are Charles Spere, Jay Morley, George Kunkel, Anne Schaefer and Beulah Clarke.

William Duncan, who is being starred in "Smashing Barriers," the episode play by Albert E. Smith, president of Vitagraph, and Cyrus Townsend Brady, is well into the serial, having reached the tenth episode; and Antonio Moreno has begun work on his next chapter play, also written by Mr. Smith and Mr. Brady, which is still awaiting a title. In addition to all these stars Larry Semon, Montgomery and Rock, and James Aubrey are busy at the Hollywood studios on their special comedy features.

Ye Gods! Another Tie-Up; It Involves a Typewriter

ANOTHER tie-up was consummated this week by the Famous Players-Lasky home office publicity department, when arrangements were completed with a typewriter company, of Croton, N. Y., whereby more than 800 agents and sub-agents throughout the country become auxiliary exploiters of Billie Burke's newest Paramount-Artcraft picture, "The Misleading Widow."

The agents and sub-agents control some of the best windows in the country, fronting prominent thoroughfares where traffic is heaviest. During the showing of "The Misleading Widow" in their respective territories they will make a special window display of the typewriter with a large colored poster advertising the film, Billie Burke, and the theatre where the picture is shown. This poster has been made at the expense of the typewriter company.

In return for the typewriter company's exploitation, the exhibitor will reciprocate by showing a slide announcing the picture and the fact that Miss Burke uses the machine in the picture. Every exhibitor who is interested in the tie-up will be given a list of the typewriter agents and sub-agents in his territory by his exchange with whom he can make all local arrangements. The typewriter representatives will furnish him with free slides, free posters, etc.

In the last issue of Progress-Advance, the Famous Players-Lasky house organ, an insert was carried containing a list of all the typewriter dealers, to the number of eight hundred or more.

To Dorothy Dalton, in "The Market of Souls," the Stock Ticker of Life Brings at Times Dimples and at Times Frowns.

Striking views from the latest Thomas H. Ince production for Paramount, now at the Broadway.

A Close Shave All Around.
Bill Farnum in "The Last of the Duanes" and Peggy Hyland (above) in "The Merry-Go-Round," their latest Fox features.

Trade Showing for "Bandbox"

"The Bandbox," starring Doris Kenyon, the Deitrich-Beck production of Louis Joseph Vance's widely-read story, will be the subject of simultaneous trade showings this week at all Hodkinson branches, where many of the biggest first run exhibitors of America will judge on its merits a production in which they have displayed unusual interest ever since the Hodkinson announcement of its completion. Among the vitally interested showmen, who have arranged to see the Kenyon picture, are the heads of five of the largest circuits in the East and South.

Los Angeles Likes Farrar

Geraldine Farrar has conquered Los Angeles. The public is flocking to Clune's Auditorium, where "The World and Its Woman" opened on Labor Day at dollar prices. A wire received from the Coast states that during the first three days of its run the film did a clean-up business and that there is every indication of the production establishing a new record for Los Angeles' popular picture palace.

The Los Angeles verdict, following the showings of the production at the new Strand Theatre, Brooklyn, and at the Chestnut Street Opera House, Philadelphia, indicates that this story of modern Russia is the sort of thing that the American public **wants.**

Hampton Likes His Special Featuring Blanche Sweet

ADVANCE information concerning "A Woman of Pleasure," the first Blanche Sweet special to be released by Pathe, indicates it to be a rapid-actioned melodrama, which combines the appeal of sensational climaxes, with a human story.

It is an adaptation by George Elwood Jenks, from James Willard's stage play, which ran for three years at the Adelphi Theatre, London, in the early nineties. Besides having been translated, in all languages including the Scandinavian, it has also been produced in all parts of the world as a spoken drama.

"In the presentation on the screen," says Jesse D. Hampton, whose company is producing the Blanche Sweet Specials, "the thrills and surprises build up to dramatic peaks. The Zulu uprising commands attention because of the manner in which it carries on to the bigger moment of a hair-breadth escape in a war balloon, which climax, in turn, leads up to the genuine sensation of the drama—a realistic rescue from a burning ship in mid-ocean. Maudlin and cheap melodrama has not been allowed to creep in."

New Season for Famous Players-Lasky Under Way Marks Beginning of Biggest Year in Company's History

THE new season of 1919-20 for the Famous Players-Lasky Corporation opened Sunday, September 7, when the initial productions under the selective booking plan were given their first public presentations. The opening of this season undobutedly marks the beginning of the greatest year for the Famous Players-Lasky Corporation since its inception, according to Walter E. Greene, vice president in charge of distribution. Reports from exhibitors and exchangemen have been pouring into the home office of the company on Fifth avenue, telling of wonderful business and congratulating the executives on the splendid features of the new booking arrangement.

"Never in my association with the motion picture business have I seen such enthusiasm displayed by exhibitors and exchangemen and that the opening of our new season indicates our greatest year ahead is plainly evident," said Mr. Greene. "In planning the distribution of the Paramount-Artcraft product for the new year just started, this department has worked zealously night and day for the past few months and it is most gratifying to see the splendid manner in which the result of this work is being received."

Big Sales Records.

Al. Lichtman, general manager of the distribution department, expressed himself in similar terms as regards the new year now under way. "From all parts of the country come reports of capacity business and new records established for attendance and box-office receipts. The tremendous advertising and publicity campaign backed by a quality that far surpasses even the past high standards of Paramount-Artcraft has effectively reached the public.

"In all districts of the United States our salesmen have established new records for sales, in many places closing contracts for a volume of product never reached in the history of films in those districts."

As an indication of sales, Mr. Lichtman referred to a visit to the home office by Richard C. Fox, manager of the Buffalo exchange who reported his greatest season since his affiliation with the company. Mr. Fox stated that in Rochester his office had contracted with the Regrosen Corporation for the entire Paramount-Artcraft output to go into the Regent, Piccadilly and Gordon theatres there. This contract involves over $100,000. The Regrosen organization has used Paramount-Artcraft pictures for the past four years and its new contract is the largest ever made by the Buffalo office.

Exclusive Contracts.

In Buffalo, Mr. Fox has closed for fifty-two feature productions together with the Arbuckle, Briggs, Sennett and Paramount Magazine subjects, with Shea's Hippodrome. The Crescent Theatre at Ithaca has signed for Paramount-Artcraft pictures exclusively and will run nothing else for the coming year, having closed for the entire Famous Players-Lasky output. The Chataque Opera House, Hornell, has also closed for Paramount-Artcraft pictures exclusively. In Binghamton the Symphony Amusement Company has booked sixty-eight productions for the new Strand Theatre seating 1,900 and which will open November 1. The Stone Opera House in the same city has closed for fifty-two pictures.

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Stars in the Fox Firmament.

Peggy Hyland, Theda Bara, Madlaine Traverse and Gladys Brockwell, who carry the Fox banner in "The Merry-Go-Round," "La Belle Russe," "The Splendid Sin" and "Broken Commandments" respectively.

Capitol Theatre, New York, Engages Ned Wayburn and Will Encroach on the "Legitimate" Field

THE new Capitol Theatre, Broadway and Fifty-first street, New York, which is rapidly approaching completion, will be more than a big moving picture house. Managing Director E. J. Bowes has confirmed rumors that it will encroach upon the field of the "legitimate" house, but the extent to which this will hold true is not disclosed.

The moving spirits of the enterprise have devised an entirely new form of entertainment, or at least a new combination of entertaining units, as they put it. Ned Wayburn, by many regarded as the discoverer of the "girl and music" show, has been engaged as producing director and will divide his time between the Capitol and the Florenz Ziegfeld enterprises.

Mr. Wayburn will continue to stage the "Follies," the "Nine o'Clock Revue," the "Midnight Frolic" and the other Ziegfeld attractions. At the Capitol he will preside over the realm back of the curtain line, devising and staging the entire entertainment under the supervision of Mr. Bowes.

It has not been generally known, but Mr. Wayburn's deep-seated knowledge of theatricals is not confined to the stage possibilities of music and the dance. It develops that he has been making a serious study of moving pictures for more than four years. He has had a miniature studio fitted out in his home in Bayside and has been experimenting with every phase of picture production and presentation under the guidance of an expert. It is now the subject of conjecture if Mr. Wayburn intends ultimately to give up entertaining the tired business man for the lure and lucre of the movies.

In a brief statement made public Mr. Wayburn merely says it is impossible to forecast what will be done at the Capitol because the stage is so well equipped that it could be converted within three minutes into a regulation production stage. He says that the form of entertainment being devised will be entirely new in the combination in which it will be presented.

"So far as my personal plans are concerned," said Mr. Wayburn, "my relations with Mr. Ziegfeld will continue precisely as they have been in the past, except that my time will be divided between the two institutions through an understanding to which he is a party."

Broadway is now wondering if Mr. Wayburn's connection with the Capitol means that musical comedy, spectacular opera or the revue type of entertainment will be presented to the accompaniment of the movies. It has been said that the forms of entertainment given at the Capitol and in the Ziegfeld productions will not conflict.

Neilan Returns to Los Angeles to Begin on His Initial Independent Picture for First National

FOLLOWING a month's vacation in New York, Marshall Neilan has returned to Los Angeles where he will soon begin work on his initial independent picture for First National Exhibitors' Circuit, with an adaptation of Randall Parrish's well-known novel, "Bob Hampton of Placer."

Under the title of "The Eternal Three," the continuity for which has just been completed by Marian Fairfax, this story will be brought to the screen with all the vivid heart interest that made the book so popular. The Neilan organization has prepared the necessary sets and no delay will be occasioned in the shooting of the picture.

"The Eternal Three," will be the most ambitious production which Neilan has ever attempted. While in some scenes as many as 5,000 people will be used, there will be no attempt to make it a spectacle. The mass of cast members will simply form a background for the principals of the picture.

It is expected that many of the scenes will be made in Montana, due to the fact that thousands of horses and Indians are requisites to the picture and this is the only state where such "properties" can be obtained. The location men who have visited the state report that the scenery exceeds anything which can be found in or near Los Angeles.

As in his recent pictures, Nellan will have a strong cast for this picture. Lewis Stone will make his return to the screen in the role of Bob Hampton. Marjorie Daw, who has just completed a two-year contract as leading lady for Douglas Fairbanks, will play the leading female role. Wesley Barry, well known for his performances in "The Unpardonable Sin," and "Daddy Long Legs" will have a feature part, as will Mahlon Hamilton.

The production will be made at the Lois Weber studio, which has been rented by the Neilan organization pending the completion of the Marshall Neilan studio.

Prepare Elaborate Press Book on "Happiness" Film

IN CONNECTION with the big exploitation and advertising campaign for the super-production "The Right to Happiness" Universal has announced the completion of a most elaborate press book.

It is a trifle larger than the standard press book issued on each of the Universal Special Attractions and contains about twice as many pages. An elaborate cover design suitable for mounting is one feature of the service pamphlet. Designed with the sole purpose of assisting the exhibitor in having a wide choice of material to work with this press book contains thirty reproductions of available cuts divided among advertisement cuts, publicity cuts and poster cuts. A foreword which is in itself a selling feature of the book was written by John W. Krafft, editor of the press-books.

Several pages are devoted to the press comments. Some six pages of conservative criticisms are included. Twenty-nine separate and original human interest publicity stories which are included give the exhibitor a variety of stories to choose from.

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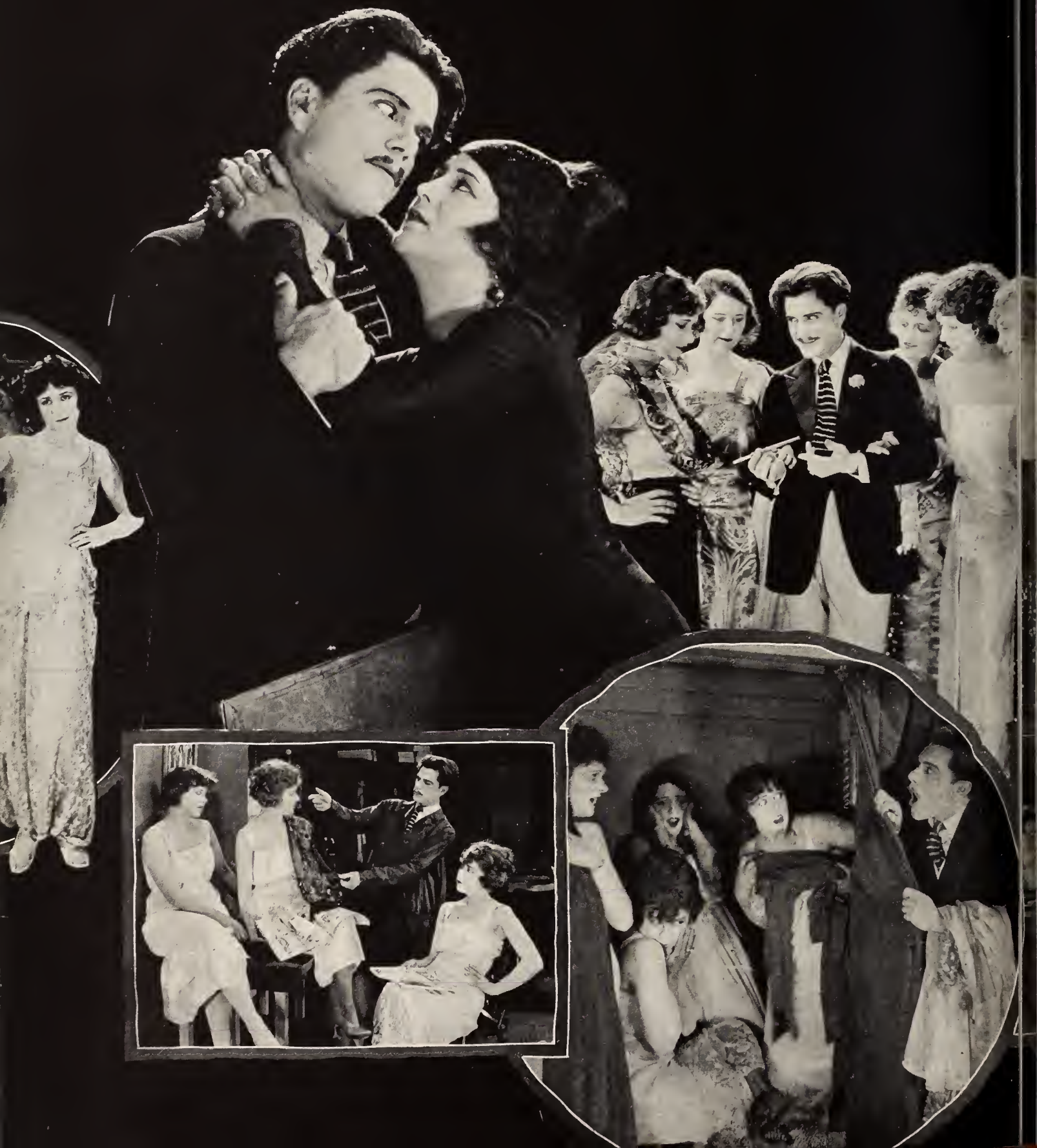

Wallace McCutcheon, Three Year War Veteran, Carries Important Part in "The Black Secret"

A THREE year war veteran has an important role in the coming Pathe serial, "The Black Secret," to be released November 9. He is Major Wallace McCutcheon, who served through the first three years of the great war in the British Army.

McCutcheon went to England in August, 1914, immediately after the war started, and enlisted in the armored car section. In October of the same year he was sent to France as a first class mechanician, and two months later won a commission as second lieutenant, being transferred to the Leicestershire Infantry Regiment. In February, 1915, he was promoted to first lieutenant, and in August he was made a captain. He won his majority in April, 1916. He was wounded three times—once with a bayonet at Neuf Chateau, with a bullet at the second battle of Arras, and with shrapnel at Bazentine Le Petite in the second battle of the Somme.

Is a Pioneer Picture Actor.

Although but thirty-four years old, Major McCutcheon is really one of the pioneer picture actors. His father, Wallace McCutcheon, Sr., was one of the organizers of the old American Mutascope & Biograph Company, which made the kind of motion pictures that were viewed by dropping a penny in the slot, turning a crank and looking through the peephole. As a boy in public school, Wallace, Jr., acted in many of these pictures under his father's direction. At one time, during his father's illness, young McCutcheon became director and had the distinction of giving orders to a company that included such now famous persons as David Wark Griffith, Mack Sennett and Edward Dillon, then mere players for penny-in-the-slot pictures.

Well-Known on Speaking Stage.

Major McCutcheon is well known on the speaking stage. He appeared in important roles with Dustin Farnum in "Cameo Kirby" and "The Ranger"; with William Collier in "The Dictator" and "Caught in the Rain"; with Arnold Daly in "The Boys of Company B"; with Marie Cahill in "The Boys and Betty"; with Elsie Janis in "The Slim Princess"; with Mitzi Hajos in "Her Little Highness" and in "The Pink Lady." When the dance craze was at its height, he won considerable fame as the dancing partner of Joan Sawyer.

Has Beau Brummel Part.

In "The Black Secret," Major McCutcheon is cast as Frederick Vaux, an elegant, polished, satorially perfect man of mystery, and gives a characterization that has been highly praised by those who have seen pre-release showings of the serial.

Story of Famous Players-Lasky Corporation Is Told in a Handsome Eighty-Page Volume

THE story of the Famous Players-Lasky Corporation" is the title of a handsome eighty-page volume just issued by that company for distribution among motion picture exhibitors, executives and officers of the corporation, department heads, and others.

As the title would indicate, the book is a complete history of the organization and gives a full resume of its present activities in the fields of motion picture production, distribution and exploitation. Hundreds of half-tone illustrations embellish the volume, these including portraits, stills from recent productions, interior views of the home and branch offices, etc.

The introductory chapter reviews the growth of the organization.

Under the general heading, "Production," there is reviewed the entire subject of the activities of that department, including the studios operated by the corporation and those of independent producers whose pictures are distributed under the Paramount-Artcraft trademarks.

The distributing branch of the business is similarly treated in an article headed "Distribution." This chapter analyses the entire distribution organization, with detailed descriptions of the branch offices and the territories which they serve. The illustrations include group pictures of the personnel and exterior and interior views of the branch offices.

The final chapter, "Corporate History," is devoted, in text and illustration, to the home office business organization.

In the back of the book is a complete list of all the Paramount and Artcraft feature releases, in the order of their release since 1912; also a list of all the short subjects released by the company.

Ellen Terry in Triangle Film Scores in Fox House

APPLAUSE means so much to an artist that it seems a pity there is not some way that screen stars can enjoy the signs of approval their work in pictures elicits from their audiences. Especially is the fact that stars cannot enjoy these sweet fruits of their labors to be regretted in the case of an eminent artist like Ellen Terry, making her first appearance on the screen.

While scattered applause is not unusual in picture theatres, cases in which an entire audience bursts forth in spontaneous approval of an actor's work are rare. Ellen Terry's elaborate screen vehicle, "Her Greatest Performance," however, is having that unique experience in New York in the William Fox theatres at every performance. The demonstration occurs in two places in the picture: Firstly, when Ellen Terry, as the mother of a falsely accused son, impersonates an old servant and by her clever acting forces the real criminal to confess. And secondly, after the final scene of the production. While the first outburst of applause may be caused by the tenseness of the action of the drama, there is no doubt that the final demonstration is meant entirely as a tribute to the world-famous actress. At Fox's Washington Theatre recently, it might easily have been imagined that the audience demanded Ellen Terry's personal appearance before the curtain.

Paramount-Artcraft's Eastern Beauties.

Marquerite Clark, whose latest, "Girls," is scoring; Elsie Ferguson, who will be seen next in "The Witness for the Defense"; Billie Burke, now in "The Misleading Widow"; Irene Castle, now making "Should a Wife Forgive?"

Says Modern Adam to Ditto Eve: "Love, Wouldst Write Mea Note to My Tailor? Fain Would I Get My Winter Socks."
Two historically important views from one of Pioneer's "Facts and Follies" series, one of which will be released every week.

ANNOUNCE HALLMARK PICTURES POLICY

Exhibitor Books 26 Productions on One Contract But May Cancel After Seeing Second Subject

THE policy of Hallmark Picture Corporation, the trade name of the picture interests of Frank G. Hall, as recently merged into a corporation, with Col. Jacob Ruppert, Col. Howard Borden, Ashbel P. Fitch, Harry George and Mr. Hall representing the directorial board, as announced in a statement issued by President Hall, this week, is fashioned to meet the reactionary movement in the silent drama following the war and founded on equitable marketing conditions.

Directors Are Well Known.

Mr. Hall's announcement in outlining Hallmark's policy for the season of 1919-20, implies that all Hallmark productions will follow out the trend of the colorful story as against the more serious trend of the war drama; the story with thrills and actions, as represented in the serial drama and the stories of love, romance and adventure that have their inception in everyday hapenings and events.

Behind these productions is placed the constructive ability of such well-known directors as Charles Miller, J. Searle Dawley, Burton King, Hobart Henley and others to be announced later. This series of productions will be known as the Famous Directors' Pictures, and quoting Mr. Hall: "Our expectations concerning the success of this series are not based upon theory but upon the knowledge of what good pictures can do—and the Famous Directors' Pictures are good pictures.

"Reputation, alone, as producer of high-class motion pictures is not a deciding factor in this series of Famous Directors' Pictures," continued Mr. Hall. "The very fact of our releasing any subject under this new program is in itself evidence of merit, as we are not obliged to handle any of these pictures unless they measure up to the Hallmark standard.

"From the standpoint of equitable marketing conditions these pictures can be had with everything in the exhibitors' favor. Not alone attractive prices, but fair prices prevail, and by fair prices we mean prices sufficiently attractive to enable the exhibitor to make money.

May Cancel After Seeing Second Film.

Twenty-six Famous Directors Productions will be booked the exhibitor on one contract. This means one big special picture every two weeks. He can see before he buys and further, we will at all times have in our exchanges four pictures ahead so that the exhibitors may not only see the one in which he is immediately interested, but three others to follow, if he so elects after reviewing them.

"All the benefits of open bookings are given. The disadvantages of this market are eliminated and a further evidence of our confidence in the pictures we have to offer, our plans include the privilege of a two-picture cancellation, if the exhibitor so decides.

Names of First Two.

The first two of the Famous Directors' Pictures offered are "A Dangerous Affair," a Charles Miller production with Florence Billings and Herbert Rawlinson in the leading roles, and "Wit Wins," a Burton L. King production with Florence Billings and Hugh Thompson in the stellar roles. Prints of these two subjects are now in the Hallmark exchanges and with the S. A. Lynch Enterprises, Inc., which company is handling the distribution of Hallmark product in the South.

The third and fourth on the list are "Love, Honor and (?)," a Miller production with Stuart Holmes and Ellen Cassidy, starred and "The Heart of a Gypsy," also a Miller production, with Florence Billings in the star role.

The Famous Directors' Pictures are to be released, one every second week following the first week in September. No time limit is placed on release dates.

In addition to this list of feature productions, Hallmark has on the market the Ben Wilson serial, "The Trail of the Octopus," the first episode, "The Devil's Trade Mark," is now booking, to be followed by "The Purple Dagger," the second episode, in due time.

More Al St. John Comedies

A series of two-reel comedies, featuring Al St. John and declared to be of a nature that will cause a sensation in the comedy field this season, will be released by the Famous Players-Lasky Corporation, beginning probably in November. Contracts just signed by the Famous Players-Lasky Corporation with Jack Warner, general manager of the company producing the subjects at Glendale, California, call for eight two-reel comedies for release this year, and the price paid for them is declared to place Al St. John among the highest paid comedians of the screen.

Bulls-Eye Brings Out Newspaper Comic Strip

THE first of a series of novel publicity "stunts" to exploit Gale Henry and the other Bulls-Eye Comedies stars has made its appearance. The Bulls-Eye Film Corporation, distributors of the Gale Henry productions, has introduced a "comic strip" using the Gale Henry character, which will be furnished in mat form gratis to newspapers and exhibitors. The cartoon will be released weekly, beginning October 1. A systematic effort to place the cartoons in 700 newspapers has already been started.

According to Milton L. Cohen, president of the Bulls-Eye, one hundred of the largest newspapers west of Denver, Colo., have expressed their willingness to run the "strips."

Herbert V. B. Acker, a noted cartoonist and now head of the Bulls-Eye department, is drawing the cartoons, which will be timely with absurd and amusing situations.

The mats are so arranged that the strip can be run either in three or six columns.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

Of Course, You're an Admirer of the Richard Harding Davis Style and You're Waiting for Dwan's "Soldiers of Fortune." Showing some of the big fight scenes at the hacienda. Allan Dwan's first production for Mayflower to be distributed by Realart.

Oakland Manager Uses Trailer

R. W. Midgley, manager of the American Theatre, Oakland, Cal., where Goldwyn pictures are shown, believed that he would profit by letting his patrons know what they might expect during the coming year. He struck upon the idea of having a trailer made of the thirty-six page policy announcement, relative to the production and distribution of Goldwyn pictures, which appeared in the trade papers at the time Samuel Goldwyn formulated his plans for the new year. The trailer is an exact replica of the entire announcement with cuts, reading matter, decorations, borders and all. It is thrown on the screen at each performance, and in addition to giving the most valuable sort of exploitation of the pictures presented at the theatre, it affords an opportunity to gauge the popularity of Goldwyn productions and stars.

Truex Comedies Will Be Released by Famous Players

FAMOUS PLAYERS-LASKY has signed a long-term contract with Amedee J. Van Beuren, president of the Ayveebee Corporation, to release a series of high-class two-reel comedies starring Ernest Truex and based on popular magazine stories by famous authors.

The first comedy will be released early in November, and the other will follow monthly, it is announced.

Mr. Truex already has completed two of his pictures and is now at work on the third, under the idrection of John Joseph Harvey. Several short stories, specially suitable for adaptation to high-grade screen comedy, have been purchased as scenario material. One of these, "The Night of the Dub," is from a story by Albert Payson Terhune, which was published in the Saturday Evening Post. It is a picture of suburban life, and is said to be replete with humorous situations of a high-comedy type.

The other picture which Mr. Truex has completed is "Too Good to Be True," which was written specially for him by Mann Page from an original story by Kenneth Webb.

EDUCATIONAL FILMS SENT OVER WORLD

Bureau of Commercial Economics Possesses 21,000,000 Feet of Film To Be Circulated Free

THE Bureau of Commercial Economics, an altruistic organization exhibiting educational films all over the world, has started a national campaign to put free motion picture theatres into factories, department stores, mining towns, country crossroad centers, lumber camps and every place where there are workers.

The bureau has the largest educational motion picture library in the world—21,000,000 feet of film on almost every conceivable subject, such as government, economics, industry, history, travel, nature, science, health, commerce, agriculture. All these pictures will be loaned without charge to those who will exhibit them free to audiences.

Questionnaires Sent Out.

In order that thousands instead of hundreds of business men and organizations will become borrowers of these films, the bureau is sending out questionnaires, the answering of which will enable the bureau's engineer to advise as to the equipment most suitable under the circumstances, how best to adapt the workshop, church, hall or factory lunchroom for motion picture exhibitions, and any other questions the individual case requires.

In addition the bureau is sending eight traveling motion picture theatres—specially built auto trucks—all over the country to arouse persons and organizations, particularly employers as to the possibilities of educational pictures. These trucks carry a projection machine, an electricity generating plant and portable screen. Thus they are able to show pictures at an isolated western ranch center as well as in a city.

Workshops Could Be Theatres.

In New England one truck is showing samples of the films that employers could exhibit in a darkened workshop at noon, or at night when the wives and kiddies may see—if employers would spend $200 or $300 for equipment.

The bureau has films taken in Russia under the Bolsheviki. These and pictures of life in America form a contrast. One reason for the social unrest is the narrowness of lives of many of the workers. Educational pictures will enable them to step out of the rut of life bounded by factory, home and corner coffee club, and begin to live in the wide world.

Employes Could Manage Shows.

Dr. Holley believes an employe's interest in his work would be increased if he could see motion pictures showing how the men on the other end of the job work sending the raw product to the factory door, and other pictures showing the ultimate uses of the finished product.

Dr. Holley believes employers would find it a good plan to let employes feel that the picture show belongs to them. The employer could offer to provide space and equipment if employes would run the show, select programs from the bureau's catalogue, attend to the details of ordering the pictures, etc. Thus a point of co-operation would be established between employer and employes which would be worth many times the cost of providing the "theatre."

The bureau, making no profits on its films, is supported by endowment, annuity and voluntary subscription. The United States government and principal foreign governments are co-operating with it. It is indorsed by churches and leading business men of the world.

Its films are now teaching mothers of India how to stop their babies from dying. The bureau's films go by dog sled to the tuberculosis-stricken Eskimo, by camels to the dwellers of African deserts and by llamas over the Andes to the Inca Indians.

The World's Classified advertising is a quick and low-priced means to business end. Buy, sell or exchange something? That's an effective method, as hundreds can testify.

IS MADE REALART'S GENERAL MANAGER

J. C. Woody, Sales Head, Back from Trip, Finds Promotion Awaiting Him—Started Career as Local Salesman

FOLLOWING his successful trip to the Middle West and the Pacific Coast, John S. Woody, heretofore general sales manager, has been promoted to the position of general manager for Realart Pictures Corporation. Mr. Woody, who arrived in New York last week, stepped into the duties of his new office at once, and already is busily engaged on his larger sphere of activities.

This first promotion, which has been made by Arthur S. Kane, Realart's president, comes as the fitting climax in a career in the motion picture industry which has been marked by the rapidity and advancement of Mr. Woody's progress. Commencing six years ago as special salesman covering the whole Pacific Coast for the General Film Company in four months he had earned the managership. After nearly a year as Butte manager, Mr. Woody was promoted to the management of the more important Seattle office.

Goes to Mutual.

The Mutual Film Corporation heads had watched Woody's rise, and when he seemed to have reached the limit of progress as Seattle manager of the General, J. C. Graham, then general manager, succeeded in securing him as Pacific Northwest manager for Mutual. Here for two years he continued to reside in Seattle, managing the Mutual office there and controlling the Portland and Spokane exchanges.

In 1916 Mr. Woody came east and joined the Triangle distribution forces in New York City, from which he became Chicago manager, where his salesmanship record attracted the attention of Mr. Kane, then general manager of Select Pictures Corporation.

As a result, Mr. Woody became field manager for that organization with the entire United States as his territory, and shortly afterward was elevated to the post of sales manager. It was from his work in this position that Mr. Kane grew to realize the full value of Mr. Woody's sales ability, his fitness for executive position, and his capacity for carrying his plans through to a successful conclusion.

Kane Secures Woody.

At the time of the organization of Realart Pictures Corporation, therefore, one of Mr. Kane's first appointments was that of John S. Woody to the post of general sales manager. With the new organization it became evident that one of Mr. Woody's first duties would be to make a tour of most of the principal cities of the United States so that he could have first-hand, up-to-the-minute information of general conditions in the various territories, tendencies in the film industry and the particular projects and plans of leading exhibitors everywhere.

It is from a trip of this nature that Mr. Woody has just returned to the home offices in New York City.

J. S. Woody
Becomes general manager of Realart.

Spokane Expects to Have a Large Theatre Soon

THAT a motion picture theatre seating between 2,500 and 3,000 will be built in Spokane in the near future is the opinion of exhibitors who have watched the growth of the business in the Northwest.

Both Portland and Seattle now have theatres of this capacity, and it has been an inevitable development of the business in cities of this size that houses of large capacity are necessary in order to keep pace with the increasing high standard of programs being issued.

Jensen & Herzberger, the motion picture magnates of Portland, Seattle and Tacoma, have their eyes on Spokane, and have already bid for houses that are now being operated. That they will eventually come here, either by the purchase of an established theatre or the construction of a new one, is considered likely.

Exhibitors here are much concerned with the new policy of the producers, which is the demanding of more money for popular stars.

Poster Advertising Company to Refuse Billboard Spaces to Posters of Films Banned by N. A. M. P. I.

A STEP of importance in the fight of the National Association of the Motion Picture Industry against the exploitation by unprincipled producers of questionable pictures for temporary gain has just been taken. Under an agreement with the Poster Advertising Company, a new member of the National Association, it has been determined to refuse bill posting space to any pictures which have come under the ban of the Association's Censorship Committee, of which Gabriel L. Hess of the Goldwyn Pictures Corporation is chairman.

The problem of cleaning house from within the industry has been one which has exercised reputable producers for a long time. But it is certain that the type of producer who will sacrifice the good name and the future of the industry for a quick personal turnover in the sort of film that inevitably produces a public reaction harmful to the industry as a whole is more of a bane to the motion picture than its avowed enemies.

With the recently expressed determination of trade papers to refuse advertisements of questionable films, the agreement of the National Association to support the rulings of the National Board of Review, and the new plan of the Poster Advertising Company, champions of cleaner and better films believe that the situation is more encouraging now than at any time in the history of the industry.

Lloyd Picture Company to Build Texas Theatres

THE Lloyd Picture Company, which already has a theatre ready to be opened at Ranger, Texas, contemplates constructing new houses in various parts of Western Texas immediately. Two new theatres will be built during the present year and more will follow, it is stated.

The company while operating houses in the western part of the state will maintain a Dallas office for the purpose of keeping closely in touch with the film market and also to be in touch with the offices of their contractors and supply men. C. K. Goss, assistant manager of the Crystal Theatre, has been appointed general manager for the Lloyd Company and will maintain his offices in Dallas.

Three Wistaria Thrills

What is considered a record for a week of thrills in the production of a serial is described by Burton L. King, vice-president and director general of Wistaria Productions, Inc., producing "The Trail of the Octopus," a serial co-starring Anne Luther and George Larkin. During the space of one week Director King took his company to Delaware Water Gap, where Larkin was taken to the brink of a waterfall, sixty feet high, preventing himself from being washed over by catching hold of the limb of an overhanging tree.

Returning to New York, the company was taken to Greenwich Village, where Miss Luther and Larkin, escaping from a burning building, were obliged to descend a rope swinging from the sixth story of a building. Later the company went to Tompkinsville, where Miss Luther jumped from the window of the lighthouse to the water below. The "shooting" of these "stunts," all within a week's time, Director King thinks a record in serial production.

Marguerite Clark Comes East.

Marguerite Clark left Los Angeles last week for New York City where she will make her next picture for Famous Players-Lasky.

Since going to California early last spring, Miss Clark has made five pictures at the Morosco Studio. Miss Clark's director, Walter Edwards, and his assistant, Fred Robinson, are coming East with her to direct her next picture.

James Bryson
"Aerial" Universal manager, Minneapolis.

John C. Ragland Is Elevated to the Position of General Sales Manager of Realart Pictures

SUCCEEDING John S. Woody, who has just been promoted from the position of general sales manager of Realart Pictures Corporation to that of general manager of the same organization, Realart announces the appointment of John C. Ragland. At the time of Realart's organization, Mr. Ragland was appointed St. Louis manager.

Took Kleine Pictures on Road.

Mr. England's career in the amusement industries is long and varied. As a youth he acted as assistant treasurer at the Academy of Music in Richmond, Va., and later became treasurer of that theatre, still later assuming a position as manager of the Academy at Norfolk. This theatre was a part of the Leath chain of theatres and Mr. Ragland later became manager of other important theatres in this circuit. After two years in this capacity, he became company manager for several road organizations.

Subsequently, he made his entry into the picture industry ahead of "Quo Vadis" and "The Last Days of Pompeii" for George Kleine. It was for Kleine, too, that Mr. Ragland became special sales representative and later manager of his New Orleans exchange. His next affiliation was with Fox, at Pittsburgh and Cincinnati. Leaving Fox, Mr. Ragland went to St. Louis to act as manager at that point, for Select Pictures Corporation. It was here that Arthur S. Kane, now president of Realart, became acquainted with Mr. Ragland's ability and performances. Mr. Kane thought so highly of them that on the organization of Realart, one of his first appointments was that of Mr. Ragland as St. Louis manager for the new organization.

With the promotion of Mr. Woody to be general manager, Mr. Ragland, because of his fine record, was selected as his successor.

Captain Nicholas McDonald, on Headquarters Staff of A. E. F., Signed by American Cinema

WHEN General John J. Pershing landed on American soil on the Leviathan, September 8, there was with him as a member of his general staff Captain Nicholas McDonald, the chief cinematographer of the American Expeditionary Forces. When America entered the war the government sent the country's foremost cameramen to the battle front, a photographic unit being established with each division. Lieutenant McDonald was placed in charge of the photographic unit of the First Division. Later McDonald was promoted to a captaincy and assigned to the headquarters of the A. E. F. Thereafter he filmed all the great historic events which marked the close of the war, including the peace conference, President Wilson's tours, and General Pershing's reception in Paris, Brussels and London.

Two Years in Army.

Captain McDonald has been recognized for the past five years as one of the foremost of the country's news weekly photographers. In 1915 he made the official Canadian Army pictures under Sir Sam Hughes, and in 1916 he was in Mexico with Pershing as the motion picture representative of the Chicago Tribune. He was commissioned in the Signal Corps of the United States army in 1917 and filmed the major portion of "Pershing's Crusaders," the first of the larger official film releases.

When Captain McDonald arrived with General Pershing it developed that he had already concluded arrangements by cable with Walter Niebuhr by which his exclusive services for a long period of time are given to the American Cinema Corporation. As soon as Captain McDonald has received his discharge and has taken a much needed rest Mr Niebuhr will send him in charge of a photographic unit on a tour around the world.

Universal Uses Aeroplane to Speed Delivery of Film

DELIVERY of film by aeroplane was carried out on August 28 when James V. Bryson, manager of the Minneapolis branch of the Universal Film Company, was chauffeured through the air from his home city to Winona by pilot C. S. Keyes, of the Curtiss Northwest Aviation Company. At his feet was an eighty-pound box containing the picture, "The Hearts of Humanity." Landing at the Neville flying filed, Winona, Bryson was met by representatives from the Lewiston Theatre, Lewiston, who rushed the film to where an expectant audience awaited it in the theatre.

The aerial trip was due to poor train service. Learning that it would be impossible to send the film by rail in time to be seen that night, Manager Bryson telephoned the Curtiss field and arranged for the air trip. The Curtiss flier did not clear the Minneapolis field until 6:30 o'clock but the film reached the Lewiston Theatre in time for a somewhat late showing.

The following morning Bryson and Keyes started on their return trip to Minneapolis. The plane climbed to 3,000 feet and disappeared into the clouds. Early in the afternoon it reappeared, coming up the Mississippi River, and landed a second time in Winona. Bryson and Keyes had lost their bearings in the clouds, had come out above La Crosse and landed there for half an hour and had returned to Winona for gasoline. Their second attempt was crowned with success.

Movie Club Meets.

The Movie Social Club, Inc., of Kings County, one of the youngest organizations of Brooklyn, will give a large ball at the Brownsville Labor Lyceum, Sackman street and Liberty avenue, Brooklyn, Sunday evening, November 2. There will be personal appearances of movie stars. Miss Rose Tapely, recently of Vitagraph, will lead the march.

Officers are: President, S. Kaplan; vice-president, M. Warshawer; recording secretary, M. Heller; treasurer, M. Silverman; secretary, L. Taffelstein; sergeant-at-arms, A. Golowbovsky; chairman board of directors, J. S. Winick; chairman board of trustees, M. Landy. Plans have been perfected for the erection of a modern club house in the central section of Brooklyn. Headquarters at present are in East New York.

Subscribe to Moving Picture World at $3 the year as a matter of great saving over purchasing weekly at 15 cents the copy from newsdealers. There is a saving of $4.80—and you get your magazine regularly.

Quick Action Results Show That It Pays to Advertise

(This is what came in the mail)

AFTER FIVE DAYS RETURN TO

THE ROSE THEATRE

The Temple of Moving Pictures

FAYETTEVILLE, N. C.

(This is what was written)

"We note you want to know who
The American Beauty
Is in the Moving Picture World.
Of Course It's
The Rosy Little Rose."
Truly It Pays to Advertise.

First National Contracts with Louis B. Mayer to Release a Number of Mildred Harris Features

FIRST NATIONAL announces this week that it has signed a contract with Louis B. Mayer for the distribution of a series of from six to eight special feature attractions starring Mildred Harris Chaplin.

The series includes screen adaptations of at least six successful books and plays, which Mr. Mayer has chosen as the most suitable vehicles for the wife of the famous comedian. Mrs. Chaplin has entirely recovered from her illness, and work on the initial release will be started in time to make possible its first run presentations late in December.

Joseph Hanaberry, who wrote and directed the story of "His Majesty the American," starring Douglas Fairbanks, and which will be the initial release of the United Artists Corporation, has been engaged by Mr. Mayer to direct Mildred Harris Chaplin.

Stories Picked for Miss Harris.

Extreme care has been taken in the selection of stories. On the list of those intended for her are "Old Dad," by Eleanor Hallowell Abbott; "Pollyop of the Storm Country," by Grace Miller White; "Foolish Youth," by Louise Winter; "They'll All Bear Watching," by Alice Roberts; "Danger," by H. H. Van Loan; "Watch Your Wife," by E. Mason Hooper, and "The Inferior Sex," by Maxine Elliott.

Mr. Mayer's own publicity and exploitation organization will have charge of a national promotion plan, involving newspaper and magazine material, and all syndicate material. First National's advertising and publicity department will supervise all trade advertising and exploitation direct to exhibitors.

Within the next week Mr. Mayer will decide which of the stories arranged for will be material for the first production.

Leah Baird Has Strong Cast in "The Capitol"

ARTHUR F. BECK, president of Artco Productions, has surrounded Leah Baird with a strong company for the third in her series of Augustus Thomas pictures, "The Capitol," for W. W. Hodkinson distribution, work on which is well under way at the Biograph studios under the supervision of George Irving.

Chief in support of Miss Baird is Alexander Gaden, who recently acquitted himself admirably as leading man for Doris Kenyon in her first Hodkinson release, "The Bandbox," by Louis Joseph Vance. Gaden was one of the leading American actors of the stage before his advent in pictures.

Robert T. Haines is another important Artco acquisition. Prominent on the stage as leading man for such stars as Mrs. Fiske, Viola Allen, Olga Nethersole and Grace George, his career before the camera has been no less successful. What was perhaps Haines' greatest screen achievement was his performance in "The Victim." Two important roles in "The Capitol" are in the hands of Ben Hendricks and Ben Hendricks, Jr., father and son, players whose efforts in the past have won them a prominent place.

William B. Davidson, long identified with successful cinema productions, has a role commensurate with his ability in the Leah Baird vehicle. Downing Clark, Brian Darley and Donald Hugh McBride complete the roster for the new Augustus Thomas photoplay.

"King of Brazil" Shown in Goldwyn-Bray Pictograph

FOUR subjects, covering a wide range of interest, comprise the fourth issue of Goldwyn-Bray Pictographs, scheduled for release the week of September 28.

A number of the release is entitled "The Uncrowned King of Brazil." This is an intimate character study of one of the most picturesque figures among modern statesmen. In South America, General Barrato has the reputation of being a combination of the late Theodore Roosevelt, Samuel Gompers and Colonel House. Times without number a kingship has been within his grasp, but he prefers to continue his rule as the perpetual president of the South American republic.

"The Movies Exposed," the second subject in this Pictograph, will give the film fan a new insight into the mysteries of thrilling stunts as they are seen on the screen in serial productions and melodramas of a sensational nature.

"Trained Sea Lions" follows the training of the lions and then shows them performing some of their most amazing tricks, fancy diving, climbing ladders and the like. To close this issue there is one of Bray's inimitable cartoons that is particularly pertinent just at this time. It is called "The High Cost of Living."

Frances White Not Frances White.

Frances White, who plays the female heavy role in the Theodore Wharton serial, "The Crooked Dagger," which is to be released by Pathe Exchange, Inc., in support of Jack Norworth, is not the Frances White who has gained fame as the dancing partner of William Rock.

The screen Miss White began her screen career with Mr. Wharton in 1914, playing the lead opposite Creighton Hale in her first picture, "The Warning," a Pathe release. She played the second lead in the "Wallingford" serial, and a semi-heavy in several episodes of the "Beatrice Fairfax" serial, and a character part in the Wharton birth-control propaganda picture, "The Black Stork."

No, Blanche Sweet Is Not the Lady Who Lived in a Shoe. She Lives in a World of Action in "A Woman of Pleasure."
The whirl of her life is seen above in these views from her forthcoming Pathe feature.

Tom Moore Clubbily Dressed in "Lord and Lady Algy."

Algy Goes to the Ball a Bit Odd-Like in This Goldwyn.

Buys Popular Serial Story for Next Billie Rhodes Film

THE announcement that "Mary Minds Her Business," George Weston's Ladies Home Journal serial success, is to be the Billie Rhodes vehicle following Harold MacGrath's "Hearts and Masks," on which the star has begun work at the studios of the National Film Corporation of America, has strengthened to a marked degree the nation-wide exhibitor interest in "The Blue Bonnet," first in Miss Rhodes' series of W. W. Hodkinson releases.

The purchase of these two big stories bears out the statement of William Parsons, producer of Billie Rhodes productions, at the time he contracted with the Hodkinson organization for their distribution, that Miss Rhodes would be seen only in the picturization of stories popular with readers of "best sellers."

Trade showings on "The Blue Bonnet" in the thirty Hodkinson offices last week testified to the high regard in which the production is held by scores of the first run exhibitors of America, word of the big reception accorded the production at its American premiere at the Kinema, Los Angeles, attracting many of the country's most prominent picture showmen to the simultaneous invitation showings. Reports from Hodkinson managers in Atlanta, Cleveland and Minneapolis show marked interest in the Billie Rhodes production among first run exhibitors in the key cities of these zones.

"Cross Bearer" Is Timely

World Pictures, quick to realize the interest that will be aroused by the coming visit of Cardinal Mercier, of Belgium, to this country, is calling to the attention of the exhibitors throughout the country of the box office value of its production of "The Cross Bearer," in which Montagu Love is the star, as a timely picture that is closely associated with the famous Belgian Cardinal.

The principal character in the film is Cardinal Mercier. The struggle he made to protect women and children from the brutal treatment of the German soldiers is depicted. As Cardinal Mercier will make an extensive tour of this country and the newspapers will be filled with interviews with him.

'Ere's the 'Orn of the 'Unter.

Sam Polo in New Vitagraph Serial.

When Antonio Moreno's new serial is seen on the screen, Sam Polo, one of the best known circus acrobats, will make his bow under the Vitagraph banner as a daredevil serial player.

Sam Polo is a brother of Eddie Polo, of Universal players, and is known to picture fans for his daring. Like his brother, Sam is equally skilled in acrobatic work and dramatic finesse.

Mr. Polo was born under canvas in the City of San Francisco of French and Italian parentage. His father and mother were both circus performers and Mr. Polo's skill in falling and diving from great heights is an inherent ability.

Realart Theatre, San Francisco, Is Probably First Named After Company Not Yet Releasing

THE first Realart Theatre has been established. It is in San Francisco, and is under the ownership and management of Kahn and Greenfield Amusement Company.

Realart Pictures Corporation officials believe this is the first instance in the history of the business of a theatre being named in honor of a producing organization prior to the time of the actual releasing of pictures. It is accepted by Arthur S. Kane and his associates as a special tribute to the standards and ideals set forth by Realart in its preliminary work.

A letter to this effect and in appreciation was sent this week by Arthur S. Kane, president of Realart, to Messrs. Kahn and Greenfield.

The Realart Theatre was known formerly as the Grand and is located in Mission street, opposite the New Mission Theatre, another of the Kahn & Greenfield houses. Both the New Mission and the New Fillmore were enlarged and redecorated within the past two years, although large and handsome when built. The New Mission is considered one of the finest photoplay theatres in San Francisco and probably held first rank until Eugene Roth built the $2,000,000 California Theatre at the corner of Fourth and Market streets.

Realart's announcement also contains the news that arrangements have been concluded with the Kahn & Greenfield Amusement Company for showing Realart productions at the New Mission and New Fillmore theatres.

Press Book on "Six Feet Four" Ready.

The American Film Company, Inc., has issued a most attractive and practical press book on its new feature, "Six Feet Four"—the screen version of Jackson Gregory's novel.

The book is larger than the usual press book and boasts a tinted cover with a novel border design effectively developed in two colors.

The publication contains photographic reproductions of the posters prepared for advertising the production, including one, three, six and twenty-four sheets. The smaller sheets depict actual scenes from the picture, while the twenty-four-sheet combines a delightful photograph of Vola Vale demonstrating William Russell's height with a measuring-rod; a picture of the book on which the film is based; an autographed reproduction of a Roosevelt quotation, and the customary informative legends.

Suggestions for exhibitors' newspaper ads, lobby displays and advance exploitation are also included.

Vitagraph Announces Filming of Many Stage Play Successes—Names of Some To Be Produced

A COURTSHIP of the stage and screen which has groped timidly through years of effort has now reached its wedding time. Vitagraph issues the formal announcement that consummates this happening. That film company announces a broad campaign to picturize the greatest stage productions available.

It is a further step in Vitagraph's undertaking to mobilize genius. Just a few days ago the company proclaimed the acquisition of rights to the works of twelve famous writers. On the heels of this announcement comes the news of Vitagraph's gathering of stage masterpieces to complete the round-up. It draws into the fraternity of film builders not only a whole new field of writers, but also a world of play scientists. For the finest processes of stage direction and the translation of words into action will be contributed to Vitagraph's creations of the silent form, says that company's recent announcement.

Stage Plays Announced.

"Vitagraph's program," said Albert E. Smith, president of that company, "follows a natural trend. The combination, on a broad scale, of stage and screen science, had to come. The instinct of the public demanded it. It was logical that all the learning that has developed for centuries within the frontiers of stagecraft must one day lend itself fully to the later-day agency of the camera."

Some of the stage masterpieces announced by Vitagraph for early production and release are "The Climbers," Clyde Fitch's dramatic success, the filming of which is already near completion, with Corinne Griffith as star; "The Fortune Hunter," by Winchell Smith, in which John Barymore made his hit at the Gaiety Theatre; the Drury Lane drama, "The Sporting Duchess;" George Ade's popular play, "The College Widow;" "Shenandoah," "The City" and "The Great Divide," in which Henry Miller and Margaret Anglin starred for several seasons.

Plays That Have Been Picturized.

Vitagraph's previous stage play translations are fresh in the public mind. They include "The Third Degree," by Charles Klein, which Alice Joyce made beautiful on the screen; "The Lion and the Mouse," by the same author and with the same star; "Within the Law," in which Alice Joyce and Harry T. Morey shared screen honors, and "A Stitch in Time," with Gladys Leslie as star.

Among other big stage productions now on the verge of release in film form by Vitagraph are Eugene Walter's play, "The Wolf," with Earle Wiliams as star, and Charles Klein's equally great drama, "The Gamblers," with Harry Morey starring.

Stage direction itself has served only as the background for the new film direction, says Vitagraph's announcement. Only the highlights of the stage performance and setting are preserved intact for the screen. From this background the screen performance spreads widely over a range of action and setting that knows no limit.

Public Wants to See Translation.

Vitagraph's plan brings forward the combined judgment and talent of the big theatrical producers, preserving ideas from the brains of playwrights which for centuries past have lived only the printed word and in memory. The company believes that such films have specific drawing power from the fact that hundreds of thousands of film patrons have seen or read of the original stage version and are eager for that reason to see the translation. The desire to see, it believes, also extends to the minds of many thousands unable to witness the big dramas of Broadway, and who regard the screen versions as a gratifying alternative in keeping abreast of the times.

Plays to Be Produced.

In addition to the particular plays mentioned above for early release, Albert E. Smith, president of Vitagraph, and George Randolph Chester, production editor, have mapped out a program of play translations looking far into the future. Some of the stage productions listed for visualization in its films are "Captain Jinks," "The District Attorney," Defense," "Zira" and A Celebrated Case."

Julius K. Johnson
Manager New Garrick Theatre, Minneapolis.

Beauty Embowered
Alice Joyce in a rosy moment from "The Winchester Woman," newest Vitagraph.

Goldwyn Forms Play-reading Department to Handle Numerous Scripts Recently Acquired

THE Goldwyn Pictures Corporation announces the formation of a new play-reading department to sift through the two to three thousand plays which become available through the recent affiliation of the Shubert, Woods and Selwyn organizations with the Goldwyn concern. Heretofore, a scenario reading department has been maintained both at the Culver City studios and in New York. The work done in these offices has been centered on the reading and passing upon the fitness for picturization of novels and stories.

Since the expansion of the Goldwyn Company, the former department has been unable to keep up with the work to be done. Consequently, it has been decided to separate the routine work of reading stories from the close examination of the successful plays to which Goldwyn now has the photoplay rights.

Among the plays which are available for early picturization are successes by such noted authors as Oscar Wilde, Eugene Walter, Harry Leone Wilson, Augustus Thomas, Rex Beach, Paul Armstrong, John Galsworthy, Leo Tolstoi, the Russian philospher and author; Butler Davenport, the Hattons, Githa Sowerby and Clyde Fitch.

The two Woods' successes recently chosen for picturization, "The Woman in Room 13" and "Roads of Destiny," are a fair sample of the type of plays Mr. Goldwyn is going to give exhibitors during the coming year.

Fox Has Views of Hero's Arrival at the Central

THE initial showing of Fox Film Corporation's newly organized Fox News made a spectacular debut on Broadway on Monday, September 8, with pictures of the return of General Pershing on the screen at the Central Theatre, Broadway at Forty-seventh street.

The Central showed its afternoon and evening audiences comprehensive scenes of the arrival and reception of the hero of the hour, all the way from the Leviathan's progress up the bay to remarkable "close-ups" of the General himself after landing at the Battery.

Some of the other notable "shots" of the feature were the arrival of General Pershing at the pier, the Mayor's committee extending the city's welcome to him, and the cheering crowds greeting him on the trip up Broadway.

J. C. Ragland
Appointed general sales manager of Realart.

Elks' Theatre Asks Patrons' Choice.

The Elks' Theatre at Prescott, Ariz., under the management of Mays & Born, reports unusual business with the current releases from Fox Film Corporation. In determining the positive drawing powers of Fox stars Mr. Mays and Mr. Born have evolved a clever and noteworthy plan whereby they are catering to the taste of the public.

In a neat and attractive folder published by the Elks' Theatre, designed to appeal personally to each patron, the management puts up to the audience the question, "What will we show at this theatre?"

Serious Optical Strike Averted in Rochester; Amalgamated Beaten in Three-Cornered Fight

THE strike at Bausch & Lomb Optical Company's plants, which threatened serious trouble for the photographic and optical industries in Rochester, appears to have about petered out. All but about 300 of the men have returned to work and the police reserves have been withdrawn from strike duty. A subdued quiet follows in the wake of the charges of Bolshevism and the mayor's appeal to suppress anarchy.

Bausch & Lomb state that they annually lose about 300 men from various causes, so they are apparently not much hindered. The organizer of the Amalgamated Optical Workers is said to be in Chicago. The only real victory seems to have been gained by the American Federation of Labor, which is opposed to the Amalgamated unions.

Will Not Recognize Amalgamated.

The company declared it would treat with the A. F. of L. but would never recognize the Amalgamated. Several hundred machinists, tool makers and instrument makers joined the Machinists' Union and a few hundred more men, skilled and semi-skilled, joined an optical union, both being affiliated with the A. F. of L.

It is now expected that the A. F. of L. will continue to enroll hundreds more of the employes. The company will undoubtedly be called upon to treat with the unions. The plant has always been non-union and employs about 4,000 men. It is the only plant in the United States making glass for motion picture and other kinds of camera lenses and has supplied the trade since the war began.

Employes of the Eastman Kodak Company remained loyal. At no time did they join the strikers or otherwise express dissatisfaction with their employers. The Eastman Company has recognized the existing high cost of living by voluntarily granting a general increase of wages. About 6,000 employes of the company signed a statement to the effect that they are well treated and believe that they can adjust any differences in a friendly manner. Employes of the camera works of the Eastman Company similarly went on record. Somewhat similar action was taken by employes in the several other Eastman plants, and the company does not anticipate any trouble.

Vitagraph to Star Morey in Big Detective Stories

AFTER completing his present feature, on which he is now at work at Bat Cave, near Hickory Nut Gay, N. C., Harry T. Morey will get away from the type of character with which he has so long and so successfully been associated, and create a new personality in a new sort of play.

Albert E. Smith, president of the Vitagraph Company, announced this week that he will star Mr. Morey in a series of detective stories of the melodramatic order, in which Mr. Morey will have plenty of opportunity to display his versatility.

Mr. Smith has engaged Frederic Van Rensselaer Dey, to provide the vehicles for Mr. Morey.

And who is this Dey? No less than the renowned "Nick Carter," if you please. Mr. Dey created all of the "Nick Carter" stories, so dear to the youth of America.

"Mothers of Men," First Jose Production, Is Completed; Claire Whitney Stars

"MOTHERS OF MEN," the first of the Edward Jose Productions, for Film Specials, Inc., is now completed, with the exception of the titles. These are now being written in collaboration with Mr. Jose, by Mary Murrillo.

The executive offices of the Jose productions will be at 140 West Forty-second street, where the Film Specials, Inc., is one of the five companies to enjoy the attention of Joseph M. Schenck.

"Mothers of Men" will be issued as a six-reel special production, and is soon to have a private showing, after which its definite manner of being released will be announced. This picture is from the novel of the same name by Henry William Warner and DeWitte Kaplan. It is divided into two parts, dealing, like the story of the novel, first with the German episodes, and then with the French episodes of the recent war. But it is not really a war story. It has nothing to do with battle scenes, the war being merely a picturesque background for the events which take place.

Claire Whitney Leads.

Claire Whitney plays the leading role, supported by Lumsden Hare in the role of "Captain Van Plauffen" and Marguerite Courtot as "Paulette." Others who have important roles are Pierre Collosse, Gaston Glass and Julia Hurley. Earnest Hallor acted as cameraman.

About the same time that "Mothers of Men" is released, another picture directed by Edward Jose, "The Broken Barrier," starring Norma Talmadge, will be released. This is the last picture Mr. Jose directed before forming his own company.

Mr. Jose has had a long association with Paramount pictures, and directed the Pauline Frederick series, including "La Tosca," "Resurrection," "Private Peat," "My Cousin," starring Enrico Caruso, and the recent Salvation Army picture, "Fires of Faith." In connection with the latter, one of Mr. Jose's most treasured possessions is a letter of appreciation from Commander Evangeline Booth.

Bulls-Eyes in Hollywood.

Three Hollywood theatres which cater to the severest critics of the screen—the players themselves—have booked Gale Henry comedies. The theatres are the Apollo, the Hollywood and the Iris, all located on Hollywood boulevard, and all practically operated by patronage from the film plants. During September each of these theatres will feature the Gale Henry comedies, according to the Consolidated Film Company, west coast selling agents for the Bulls-Eye Film Corporation products.

The Arch of Geraldine
Geraldine Farrar as the Russian opera in her current Goldwyn, "The World and Its Woman."

Jane Novak
Robertson-Cole leading woman, with H. B. Warner in "Man's Desire."

First Fox News Release Slated for October 11

ANNOUNCEMENT is made from the offices of Fox Film Corporation that the first of the Fox News reels will be released October 11. All arrangements have been completed for prompt distribution of this service from all Fox exchanges.

The plans for shipping the Fox News to exhibitors in every quarter of the globe include almost all modern methods of transportation by individual messengers, fast express trains, twentieth-century fliers, auotmobiles and fast motorcycles, in fact, everything will be done to facilitate the shipment of these unique pictorials.

For special cases in which time presses, the airplane post service will be utilized for handling the rush prints of the films. The foreign prints will be shipped on ocean grey-hounds, and in especially urgent cases or important extra editions the prints will be put aboard the steamers from seaplanes in the same manner as the new foreign mail service is now being handled by the Post Office department.

All exchanges of the Fox company are prepared to handle the theatres in their respective territories. A series of attractive posters and lobby display sheets will be on hand at all Fox offices for use by exhibitors booking the Fox News.

Miriam Cooper
Winning critical favor in the title role of the Fox production of "Evangeline."

German Cinematograph Companies Are Doing Best to Bar American Films

J. C. BARNSTYN, in charge of the New York office of the British and Continental Trading Company, of The Hague, Holland, gives out from Room 1009, Candler Building, an interesting report of German film conditions as set forth by a representative of his firm who has just visited Berlin. Most German buyers, he writes, have no knowledge whatever of what is being done by American producing firms, excepting those who imported films before the war. Not ten film buyers in the whole of Germany appear to be well posted on Charles Chaplin, and to emphasize how little they know about this the traveler stated that he had an inquiry from one buyer for "dramas" featuring that comedian.

Conditions Unreliable.

There are only four or five exchanges in Germany, the "U. F. A." included, that are of any importance. There are many additional exchanges, but they are smaller firms buying one or two features a year, and few of them are strictly reliable. As a matter of fact, the general condition of the German market, he says, is unsettled and unreliable.

The German producers are making—just as they did during the war—"star series" and the buyers and exchanges, as well as exhibitors, are forced to close the entire series, otherwise they cannot procure any of the desired films. Fearing competition from foreign buyers, they have exerted their influence with the Government to continue the embargo on the importation of films, and they are working to have films permanently classified as articles of luxury, which are all "verboten" for importation. They also have forced their customers to close their entire output until the end of 1921, and it is for this reason that many of the film buyers are thoroughly booked to the end of 1921.

Yet They Ask for a Loan.

Mr. Barnstyn believes that, in view of the situation and in view of the rumors in Berlin that the German Government is making efforts to place a loan in America for the sum of twenty-five million dollars, American producers and film exporters ought to co-operate and bring to the attention of the United States Government the above situation in regard to film exporters. In the event that a German loan should actually be placed here, he says, the conditions should provide that films be not classified as luxuries, but as the essential they are.

Another evidence of how unhealthy film conditions are in Germany is that various American films are "duped," and reproductions distributed widely among the Central Powers, according to the Barnstyn representative. Again he alleges to have found French and Swiss exchanges renting films in the "occupied" part of Germany, the "Rhineland," regardless of the fact that they do not possess the territorial rights for that section of Germany.

Exchange Works Against U. S.

Aside from the embargo, another drawback to the free export of films to Germany, says the letter, is the unfavorable exchange rate on the German money, which makes it absolutely prohibitive for German buyers to purchase films for which they have to pay German currency. Only a few houses at present are in position to "cover" their foreign purchase with neutral currency through having their own branch exchanges in neutral countries, and these are waiting until the embargo is lifted to ship American and other films into Germany.

Arthur Leslie Ready for Work.

With his bungalow boarded up and his motor boat stored for safety's sake, Arthur Leslie, September 8, brought his silk gloves and giant chrysanthemum back to New York after a long vacation on Mimeograph Lake, known in some sections of the country as Hopatcong. With Mrs. Leslie he is established for the winter—or working—season at the Elmwood Hotel, East Orange, N. J., from whence he can commute in handy fashion. His plans are at present confused, but we will be able to make a definite announcement of the firm name soon.

Sunny-Hair
Mary Miles Minter, who makes her Realart debut in "Anne of Green Gables."

Opens Collection Department.

The Washington Exchange Managers' Association has inaugurated a collection department to take care of debts on the books of the various exchanges, Washington, D. C., dating prior to August 18. The association is endeavoring to clean up all of these outstanding bad debts. Inasmuch as the new pay-in-advance ruling went into effect on August 18, the collection department will be only of a temporary nature, no charge accounts being handled after that date.

Blackton Considering Scripts.

Having completed the second of his own company productions for Pathe distribution, J. Stuart Blackton is now considering manuscripts arranged for his perusal by his scenario editor, Stanley Olmstead.

Rochester Houses Raise Prices; Rising Cost of Living Is Reason

FOLLOWING the upward trend of everything that enters into the cost of living, practically all of the motion picture houses in Rochester have announced a boost in prices. It is pointed out by the managers that while the price of every other commodity has increased during the war, the only increase in admission to picture houses was a few cents to even up the war tax to make a round number price for ticket and tax combined. In some cases even this was not done, but prices were lowered a few cents to take care of the war tax.

A statement given out by a downtown manager is as follows: "When the prices were originally boosted by the application of the war tax, we did not increase our rates at all. Our prices had been 5 and 10 cents, and we made the regular admission 4 and 9, which with the 1 cent war tax made the same price as before. This was taking the war tax from our own pockets, but we believed the public appreciated it.

Film Rental Increases.

"It is absolutely necessary that we increase our rates of admission now, with the sudden increase of rental prices on films. In some cases it is impossible to get a certain film by offiering double what the rental price was before the increase. The present rates on films have been greatly increased and we find it necessary to make the increase in admission."

This statement also applies to a number of other houses where the scale of prices has been higher. In some houses the price was advanced 5 cents to include war tax and in others it remained stationary, the tax being practically paid by the house, the price of the ticket being nominally lower. It is further explained that, in addition to the cost of film, musicians, operators, stage hands and all other employes are receiving higher wages than before. The new scale of prices range up to 35 cents, including tax, in the downtown houses.

Constant-ly Beautiful
Is Constance Binney, Realart star, coming in "Erstwhile Susan."

Universal Screen Magazine Permits No Advertising

IT is easier for a camel to pass through the eye of a needle than for advertising to get into the Universal Screen Magazine," is the statement made by Hal Hodes, managing editor of the novelty release produced by Universal.

According to Mr. Hodes, a number of the producers of the novelty releases of today are openly soliciting advertising in their short subjects. Mr. Hodes states that the exhibitor is not interested, nor is the public, in reading advertisements which are meant to be entertaining and which are exploited through a motion picture reel. "To give the exhibitor a magazine containing camouflaged advertising is to perpetrate a downright fraud upon him, since he is not getting the reel he pays for."

Within the past six months Universal records show a 40 per cent. increase in the booking of this subject.

Specially Trained Men for Educational Exchange

HEARTY commendation of the establishment by the non-theatrical distribution department of Famous Players-Lasky Corporation of special Paramount educational exchanges in the leading cities of the country is voiced by numerous clergymen, educators and officers of clubs, according to David K. Niles, general manager of the non-theatrical distribution department.

"By establishing these special exchanges for the service of civic leaders who are interested in the wider use of motion pictures," said one New York clergyman, "the Famous Players-Lasky Corporation gives notice that it appreciates the magnitude of the non-theatrical field and is willing to go more than half way to help us who see in the motion picture a great force for civic good."

It is announced by Mr. Niles that the men who will be stationed in these special Paramount educational exchanges will be trained to the viewpoint of clergymen and educators as regards pictures for non-theatrical use, and also will be in a position to help them solve the numerous problems of projection, exploitation, etc., which, although familiar to exhibitors, are practically new to men and women who are just breaking into the motion picture business.

Mr. Niles also emphasizes his previous announcement that the pictures to be distributed to the Paramount-Educational exchanges will not in any way place churches, schools and clubs in competition with regular theatres.

New Laboratory for Universal.

Walter Almazov, civil engineer and for several years an expert laboratory superintendent, well known in the industry, is superintending the construction of a new laboratory at Fort Lee, N. J., for the Universal Film Manufacturing Company, which is to have a capacity of 5,000,000 feet per week.

Gladys Leslie
Vitagraph's golden-haired star now in "The Gray Towers Mystery."

Famous Players Announce Two September Releases

SCHEDULED for general release on September 14, simultaneously with the George Loane Tucker production, "The Miracle Man," which is now playing pre-release engagements in several of the biggest theatres in the country, is "The Third Kiss," a Paramount-Artcraft picture in which Vivian Martin is starred. This is Miss Martin's first picture released under the selective booking plan.

Heliodore Tenno wrote the original story from which "The Third Kiss" is adapted, and it appeared in two installments in the November and December issues of Live Stories. Edith M. Kennedy wrote the scenario and Robert G. Vignola directed the production. In this picture Miss Martin, whose name has always been associated with photoplays of innocent young girlhood, with an abundance of light comedy, is said to appear in a characterization of a sort in which she has never before been seen.

Supporting Miss Martin are Harrison Ford, Robert Ellis, Kathleen Kirkham, Thomas D. Persse, Edna Mae Cooper and Jane Keckley. The cameraman was Frank E. Garbutt.

Joseph W. Stern & Co. have published a song of the same title.

Ethel Clayton
Puts the sport into "A Sporting Chance" and many another Paramount-Arterafter.

The Movie Contrast

Doris Kenyon's grim situation above from her Deitrich-Beck-Hodkinson, "The Bandbox," is far removed from that of Enid Bennett on the opposite page.

First Episode of the New Hallmark Serial Released

THE first episode of "The Devil's Trade Mark," Hallmark Picture Corporation's new serial, "The Trail of the Octopus," featuring Ben Wilson, with Neva Gerber, Howard Crampton, Allen Garcia, Maria Pavis, William Dyer, William Carroll, C. M. Williams and Harry Archer, released this week through the Hallmark exchanges and the S. A. Lynch Enterprises, Inc., which is handling the Hallmark product in the South, introduce Ben Wilson as Carter Holmes, the Master Criminologist who sets out to solve the great dagger mystery that has baffled the detectives of three continents.

The first episode is in three reels with much of the action laid in a desert country, where the Ancient Temple of Death is located. The end of the episode finds Ruth Stanhope, the heroine bound in the temple and Holmes in grave danger.

With the Aid of a Minister the Press Agent Hands Mr. Fennyvessey of Rochester a Jolt

"THE public is a funny proposition," mused Albert A. Fennyvessey as he sat in his office at the Family Theatre in Rochester. He could look through the open door and see the long line of people constantly increasing. "And still they come," said he, puzzled.

The magnate of the Theatres Operating Company was stumped. With a string of four big picture houses in Rochester he books a lot of pictures. His judgment is usually good. He sizes up a picture up with a practiced eye. If it is a money-winner he picks it. But it is only human to err, and once in a blue moon even the judgment of a movie magnate may go wrong.

Fennyvessey Gets Sore.

When Brother Gardiner, of the Gardiner Syndicate, blew in from Buffalo, he told Mr. Fennyvessey that "The Birth of a Race" was a great picture. A screening was arranged, to which was invited the ministry and many distinguished citizens. Nobody said much at the screening, but under some kind of a spell or other Mr. Fennyvessey booked the picture, to open simultaneously at his Family and Rialto theatres.

When John H. H. Fennyvessey, manager of the Family, heard of it he was real sore; he said the picture was punk. His young brother, Paul, formerly manager of the Strand and just back from France, almost shed tears. He said: "It's a zxxaddfjg of a picture." So said others and Pa Fennyvessey agreed to cancel.

He sent his cancellation to Mr. Gardiner, but in the meantime Gardiner had gone to New York. His employes in the Buffalo office knew nothing about the cancellation and shipped the film. The Fennyvesseys decided to run it for three days and be done with it. It opened at the Family and Rialto on Sunday. Such business! But surely something was wrong and a slump would come Monday. All week it ran at the Rialto and the slump did not come; just the crowds came.

Publicity Did It.

The picture packed them in again at the Family and Rialto on the next Sunday and all during the second week at the Rialto. Why? Pa Fennyvessey says the public is a "funny proposition" and maybe they believe everything the press agent said.

"Sure it was the publicity," modestly admitted the press agent. "I did not have much to work on, either. I went to a store and bought pictures of Christ and Abraham Lincoln. I ran these in the papers as characters from the film. I talked with some of the ministers who were at the screening; some of them talked and that helped. Read this," and he pulled out a letter, which read:

"Am greatly pleased to have witnessed 'The Birth of a Race.' You are certainly justified in calling this one of the most pretentious photoplays ever made. It is marvelous in its character, sustained throughout. Adam and Eve and Christ's birth and crucifixion are handled with delicacy and effectiveness. I commended the picture story to my congregation and I expect some of them will see the picture.

"Respectfully,
"R. M. CONNAL,
"Pastor Presbyterian Church and acting Pastor M. E. Church, Scottsville, N. Y."

All the Fennyvesseys frankly admit that this minister must be right. Anyway, the fact remains that the box office receipts were greater than the taking from any other film ever shown at the Family or Rialto.

United Artists Recording Many Bookings on Griffith's "Broken Blossoms"—Released Oct. 20

UNITED ARTISTS announced in the trade papers last week that it would release D. W. Griffith's art-sensation, "Broken Blossoms," and already the stream of big bookings that are coming into the "Big Four" office indicate a phenomenal first run record for the production. October 20 has been set as release date.

Hiram Abrams stated that in his estimation no production had ever been assured of the welcome that the leading showmen of the country would accord Mr. Griffith's masterpiece.

"Scarcely five days have gone by since we announced Mr. Griffith's 'Broken Blossoms' for general release, yet the bookings already consummated make it clear that 'Broken Blossoms' is going to prove as sensational a success the country over, as it did in the personal presentations offered by Mr. Griffith.

List Bookings Closed.

"Five days, mind you, and we have already closed such bookings as the Doric Theatre, in Kansas City, for an indefinite run; the Merrill, in Milwaukee, for two weeks; the Criterion, in Atlanta, for two weeks; Loew's Greater New York City, the America, in Denver, for two weeks; the Stillman and Alhambra Theatres, in Cleveland, for a simultaneous run of one week; the Palace and Columbia Theatres, in Washington, for a simultaneous run of one week; the Citizens' Alhambra, in Toledo, for one week; the Circle, in Indianapolis, for one week; the Capitol, in Elizabeth, N. J., for one week; the Oliver Opera House, in South Bend, for one week, and numerous others in a growing list that looks at this time to be a record-breaker by release date."

Nell Craig

Lends handsome support to Albert Anderson in "Common Property," Universal feature.

Supported by Mayor and Clergy of Franklin, Ex-City Editor Makes Municipal Theatre Pay

OMAR I. DEMAREE, manager of the Franklin Opera House, Franklin, Ind., a town of nearly 7,000 persons, has received compliments from many of the officials of his town, several ministers, and many more of his fellow townspeople for showing such work as that of Mary MacLaren, Dorothy Phillips and Harry Carey in Universal productions.

Through what he calls "hard work, organization, and the giving of good, clean entertainment," Demaree has made his house a distinct part of the community life. The house is owned by the city and is located in the City Hall. When a Franklin citizen goes to the theatre he not only gets entertainment, but he is also helping to keep tax levies down in the town, for a certain part of the theatre's profits goes into the city's coffers.

Installs Picture Equipment.

In 1914 Demaree was city editor of the Franklin Star. City officials were planning to close the theatre because it had never paid. No one wanted the management of the house and Demaree merely suggested one day that he would take the house himself if no one else could be found. The city officials called upon him to make good his promise. Pictures had never been played in the house. One of Demaree's first "official acts" was to ask the city to equip the theatre for the showing of motion pictures. The city officials hesitated to spend the money, so Demaree took the money out of his own pocket and equipped the house.

One of his first acts, after he started to show pictures, was to call on the ministers of the city and plead for their support on the ground that the people needed good, clean entertainment and that motion pictures were within the scope of all—rich and poor alike. Demaree got their co-operation and one minister even started taking his Sunday school class to the theatre when an unusually good picture was billed.

Demaree tells the following story about one of the ministers of the town who came to the theatre on a night when a Western feature was being shown:

"The picture wasn't just the kind that would appeal strongly to a minister, so I told him that he might be disappointed. However, I asked him to tell me, before he left the theatre, how he liked the picture. At the conclusion of the picture he came to me and explained it this way:

"'Well, Mr. Demaree, sometimes I deliver a sermon which I don't regard as being one of my best by any means. And very often at the conclusion of such a sermon, many of my people come to me and tell me how good it was. Then other times I give a sermon which I regard as one of my best. And very little is said to me about it at the end. So I imagine it is about the same way with moving pictures.'"

Demaree is a great believer in aiding local societies. Whenever a society comes to him and asks that a benefit show be given. Demaree always gladly consents, provided, of course, that it is for a good cause. The society then sells the tickets and makes a complete canvass of the town. In this way, Demaree says, he has added many new patrons for the reason that the societies reach people that he could not reach. It also established a closer feeling between the theatre and the societies.

"Anne of Green Gables," Basis of Realart Film, Put on Required List by Board of Education

REALART PICTURES makes the announcement that "Anne of Green Gables," one of the four L. M. Montgomery books used as the basis of a photoplay starring Mary Miles Minter, has been put on the list of required readings by the State Board of Education.

The book is included in the English course of state schools, the reason for the selection, it is said, is because it is considered the highest type of stories of American girlhood. There is no dearth of books of this sort, but the literary quality of the Montgomery fiction has especially commended the "Anne" books to educators.

According to Realart officials, while the state board's indorsement may not afford conclusive proof of the popularity of "Anne of Green Gables," or give definite promise of the success of the picture, it is at least an endorsement of the standing of the author and her work. The announcement, according to the Realart statement, dovetails perfectly with the pledge of the management that meritorious stories are being selected for Realart productions.

"The announcement goes to prove also," the statement says, "the claim that there is very wide public interest in the 'Anne' books—interest which it is believed may easily be capitalized by the exhibitor. The possibility of a tie-up of 'Anne of Green Gables' with the schools, and especially with the advanced classes in literature, is obvious.

Anna Q. Nilsson
Prominent in Allan Dwan's "Soldiers of Fortune" for Mayflower. A Realart release.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

A Peaceful "Stepping Out."
Enid Bennett, unlike Doris Kenyon, opposite, is far from the madding crowd in her newest Paramount-Artcraft, "Stepping Out."

Showmen Praise Farnum's "Wolves of the Night"

EXHIBITORS throughout the country are enthusiastic in their indorsement of "Wolves of the Night," first of the star series which William Fox is presenting with William Farnum as the featured artist. Director J. Gordon Edwards has produced in this a photoplay that is replete with realism, heart interest and action. Supporting Mr. Farnum is a cast of excellence headed by Louise Lovely.

In this photodrama of love and high finance, of tragedy, conspiracy and revenge, Farnum reaches the pinnacle of his screen career. Exhibitors have declared that the demand for return engagements of this Fox super feature has exceeded the largest previous call for any production.

In the South as in the West, and particularly in the copper country of the Northwest, with which the story deals at times, "Wolves of the Night" has created a profound sensation.

Mack Sennett, the Laugh King, Oddly Enough Has a Horror of Having His Picture Taken

MACK SENNETT has probably succeeded in bringing more grins and snickers to American faces than any other man living or dead. The famous wits and jesters of the past only had to make one king laugh; Sennett has millions whose risibilities must be tickled. His task is to make high brows and low brows, giggly girls and college professors all laugh at the same joke.

Every one has wondered what sort of man he is who turns out laughs in wholesale quantities week after week, year after year. Is he funny to talk to? Is he a cut-up or a grouch in private life.

Here is a close-up of Mack Sennett, the laugh king. He is still a young man on the right side of forty, a successful actor who never acts any more. The growth of the business of making laughs has turned him into a big executive.

Every department of the Sennett studio in Los Angeles knows his personal touch. One minute you will see him discussing the climax of a new comedy with a scenario writer; the next minute he will be directing the building of a bowling alley for a comedy set. His memory is amazing, due to an unusual power of instantly concentrating his attention. Mr. Sennett personally follows every detail of every comedy and usually about four are constantly in the course of production. He builds most of the plots himself and closely follows the rehearsals which precede the scenes, often directing many of the difficult scenes himself.

Success Lies in Editing.

The real success of a comedy is in the cutting room. When a new spoken farce goes on in New York, the producer listens to the laughs the opening night; then cuts out the slow places. The picture producer has to guess when the laughs will come. This is the real genius of Mack Sennett. He seems to have a sixth sense which tells him what is funny. Every Sennett comedy is made about five to ten times as long as it is run in the theatre. The comedy, 18,000 to 20,000 feet long goes into a little studio theatre and is cut down to about 1,800 feet. Every comedy is shown to all the people on the "lot." But Mr. Sennett doesn't always rely upon their laughs. He relies instead on his queer instinct for knowing what is funny.

Strange to say, he has a horror of having his picture taken. Like most successful business men, he gives very careful attention to his physical welfare. He rides every morning and works out in his private gymnasium in the studio and takes a Turkish bath every day. Except for his physical endurance he never could have won out, for the Sennett Comedies started less than ten years ago on a shoe string on a rented vacant lot in Los Angeles with Sennett's watch pawned to meet the first pay roll. In private life, Mr. Sennett lives very quietly—he is a bachelor—in a big house at the beach near Los Angeles. He reads a great deal and especially likes detective stories.

Mack Sennett
"Successful actor who never acts any more."

"Dark Work"—You Guessed It.
Much of it's afoot at this moment in "Bound and Gagged," Pathe serial with George Seitz.

Board of Review and Longfellow Society Indorse Fox Production of "Evangeline"

THE special production by William Fox of "Evangeline" has been enthusiastically received by the principals of the schools throughout the country. To them it means a keener interest, a better understanding, and closer study of Longfellow's immortal poem by those attending the schools. Co-operating with them by giving special matinees for school children and their teachers, the exhibitors have brought home to the mothers and fathers of the country the immense value, not only as entertainment of the highest type, but also as a means of education, of a faithfully depicted and carefully interpreted screen version of a masterpiece in literature.

The National Board of Review of Motion Pictures have said of this beautiful picture:

"This is an undoubtedly sincere and faithful screening of Longfellow's famous poem. It should appeal to all classes, young and old, who have a perception for the dramatic, the significant and the beautiful. It is treated with imagination and artistry and is remarkably successful in making live the period of the story and in creating reality in the characters. It is one of the most truthful pictures to the original ever produced, both in spirit and content of narrative. It is one of the rare pictures that lend strength and beauty to the written story."

The American Longfellow Society has indorsed the William Fox production with Miriam Cooper as Evangeline. The society says:

"Evangeline is a step forward, a distinct addition to the history of the motion picture. William Fox has contributed to the annals of the screen one of the greatest works ever screened. He has produced it with care and with sincerity. Director Walsh has brought to the story all his masterly art, and the splendid cast that interprets it has given to their roles the dignity that the great work demands. The success of the beautiful presentation of the famous poem by Longfellow has demonstrated that William Fox's knowledge of what the exhibitor and public wants is unerring."

Paramount Magazine Shows Diagram of Channel Tunnel

A LATE development in motion pictures production will be a feature of the September 14 release of the Paramount Magazine. This feature is a combination of animated technical drawings and regular photography and will be seen in the subject, "Forty Minutes to France," which shows the construction, operation and route of the proposed tunnel from Dover, England, to Calais, France, and which was described in detail in a previous issue of the Moving Picture World.

In addition, this number will contain a beautiful photographic subject, "Mountain Herds," which is a picturization of the sheepraising industry in the Andes.

There also is an animated humorous drawing, "The Vacuum Fly Catcher," by John Terry, which is taken from a subject first treated in Popular Mechanics Magazine.

This number also contains several "Reflections of a Bachelor Girl," by Helen Rowland, whose writings appear in the New York Evening World and 500 other syndicated newspapers.

Brightman to Publicize Stars.

Grant L. Brightman, formerly a writer on the New York Tribune, American and Sun, has taken charge of publicity for Allgood Pictures Corporation, starring Charles Hutchison in a new serial, and Schomer-Ross Productions, Inc., starring Emily Stevens in features.

C. A. Stimson
General sales manager American Film Company.

Otis Skinner Secured by Waldorf to Star in "Kismet," Edward Knoblauch's Masterpiece

IN view of the announcement made last week that "Kismet," the great theatrical success, is to become a photoplay, it is natural that to give it further distinction, the Waldorf Company, which will make the production under the direction of David G. Fischer, has secured the services of Otis Skinner to create in pictures the role that he made famous in the original production of "Kismet," which began its illustrious career at the Knickerbocker Theatre on Christmas Day, 1911.

Otis Skinner was born in Cambridge, Mass., and was educated there and in Hartford, Conn. He made his first appearance on the stage at the Philadelphia Museum in November, 1877, as Jim in "Woodleigh." He then went to the Walnut Street Theatre in that city where he played in the stock company of that house for two years. He made his first appearance on the New York stage at Niblo's Garden, in 1879 as Maclow in "The Enchantment," following which he was seen as Sir Francis Mobrey in "Hearts of Steel." Mr. Skinner then associated himself with the late Edwin Booth and appeared in "Macbeth," "Richelieu," "Much Ado About Nothing," "Richard III," "Othello," "The Fool's Revenge," "Hamlet," "The Merchant of Venice," 'The Taming of the Shrew," and "Ruy Blas."

He then went to Boston and played with Lawrence Barrett for three years, after which he returned to New York and was again seen with this actor in "Pendragon," "Yorick's Love," "Julius Caesar," "The Man o' Airlie," "David Garrick," and "The Marble Heart."

At the Lyric Theatre, New York, October 10, 1904, he appeared as the Harvester in a play of that name adapted from "Le Chemineau" (Ragged Robin) and at the Hudson Theatre, February 12, 1906, he played the part of the Abbe Daniel in "The Duel," in which play he subsequently toured for a considerable time. Then followed "The Honour of the Family" which, by the way, Mr. Skinner revived at the Globe Theatre, New York, a few months ago. In 1910 he was seen as Lafayette Towers in "Your Humble Servant," following which he played Denis Roulette in "Sire." Then came his great portrayal of the beggar Hajj in "Kismet," Edward Knoblauch's masterpiece.

The thousands of theatregoers who remember the great performance of Otis Skinner in "Kismet" when it was produced on the spoken stage will delight to see him on the screen in his original role.

Famous Players Will Release Burlingham Series of Scenics; Will Be International

DECLARED to be among the most beautiful and interesting scenic pictures produced in a long time, a series of one-reel travel subjects produced by Frederick Burlingham, the noted traveler, author and lecturer, will be released by the Famous Players-Lasky Corporation, beginning early in November. One will be released every two weeks.

Contracts for the releasing of the Paramount-Burlingham Travel Pictures have just been signed by the Famous Players-Lasky Corporation with B. P. Fineman, president of the Attractions Distributing Corporation, owners of the pictures. The price paid for the subjects is said to be the largest ever brought by a scenic subject. The contract extends over a period of years.

The Paramount-Burlingham Travel Pictures, it is declared, are distinctive from all other scenic pictures, because, instead of being merely photographs of scenery in various parts of the world, each picture tells what might be termed an adventure story in a setting of unusual surroundings.

Will Take Canadian Pictures.

Although the first several releases probably will be pictures taken in interesting parts of the United States and Canada, later pictures will be from all over the world. Mr. Burlingham is planning to go to the Far East in the near future, where he will take a series of pictures which will be unique among travel subjects. He also plans a special trip to Canada to photograph a series of pictures showing the historic and beautiful spots of the Dominion in a new way.

Each picture is beautifully toned or tinted. Because of Mr. Burlingham's fame as an author and traveler, it will be easy, it is pointed out, for exhibitors to obtain a maximum of publicity in showing these subjects. Moreover, Mr. Burlingham's articles on his travels are published in hundreds of newspapers throughout the country through one of the big syndicates, and exhibitors will be able to tie up the exhibition of these pictures with the newspapers publishing the Burlingham articles.

George Walsh Dons Stripes in Fox's "From Now On"

BEFORE beginning work on the prison scenes in the Fox production, "From Now On," the latest George Walsh vehicle, R. A. Walsh, brother of the star and his director in this picture, made careful inquiry concerning details of jail construction.

The prison settings are faithful reproductions by the Fox scenic department, based on photographs of prison interiors and sketches by architects who for years have specialized in the construction of state and federal penitentiaries. No wooden bars are used in this play.

Director Walsh has added to the atmosphere of the prison interiors by means of a collection of types of faces found behind the bars.

The story is taken from the tale by Frank L. Packard, a noted writer who scored a recent triumph with "The Miracle Man."

In the picture George Walsh is incarcerated, dons the stripes and has his luxuriant hair closely cropped. Supporting the athletic star are Regina Quinn, leading woman; Mario Majeroni, Paul Everton, J. A. Marcus, Tom Walsh and Cesare Gravina.

"Honeymooning" Is Latest Capitol

The Goldwyn Distributing Corporation announce for release, on September 21, the latest Capitol Comedy, "Honeymooning," in which William Parsons presents Mr. and Mrs. Carter De Haven.

The story begins with an elaborate wedding featuring an exceedingly nervous groom and many practical jokes played upon the couple by their friends. Their joking follows the newlyweds to the country house, where they intend to spend their honeymoon.

Fritts Returns from Vacation.

John P. Fritts, director of publicity for Realart Pictures Corporation, is again on his job after a three weeks' vacation which he declares was the best ever. His play period was spent in the wilds of Larchmont among his growing crops—and the rain drops. Fritts talks vaguely of cement-pools, waterlilies, tomatoes, country gentleman corn, bees and many other things foreign to Broadway.

Otis Skinner
As he appears in "Kismet," which World will distribute.

Ontario Exhibitors' Association Holds Annual Meeting; Officers Elected

J. C. BRADY, owner of the Madison Theatre, Toronto, was re-elected to the presidency of the Motion Picture Exhibitors' Protective Association of Ontario at its recent annual meeting at Toronto. A number of other officers were also re-elected to the directorate by the meeting which was one of the largest in the history of the association.

In his annual report, Secretary Thomas Scott pointed out that the association had just passed through one of the most tempestuous years in the record of the moving picture business, the various features, including the flu epidemic, coal shortage, new tax burdens, labor unrest, keen competition and Government problems. But the association had been able to accomplish quite a bit for its members, of which there were now more than 200. During the year, the association had founded the Canadian Exhibitors' Exchange Company, Limited, and many members had become shareholders. The securing of legislation at the Ontario Legislature permitting the admission of unescorted children at holiday and Saturday matinees was a big feather in the cap of the association.

Several Governmental Deputations.

During the year the association had held eleven general meetings and ten special meetings. The executives had also met on forty-six different occasions, while the grievance committee had held twenty-eight meetings. The association sent three deputations to the Ontario Government and two deputations to the Dominion Government at Ottawa. Three deputations had waited on the Toronto City Council to obtain desirable measures.

Grievance Committee Successful.

The grievance committee secured settlements in twenty different cases during the twelve months. Several members had been called upon to pay large sums for the accidental burning of films and the association had secured a reduction of the bill in each case. One member in Napanee, Ontario, was sued for $780 for alleged breach of contract, and the committee won a complete victory for the exhibitor, the latter not being required to pay one cent. Suit against another member for $800 in Sudbury was withdrawn. A Cornwall member was charged with $600 for burning of a film, but this was reduced to $300 through the efforts of the committee. One Toronto exhibitor was billed for $600 for the loss of a film by burning, but a reduction to $80 was secured. A large reduction in a year's contract was obtained for a Parry Sound exhibitor whose business went bad. Another exhibitor, at Sudbury, was able to reduce a year's contract to six weeks through the efforts of the grievance committee. A member at Iroquois Falls was being charged a license fee of $50 by the municipality, but this was reduced to $25 through the help of the association. A number of other concessions were also secured for members.

Officers Elected.

Officers chosen for the ensuing year are: Honorary presidents, L. Solman, A. J. Small, A. K. Louden, Jerry Shea and P. F. Griffin, all of Toronto; president, J. C. Brady, Madison Theatre, Toronto; first vice-president, H. Alexander, Park, Doric and U-Kum theatres, Toronto; second vice-president, F. G. Robson, York Theatre, Toronto; third vice-president, F. Guest, New Strand, Queen's and Empire theatres, Hamilton; fourth vice-president, J. S. Smart, Royal Opera House, Port Hope; treasurer, A. W. Applegath, Red Mill, His Majesty's and Variety theatres, Toronto; secretary, Thomas Scott, 143 Yonge street, Toronto.

Executive Committee: James Crang, Oakwood Theatre, Toronto; Dr. Richardson, Crown Theatre, Toronto; R. S. Tickner, Revue Theatre, Toronto; Clarence Robson, Strand Theatre, Toronto; Will M. Elliott, Regent Theatre, Toronto; C. A. Welsman, Laplaza Theatre, Toronto; W. G. Sturgess, Imperial Theatre, Toronto; S. Simpson, Apollo Theatre, Guelph; Sam Bloom, Academy Theatre, Toronto; W. Yates, Queen's Theatre, Hamilton; R. J. Cardie, Empire Theatre, Toronto; B. Hudson, Aster Theatre, Toronto; D. Ferguson, Rosedale Theatre, Toronto; T. J. Naylor, Naylor's Theatre, Deseronto; L. Fieghen, Broadview and Eclipse theatres, Toronto; C. Crossman, Temple Theatre, Toronto; M. Gebertig, Bluebell Theatre, Toronto; S. I. Besvenick, His Majesty's Theatre, Toronto, and A. Lester, Royal and King theatres, Toronto.

Posey-ing.

Adolf Philipp gathers a few flowers in "My Girl Suzanne," musical film comedy in two acts produced by the Adolf Philipp Film Corporation.

Asbury Park Manager Uses Airplane for Exploitation

MANAGER STEPHEN E. PAWLEY, of the Lyric Theatre, Asbury Park, N. J., two weeks ago booked "The Thirteenth Chair," the Pathe special produced by the Acme Pictures Corporation, with Yvonne Delva and Creighton Hale in the leading roles.

Pawley began advertising this production. He used every conceivable medium, including the aeroplane, newspapers—doubling the space used on the ordinary production—billboards, mailing lists and nearly every tried scheme of publicizing a picture.

Handbills advertising the production were scattered far and near by aeroplanes which make daily flights around Asbury Park and nearby resorts.

Result: The following letter to the branch manager of the Pathe Newark exchange from Manager Pawley, of the Lyric:

"It may be of interest to you to hear that we established a new three-day picture record during the engagement of "The Thirteenth Chair," which played this theatre during the past three days."

Kinograms Shows Views of Pershing's Arrival Same Day

KINOGRAMS claims to have a beat over all the other news weeklies on Monday, September 8, when it presented the arrival of General Pershing at Hoboken on the giant Leviathan at the Palace Theatre and Strand Theatre, New York, on the same afternoon.

The Kinograms organization carefully prepared its program so that it would obtain all the interesting scenes of the reception tendered to the commander-in-chief of the A. E. F. at the pier and would be enabled to distribute prints of these scenes in time for the matinee performances at several of the New York playhouses and picture theatres. Arrangements were also made to show these scenes at Philadelphia Monday afternoon.

Messengers with prints were immediately sent to several of the larger cities and the scenes of Pershing's arrival were also shown in Boston and Chicago Tuesday afternoon.

Reader on Way Back from London.

Ronald A. Reader, who went to London and Paris several weeks ago to study the picture situation and especially its post-war conditions, is returning to this country to make his report to Albert E. Smith, president of Vitagraph. Mr. Reader was one of the pioneers in the motion picture field in Great Britain and France, as he also was in this country, and already Vitagraph has taken steps to renew its activities in those, and other countries, and on a larger scale than ever before.

Mr. Reader sailed from Havre last week. John Pearson, manager of Vitagraph's London headquarters is also expected home soon on a visit.

Famous Players Purchases Rights to "Great Ruby"

THE Famous Players-Lasky Corporation has secured the screen rights to "The Great Ruby," which was one of Augustin Daly's biggest successes in this country and which has been presented by stock companies in practically every city in the United States.

"The Great Ruby" was first produced in New York at Daly's Theatre, February 9, 1899, shortly after it had been established as a record-breaking success in London. In the original American cast were Blanche Bates, Ada Rehan, Mrs. Gilbert, Charles Richman, White Whittelsey and James Young, now well-known as a motion picture director. The production of a melodrama was an innovation for Augustin Daly, but he gave it the same care as to settings and cast that he gave to his comedies and dramas and its success here was as striking as it had been in England.

Thrilling scenes abound in "The Great Ruby" chief among them being a balloon battle in the clouds between the hero and the villain, a racing scene, a spectacular sleep walking scene, and others which will receive added force in the film production.

Cohen Completing First Photoplay for Goldwyn

OCTAVUS ROY COHEN, the popular Saturday Evening Post writer, who recently signed a five-year contract to write photoplays exclusively for Goldwyn, is completing his first story for production by Goldwyn. Mr. Cohen advised the New York office of the Goldwyn organization that his first story will be a mystery melodrama, and will soon be ready for the continuity writer.

According to the arrangement entered into between Mr. Cohen and Mr. Goldwyn, the writer will spend two months each year at the Goldwyn studios in Culver City, Cal. He expects to complete some short stories which the Saturday Evening Post has ordered, and then leave Birmingham, Ala., his home town, for the Coast on or about October 1.

Here he will follow in the steps of Rex Beach, Gertrude Atherton, Mary Roberts Rinehart, Basil King and Rupert Hughes of the Eminent Authors organization, whose stories are being picturized by Goldwyn, and confer with the continuity writer and directorial staff in the picturizing of his melodrama.

Theatres Booking "Eyes of Youth," Clara Kimball Young's Latest Film

THE last scene in the Clara Kimball Young picture, "Eyes of Youth," was shot on Sunday, September 7, at the studio of Harry Garson, Los Angeles, by Arthur Edeson, the cameraman. The cost of the picture is in excess of $250,000, according to Harry L. Reichenbach, who claims the novelty of being the first expert ever engaged by a motion picture star to aid the exhibitor in properly presenting and exploiting the star's pictures. On October 1 he will start on a tour of all the principal cities of the country to cooperate in every possible way with first-run exhibitors of this new feature production.

In "Eyes of Youth" Miss Young is supported by a cast including such well-known players as Milton Sills, Gareth Hughes, Pauline Stark, Vincent Lowe, Ralph Lewis, Sam Sothern and Edward Kimball. The sets in the picture were of great size, being 180 feet long by 107 feet wide, full draped, and more than 12,000 bricks were used in one set that was a reproduction of the famous Pope home in San Francisco. Albert Parker, who directed many of the Fairbanks productions, was director of "Eyes of Youth."

Fifty-three Shots of One Scene.

It is interesting to note that in some of the scenes as many as five cameras were used. The scene in which the Yogi visualizes the girl's future in the crystal was photographed fifty-three times before it satisfied Miss Young and Director Parker. Two whole days were spent on this one scene alone, to overcome unusually annoying difficulties. Steam had to be used to secure the proper mystical effect and twenty-six banks furnished a flood of light for the camera. Although supposed to be held in bounds by an ingeniously arranged gauze curtain, the steam insisted upon butting in at the wrong time and spoiling the photography. Another unusual photographic effect was obtained by shooting through ten windows at a time. In all, forty-eight French windows were built and draped.

The picture will be distributed through the Equity Pictures Corporation and on down through selected exchanges on the franchise basis to the exhibitor. Eighty-five per cent. has been disposed of already. The first booking was by the Kinema Theatre, San Francisco, on the strength of one scene watched in the studio. The theatre paid the highest price ever paid in Los Angeles for a first-run rental, and has been advertising the picture sixty days in advance of its release. Eugene Roth, of the California Theatre, San Francisco, is also advertising sixty days in advance.

Ambitious Service Campaigns.

The Equity company has an ambitious service campaign mapped out. It includes a page in the Saturday Evening Post of November 1, which will give the names and locations of all theatres to run the picture during the first two weeks, the names of the theatre managers, and the date of showing. The advertisement will be in two colors. Twenty East Indians have been engaged to go over the country and give free readings of fortunes by crystals. They will not be obviously advertising the picture, but the inference will be there for people to understand.

The Bell Syndicate and the Wheeler Syndicate are sending out photographs of Miss Young with the eyes out, offering $10,000 in prizes to the twenty people who show the best workmanship in painting the eyes in. Of course, the painted eyes must resemble Miss Young's orbs as closely as is possible. Three well-known artists will be the judges. There are a dozen other helps to distributor and exhibitor.

"Gaze Into the Crystal with a Pure Heart!"

Clara Kimball Young about to see her future unfolded according to which one of three paths she pursues in her first Equity, "Eyes of Youth."

Good Projection Is Feature of Renovated Providence Victory Theatre

A FEATURE of the Victory Theatre in Providence is the sharp and flickerless reproduction on the screen. This is obtained by the short and direct line of projection, powerful lens of the modern type, and a silver screen.

The former Keith Theatre, situated in the heart of the shopping district, has always enjoyed popularity as a vaudeville and stock company theatre, and judging by its first week as a photo playhouse, it begins a new era of popularity. Many old patrons have subscribed to regular seats.

Despite the extensive reconstruction and decorations, the charm of the old playhouse has been retained. One of the most notable changes in the renovation is the lobby, which is entirely new. Graceful arches of Bresche opale fleury and Verde antique marble have been put up and ornate chandeliers installed. The interior color scheme has been changed. Draperies and carpets are of light amethyst color. There are several new illuminating features and a new ventilation system. The curved seating arrangement has been preserved. The work of reconstruction was done under the supervision of Mr. E. F. Albee, well-known Providence showman.

The feature films for the Labor Day opening were "The Gamblers," by Charles Klein, "The Bachelor's Wife" with Mary Miles Minter, Hank Mann in a comedy film, "The Messenger Boy," and the Kinogram of current events. The Fadettes, an orchestra composed entirely of women, played special musical accompaniments for the photoplays.

Hutchison Goes North to Make Serial for Allgood

CHARLES HUTCHISON, serial stunt star, with his director, Joseph A. Golden, and a new company, has left for Ausable Chasm in the Adirondacks, where they will shoot the first reels of the new Allgood Pictures Corporation's fifteen episode thriller. The Allgood pictures, it is planned, will not only attempt to outdo all previous serials in dare-deviltry, but will portray a dramatic human interest story. The New York offices of the corporation in the Longacre Building are in charge of A. Alperstein, treasurer and general manager.

In pursuance of the Allgood policy, Director Golden has engaged a company of actors who are also trained athletes. There is not a double in the company for either the male or female roles. No announcement of distribution plans has yet been made.

Mt. Vernon Theate to Show All Fox Features

CLAYTON A. TURNER, owner of the Lyric Theatre in Mt. Vernon, N. Y., has completed negotiations with Fox Film Corporation whereby he will show during the coming season of 1919-20 all screen productions released by that firm.

According to the terms of his contract Mr. Turner will have exclusive first-run rights on all William Fox pictures for the city of Mt. Vernon, including all the big specials such as "Checkers," "Evangeline," "Kathleen Mavourneen" and "Should a Husband Forgive?"

The Lyric Theatre is in the very heart of the city.

The first of the William Fox productions will be seen at the Lyric beginning with the week of September 8, and Mr. Turner already has begun a city-wide advertising and publicity campaign announcing this to the fans of Mt. Vernon.

Billboards, newspapers, local weeklies and other mediums will carry big ads for the Lyric and an extensive house-to-house campaign will also be inaugurated.

Parke Goes to Goldwyn

Another addition has been made to Goldwyn directorial forces at the Culver City studios, where the eight stages are being used to their fullest capacity in the making of productions presenting the Goldwyn stars and in the preparation of the Eminent Authors pictures. The latest director to join the Culver City colony is William Parke, who is now working with Pauline Frederick at the head of a company of Goldwyn repertory players.

For a number of years Mr. Parke was director of the Castle Square stock company when that Boston organization was in its prime. He was among the first of the prominent stage directors to recognize the possibilities of motion pictures and has contributed much to their artistic advancement. To Mr. Parke, it is claimed, goes the credit for having developed a number of stars who have become great screen favorites.

"Little Shepherd of Kingdom Come," One of John Fox's Best Known Books, Goes to Goldwyn

THE Goldwyn Pictures Corporation has secured one of the most well known American novels in acquiring the photoplay rights to "The Little Shepherd of Kingdom Come," by the late John Fox, Jr., as the first starring vehicle for Jack Pickford, who recently signed a long term contract with Goldwyn. Mr. Fox, who died this year, devoted his life to interpreting the lives of the mountaineers of eastern Kentucky, their loves and their feuds, for the rest of the country. "The Little Shepherd of Kingdom Come" is his best known novel; and since its first publication as a serial in Scribner's Magazine in 1902-3 has sold more than a million copies.

The picturized version of the story has been based on the original book and on the play made by Eugene Walter. In its dramatic form, the "Little Shepherd" was an eminent success both in the larger cities and on the road.

John Fox, Jr., first achieved distinction in 1894 when his "A Mountain Europa" was published. Since then he completed about fifteen novels and innumerable short stories. Among his best known novels are "The Kentuckians," "Knight of the Cumberland," "The Trail of the Lonesome Pine," and "The Heart of the Hills."

The story takes a boy, Chad, and his companion sheep dog, Jack, to the mountains, where he comes to grips with nature open-handed and learns to fight an antagonistic world.

Public Health Bureau Withdraws Indorsement

THAT the Bureau of the Public Health Service, Washington, no longer intends to give its indorsement to films dealing with venereal disease when these films are exploited for commercial purposes is shown in the following letter, received by the Moving Picture World from the Division of Venereal Diseases of this bureau, signed by Rupert Blue, Surgeon General:

To the Editor of Moving Picture World:

This is to inform you that the Public Health Service has withdrawn its indorsement of the films, "Fit to Win," "End of the Road" and "Open Your Eyes," and all other pictures dealing with venereal diseases that have been shown or are to be shown commercially.

This action has been taken in order that the educational, medical and legislative phases of the venereal disease program of the various state and municipal health organizations could be co-ordinated.

It is believed that the pictures as enumerated have an educational value in the general venereal disease program as is now being conducted by the State Health Departments in cooperation with the Public Health Service—and this action only relates to the commercialization of the films.

RUPERT BLUE, Surgeon General.

Quive Heads Realart's San Francisco Office

RALPH B. QUIVE has been appointed manager of the San Francisco branch of Realart Pictures Corporation. The announcement of his appointment follows the recent visit to the West Coast city of John S. Woody, new general manager of the company, who has been touring the West establishing branch offices.

After five years spent with a St. Louis mercantile concern, Mr. Quive made his entry into the amusement field as business manager of the Augustin Daly Opera Company. Then he became personal representative for his sister, Grace Van Studdiford, known on the light opera and vaudeville stages.

In 1913, Mr. Quive became identified with the selling of photoplay productions, his first affiliation being with the General Film Company in New York. He was sales representative of the Twenty-third Street branch, of which Arthur S. Kane, president of Realart, was then manager. Mr. Quive was soon transferred to the San Francisco office of General to assume the post of manager of their exclusive and special feature department, and he has remained in San Francisco ever since. When the V-L-S-E was organized, Mr. Quive was appointed San Francisco manager, the position he held up to the time of joining Realart.

Realart's office is suite 1006-1008 David Hewes Building, located at 995 Market street.

Pick-et Duty.
Robert Warwick as "Genesee Jack" in his latest Artcraft, "Told in the Hills."

Famous Players Acquires Rights to All George Broadhurst's Plays

THE Famous Players-Lasky Corporation has signed a contract with George Broadhurst whereby it acquires the rights to all of his plays, both those which are already proved successes and those he may write in the future. Following closely on the corporation's acquisition of the plays and manuscripts controlled by Charles Frohman, Inc., and Oliver Morosco, the arrangement gives Famous Players-Lasky control of the greater part of the dramatic material now available for the screen.

George Broadhurst, as a playwright, is unique in the quantity of work he is able to turn out and the great number of successes which has been his. "Bought and Paid For," "The Man of the Hour," "The Law of the Land," and "Today" are among his best known plays, and "The Crimson Alibi" is one of the current season's hits. His first success was made with his farces, among them being "What Happened to Jones," and "Why Smith Left Home." The latter has already been filmed by the Famous Players-Lasky Corporation with Bryant Washburn in the leading part. Other plays from his prolific pen are "The Wrong Mr. Wright," "A Fool and His Money" and "The Crown Prince."

Mr. Broadhurst was 16 years old when he first began writing plays. He was working in the Chicago Board of Trade and he was a frequent patron of the top gallery at Hooley's Theatre (now Power's). He would watch the first act of a piece and then go home and finish the play as he thought it should been done. Later he would watch the complete performance. In this way he learned technique, for in those days there was not the large library on the subject now obtainable.

Becomes Manager.

Mr. Broadhurst then became manager of the Academy of Music in Baltimore and later spent two or three seasons as manager for several traveling theatrical companies. His first play to find a producer was "The Speculator," written while he was working for a grain house in Minneapolis. His first big farce hit was "What Happened to Jones," written and produced twenty-two years ago. The play was refused by practically every one of those who were then termed "big time managers" for the reason that it required but one set. Broadhurst's faith was unshaken, however, and he finally found a producer who reaped a harvest from his venture.

In 1917 George Broadhurst became a theatre owner, naming his theatre, on West Forty-fourth street, The Broadhurst. The next year he entered the producing field, and met success with "She Walked in Her Sleep" and "Keep It To Yourself," both plays by Mark Swan.

Jockey Advertising "Checkers" on Broadway Causes Attention When His Mount Stampedes

AVAILING himself of the same exploitation opportunities as are offered to exhibitors throughout the country by suggestions carried in the press sheets on his spectacular screen production, "Checkers," William Fox has been attracting capacity business to the Central Theatre, on Broadway, where he is presenting this special feature to New York playgoers.

Mr. Fox, for the past two weeks, has had a half-dozen jockeys in various colors, mounted on thoroughbreds, parading the streets of New York. All the horses are blanketed with painted banners carrying suitable inscriptions announcing the attraction at the Central Theatre.

One of the biggest stunts, probably, ever seen on Broadway in behalf of a theatre attraction, resulted from a mishap which occurred while these "Checkers" horses were proceeding up Broadway, one day last week. At 37th street, one of them, Ostrich, by name, and formerly famous on the turf, shied at a piece of paper and bolted.

The other horses evidently concluded a race was on, and started after Ostrich at full speed, their jockeys being unable to control them. At Forty-third street, Policeman Jack McDonald, of the Broadway squad planted himself in front of Ostrich and grabbed a rein. He was thrown, but regained his feet in time to seize and hold the horse.

District Exchangemen Make Suggestions on Payment

EXHIBITORS and exchange managers are gradually ironing out the differences that have arisen between them following the inauguration of the pay-in-advance plan. Inasmuch as this is new, it does not always function properly and chances still remain for a check to go astray or fail to arrive on time, with the consequent refusal of the exchange to ship the show.

Such occurrences usually result in a case before the Grievance Committee, and to obviate these differences, the committee suggests, in a letter to the Washington Bureau of the Moving Picture World "that in order to insure the arrival of the check before shipping date, exhibitors should remit, say, on a given day of one week for the same day of the following week. For instance, the exhibitors would do well to send in on Monday the check intended to cover the show to be shipped them on Monday of the week following. Where the bill has not been received in time to permit an exact remittance, including all charges, the check can be made out for the amount of the price agreed upon in the contract coverings, plus the five per cent. war tax, and the cost of transportation can be covered in future."

The managers are using every effort to prevent any confusion growing out of the operation of the rule, and want to co-operate with the exhibitors as far as possible. While the Grievance Committee is sending out the above recommendation to the exhibitors, it is calling the attention of the exchange managers to the necessity of the bookkeeping departments getting bills for service to the theatre men in time for them to send in checks, and to see to it that proper records are kept of both bills and remittances. LINZ.

Leading Toronto Theatres Raise Admission Prices

LEADING Toronto exhibitors made a raise in their admission prices, starting with Labor Day, September 1. Manager Will Elliott, of the Regent Theatre, Toronto, established 40 cents as the general admission for the main floor for evening and Saturday and holiday matinee performances. The balcony price is 30 cents and box seats are 60 cents.

Manager Bernstein, of Loew's Theatre, Toronto, raised his general admission price for the ground floor from 25 cents to 35 cents on the same date.

The orchestra floor admission price at the Strand Theatre for evening shows is 32 cents, this including the amusement tax. The two balconies are proportionately lower.

The general admission at the Allen Theatre is 35 cents with 65 cents as the price for a box seat. Manager Ben Cronk uses only the one price for the whole house, with the exception of the boxes.

Admission prices at the new Allen's Danforth Theatre are 20 cents and 25 cents, with loge seats 35 cents.

Ruth Roland Is Executive.

Ruth Roland, Pathe's popular serial star, is executive head of her own producing company, Ruth Roland Serials, Inc., and producer, supervising director, author and star of her new Pathe serial, "The Adventures of Ruth."

Miss Roland attends to every detail of her company's business. Every set that is built must first pass muster under her critical eye, and, in fact, the sets are constructed according to her own ideas. With the assistance of her director, Harry Haskins, she cast the picture and selects the locations, as well as outlines the business of the scenes.

Paramount Expedition to Canada Ready to Enter Unexplored Wilds

TELEGRAMS received by W. Q. Hurst, production manager of the educational department of Famous Players-Lasky Corporation, announce that the expedition sent by him into British Columbia to film rare animals for the Paramount Magazine, has arrived at Banff, Alberta, and is ready to start on the second leg of its journey into an unexplored part of the Canadian Rockies. Mr. Hurst is working in cooperation with the American Museum of Natural History, which is trying to obtain motion pictures of several rare animals of which it has no specimens in its collection.

For the next month the party will be beyond the reach of civilization except by courier. They are going through a part of the Canadian Rockies which has never felt the foot of a white man, and will have to depend on the instinct of their guides rather than on definite data regarding topography and direction. The party is expected to be gone six weeks.

Hutchins Heads Expedition.

The expedition is headed by L. W. Hutchins, who is noted for his successful conduct of parties into obscure places of the earth. It was Mr. Hutchins who headed the famous Lorenz expedition in its search for the buried treasures of the Incas, in the mountains of Peru. He is an experienced motion picture man, and on this expedition will act as director in the motion picture work. Young Cornelius Vanderbilt, Jr., is going with the expedition as a reporter for the New York Herald, this being one of his first assignments.

Captain Pearl in the Party.

Another member of the party will be John W. Brodix, a wealthy New York clubman, who is a close personal friend of Mr. Vanderbilt and another well known big game hunter. Captain Norton Pearl, clubman, soldier, big game hunter and health expert, will have charge of the party while on the trail. The cameraman will be Warren H. Keates.

The party left New York on September 4 for Montreal and arrived at Banff, the well known mountain resort in Alberta, on September 9.

"Fortune Hunter" To Be Picturized by Vitagraph

ALBERT E. SMITH, president of Vitagraph, and George Randolph Chester, its production editor, have selected "The Fortune Hunter" as one of the stage successes to be translated to the screen by Vitagraph in the near future. This play by Winchell Smith, the actor-producer-playwright who gave the stage such notable successes as "Brewster's Millions," "The Boomerang," "Turn to the Right" and "Lightnin'," dates back but a few years, and through its novelty, its humor, its love story and its instant success is still fresh in the minds of playgoers. Then, too, the work of John Barrymore, one of the foremost of the younger actors on the American stage, in the leading role, not only advanced him in public estimation to a marked degree, but added an additional charm to Mr. Smith's play. Earle Williams has been selected by Mr. Smith to portray the role created by Mr. Barrymore.

The play tells the story of a young city man, with an abundance of means, who has never done a stroke of work in his life and who goes to a country town to earn a living. This is done on a wager.

Truart Commences Work in Providence Studio

THE Truart Motion Picture Corporation of New York has begun to film pictures in Providence, R. I., where it had taken over the plant formerly occupied by the Eastern Film Company. The plant is located in the building formerly occupied by the Park Brew, just beyond the scenic confines of Roger Williams Park. It has been thoroughly renovated.

Charles H. France, formerly with the Keystone, Selig, Edison, and other studios, is directing the staging of the scenarios.

Mrs. Roscoe Arbuckle, wife of the famous "Fatty" Arbuckle, is the company's leading woman. Among other members are Miss Anderson, Miss Neilson, Billy Quirk and Horace Newman. Bory Osso is manager. Alvin Nechtel is the camera artist.

Beaumont Smith Engages Comedian Barry Lupino

AFTER several months of negotiation, Beaumont Smith has secured the services of the famous comedian Barry Lupino, who is starring in a 5,000-foot feature nearing completion, to be called "Barry Butts In." Mr. Smith has been trying to come to some satisfactory arrangement regarding the release, as in the past Australian productions have not had the advantages given to imported films. Mr. Smith's last picture, completed in the beginning of the year, still awaits general release, owing to the ruinous effects of the influenza epidemic. The same applies to the film version of C. J. Dennis' "The Sentimental Bloke."

General production is likely to start again soon, as the releasing market is getting steadily better. Reg. L. (Snowy) Baker announces the completion of his plans to import a number of American moving picture experts, and anticipates starting again late in the year. It is also understood that the Southern Cross Photoplay company intends to film another of C. J. Dennis' works, to start almost immediately.

Picture Engineers Will Convene

The Society of Motion Picture Engineers will hold its fourth annual convention at Pittsburgh on October 13, 14, 15. Headquarters will be at the William Penn Hotel. H. M. Wible will be chairman of arrangements, and the committee will be stationed at 448 Campbell street, Wilkinsburg, Pa.

"SIGNS OF THE TIMES"—BY SAM SPEDON

First Exhibitor: "That 'National Advertising' campaign on Broadway is a big idea."
Second Exhibitor: "Haven't see it. Wish they'd spread a little of it over these parts."

The "immense electric signs" that "nationally advertise" films on New York's Broadway cannot be read beyond the Harlem River, let alone help Wall Brothers sell tickets in Fremont, Neb.—The Rambler.

Found at Last!
Esther and Rachel Moline, twins found by Dorothy Phillips for parts in her Universal, "The Right to Happiness."

"It's Twins," Said the Mayors, But Holubar Found They Were Not—at Least, Not on Screen

IF any one thinks that it is an easy matter to find twin children who closely resemble each other, and will screen well, they will do well to interview Allen Holubar, director of the Universal-Jewel photoplay, "The Right to Happiness," which is Dorothy Phillips' latest production. As Mr. Holubar is both author and director of the film he has no one to blame but himself for the dilemma he floundered into.

It is absolutely imperative that baby twins be shown in the opening scenes. Without them there would be no story.

Holubar certainly found twins, but never had he realized how different twins were or how badly they could look on the screen. Numbers of them did not match in stature, and he knew the public would laugh at his piece if he failed to show twins that were practically identical. He advertised far and wide in California for children that might possibly resemble one another closely. They came, although unrelated, from even as far as Arizona and Utah. Even mayors of cities vouched for resemblances "that you cannot tell apart." But arriving at the studio the difference was quickly apparent.

Then Miss Dorothy Phillips took a hand in matters. She set forth on an automobile tour of Southern California and after some embarrassing situations she found herself in as a result of snooping about private homes, she found two children who resembled each other so closely that it was difficult to tell one from the other.

Miss Phillips had no easy task in persuading the home-loving mother to journey with her to the studio. The father had to be consulted, and he didn't think much of "movies." However, the persuasion of the actress and a goodly financial offer won, and off the twins were packed to Universal City. It should be stated here that they are the Misses Esther and Rachael Moline, their Biblical given names at once providing a clue to the parental objection first registered against a motion picture appearance.

Meanwhile, Director Holubar awaited their arrival in a Missourian state of mind. Up to the very arrival of the children he remarked that Miss Phillips was probably carried away by her own anxiety in the matter and said he would count on nothing until "shown."

"Sahara" Breaks Records at Colonial, Indianapolis, During Indiana Fair Week for Seven-Day Showing

THE audience-power of J. Parker Read, Jr.'s "Sahara," starring Louise Glaum, never was given greater demonstration than when the Hodkinson release as the Indiana Fair Week attraction shattered all attendance figures at the Colonial Theatre, Indianapolis.

Further proof of "Sahara's" popularity and pulling power lies in the fact that since the opening of the Colonial seven years ago, the Louise Glaum picture was the first to play an entire week, H. E. Cohen, owner and manager, not only chosing "Sahara" as the celebration week attraction, but paying it the highest compliment an exhibitor can give a production by announcing it as a seven-day attraciton ten days in advance of the opening.

On the night President Wilson was making his speech in the Indiana capital, Mr. Cohen lamented the fact that the Colonial was all too small to seat the thousands who failed to gain admittance to hear the Nation's executive discuss the treaty and tried to crowd their way into the theatre to see "Sahara." That, of course, was the banner night at the "Sahara" presentation.

Desert Atmosphere in Lobby.

Mr. Cohen devised and carried out an unusual exploitation campaign on the J. Parker Read, Jr., production. He took special pains to boost the Fair in all his newspaper and billboard advertising. "See the Fair, then see 'Sahara'" was the catchline on all his advertising paper. The Colonial lobby was a thing of beauty during the presentation. In the center and on each side of the lobby were still scenes from the picture enlarged to almost ten times their original size and throughout the lobby white sand was strewn in profusion to carry out the desert idea.

The Colonial manager also staged a clever prologue, which consisted of a night scene in a brilliantly-lighted Paris cafe, to represent the opening scene of "Sahara."

To attract the thousands of Fair Week visitors, Mr. Cohen transformed two old motor trucks into beautiful floats carrying six young girls garbed in Oriental fashion. These paraded the principal thoroughfares of Indianapolis and brought amusement-seekers by the thousands to the Colonial.

Loew Circuit Books Griffith Film.

D. W. Griffith's "The Mother and the Law," fourth offering in the Griffith repertory season at the George M. Cohan Theatre, has been booked over the entire Marcus Loew circuit, beginning September 15.

What Various Houses Throughout Country Think of Robertson-Cole Productions

ACCORDING to reports received by Robertson-Cole from Exhibitors Mutual, the former's productions have become established as some of the best box-office attractions on the market. Reopened and new theatres, enlarged contracts, and letters from exhibitors all tend to prove that point.

Marcus Loew's Hippodrome, one of Baltimore's largest theatres, has booked Robertson-Cole features through Exhibitors Mutual for fifty-two solid weeks, in addition to taking the complete series of Strand comedies. Loew's New York Theatre, one of the first run houses in the heart of New York's theatrical district, and practically all of the other principal houses on the Loew circuit have contracted for Robertson-Cole features for the coming year.

The World Realty Company's chain of theatres under the management of R. S. Ballantyne has not only booked the Robertson-Cole pictures, but also opened its new house, The Moon, Omaha's finest picture theatre, with one of them, "The Gray Horizon," Sessue Hayakawa's latest.

New York Likes Them.

The Eighty-First Street Theatre, New York, opened under the B. F. Keith management as part of the U. B. O. Circuit with a Robertson-Cole feature, "The Other Half," King Vidor's latest Brentwood production.

Speaking of Robertson-Cole features, Mr. I. W. McMahan, of the Gifts Theatre, Cincinnati, writes, "If you continue to make such excellent pictures, the Gifts Theatre will always be anxious to do business with you. After running one of the H. B. Warner pictures Mr. B. S. Moss, president of the B. S. Moss Theatrical Enterprises, Inc., writes: "I desire to express my congratulations to your company upon the distribution of a picture of such splendid dramatic merit combined with such exceptional box-office value. It convinced me of Mr. Warner's popularity."

Art Poster for Pearl White Serial.

Another one of Pathe's high art twenty-four-sheet posters is soon to adorn the billboards of the country in what is planned to be the biggest publicity and exploitation campaign ever launched by Pathe Exchange, Inc. This is the twenty-four-sheet on the Pathe serial, "The Black Secret," Pearl White's latest serial which will be released on November 9.

The poster shows the two principal characters, Miss White and Evelyn Erith and Walter McGrail as Kay McKay, in one of the gripping moments of the picture.

Dorothy Dalton to Star in "Black Is White"

CHARLES GIBLYN has been selected by Thomas H. Ince to direct Dorothy Dalton in her third Ince picture to be made in the East for Paramount-Artcraft release. Work on the picture has been started at the Fifty-sixth street studio, New York.

The title of the picture is "Black Is White," from the novel of the same name by George Barr McCutcheon. Miss Dalton plays the mother of a child and later, under an assumed name, remarries the same man to be near her boy. In book form "Black Is White" recorded an enormous sale.

The scenes have been planned to be perfect in every detail, as for example a dining room scene in which the table will be set with a magnificent silver service on a cloth of filet Renaissance of great value. The dinner will be served by a fashionable caterer.

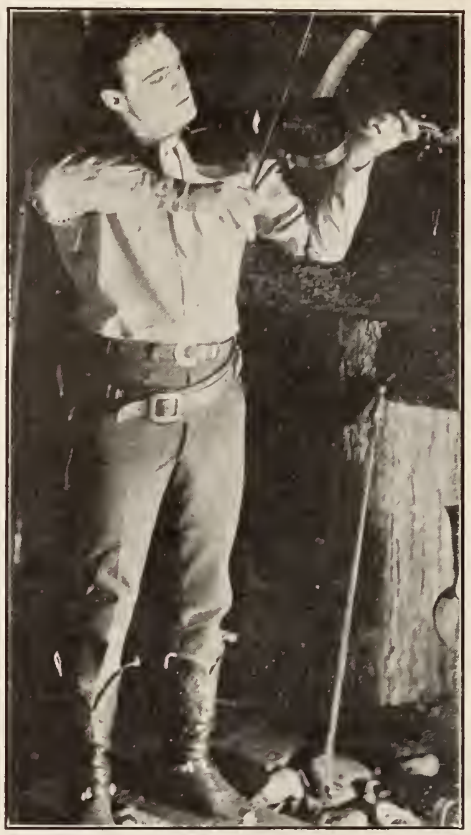
The story was adapted for the screen by E. Magnus Ingleton. H. E. Herbert has been selected to play the difficult role of Jim Brood and Jack Crosby will play the part of the son, Fred Brood. Lillian Lawrence, Clare Mesereau, Tom Cameron and Pat Barrett complete the cast. Assisting in the direction is Bert Siebel. The cameraman is John Stumar.

Rolfe Finishes Interiors.

The last of the interior scenes in B. A. Rolfe's production of "The Amazing Lovers" were photographed this week and Mr. Rolfe, who with Chester DeVonde as co-director is personally taking a hand in the staging, now has the subject in the final processes toward completion. Only a few exterior scenes remain to be photographed before the negative is sent to the cutting room.

"The Amazing Lovers" is the first production made by B. A. Rolfe for presentation through A. H. Fischer Features, Inc. It is a picturization of Charles A. Logue's adaptation of the Robert W. Chambers story, "The Shining Band," and the first of a series of stories by that author to be transformed into screen entertainment by the Rolfe-Fischer Logue combination.

Juan De La Cruz
Prominent in Bessie Love's starring vehicle, "Pegeen," for Vitagraph.



Mix-ing 'Em Up.
Tom Mix is a versatile movie hero, as he proves here and elsewhere in his Fox, "Rough Riding" Romance."

Versatile Charles Gerard Popular Character Actor

CHARLES GERARD, who plays a prominent role in support of Elsie Ferguson in her recently completed Paramount-Artcraft picture, "The Counterfeit," is now speeding toward California to play a special part in the next Dorothy Gish production. He expects to return to New York in three weeks.

Acknowledged to be one of the best of character actors, Gerard is one of the most sought-after men in pictures, and the secret of his success is his versatility. His interpretation of the role of Karl Wagner, the German spy, in the Paramount-Artcraft Special, "The Hun Within," was very successful. His work as a Russian in a recent picture created much favorable comment as will, it is predicted, his interpretations of a romantic lover in "The Teeth of the Tiger" and a Spanish leader of an international gang of counterfeiters in the Ferguson picture.

Gerard is a native of Dublin, and lived there long enough to complete his education at Trinity College. It was here that he turned his attention to the stage, which was not, he says, the career which his parents chose for him. After a brief experience in London he came to this country sixteen years ago and played in many stage productions and in vaudeville, for the most part as a comedian. In the course of his career on the screen, Gerard has played with nearly all the West Coast stars of the Famous Players-Lasky Corporation, including Bryant Washburn, Vivian Martin, Douglas Fairbanks, Mae Murray, Dorothy Gish and Ethel Clayton.

Spitz Promises Well Known Actress for Film

OF interest to the motion picture art is the announcement made this week by Eugene Spitz, well-known independent producer, of the arranging of a cast for an immense production which will be made in the East under Mr. Spitz's personal supervision. At the present time no names are being mentioned in connection with the persons selected, but it is known among a few intimate associates of Mr. Spitz that the star of the production will be an actress who is one of America's greatest.

Mr. Spitz is the producer responsible for the series of Stage Women's War Relief series of productions. Practically every scene in the entire series was made under the supervision of Mr. Spitz at the Estee studio, which is owned by Mr. Spitz.

Mr. Spitz returned last week from an extensive tour of a number of the eastern states made in the interest of his new production. According to Mr. Spitz he has already selected a number of attractive locations. Although the exact date of the start of the new production has not been announced, it is known that it will be within a few weeks.

Want Miss Minter to Be Guest of Honor

The city of Riverside, Cal., has invited Mary Miles Minter to be its guest of honor at a fair which will open October 7 and run until October 11. Miss Minter is now in the East making photoplays for Realart Pictures Corporation, just now being on location at Dedham, Mass., where the exteriors for her first production, "Anne of Green Gables," are being filmed under the direction of William Desmond Taylor. In order to do all possible to insure Miss Minter's appearance at the fair, the committee in charge of arrangements has offered to pay her expenses for the trip across the country and back to New York.

Miss Minter has the invitation under consideration.

Mildred Harris Chaplin
Whose series of pictures produced by Louis B. Mayer will be released by First National.

"Over the Garden Wall" Is a September Release

BESSIE LOVE'S new feature, "Over the Garden Wall," will be one of Vitagraph's September releases. Miss Love is seen as a young girl who tackles new and unexpected troubles with her sleeves rolled up.

"Over the Garden Wall" is one of those romantic stories of real life that might happen any place, at any time. It is set in idyllic surroundings, with much of the action in a simple little rustic home. It is clean and wholesome—a picture that not only will please grown-ups but hold the interest of youngsters as well and without resorting to the sensational.

Miss Love plays the part of Peggy Gordon, one of the two daughters of Matthew Gordon, a moderately wealthy, absent minded and irritable, but still lovable old man, whose whole existence is wrapped up in his daughters and his valuable books. The story was written by Millicent Evison.

Vitagraph has provided Miss Love with a strong cast. It includes such well known players as Myrtle Reeves, Willis Marks, Allen Forrest, Edward Hearn, Jay Morley, Otto Lederer and Anne Truman Van Dyke, James Blackwell, Schaefer. David Smith was the director.

Arrow Film Corporation Is to Distribute "Vigilanties"

THE VIGILANTES" is a 7-reel special production, recently acquired by Arrow Film Corporation. It was made by the same people who made the "Birth of a Nation" and "Intolerance." Henry Kabierske is the director.

"The Vigilantes" is a romance that weaves about the stirring events which followed the discovery of gold in California. Beginning with the pioneers' pilgrimage from New England, the story runs through hazards, hardships and heart-breaks of savage foes, unbroken trails and mishaps, to the Golden Gate. The photoplay has secured the endorsement of the Pioneer Society of San Francisco.

Bessie Love.
Winning little Vitagraph star who will be the life of the production of "Pegeen.

The Box Hard to Empty of Drama.
Doris Kenyon with "The Handbox" itself in her Deitrich-Beck production for Hodkinson of that name.

Losee Renews Contract With Famous Players

CLOSE upon the announcement from Los Angeles that Theodore Roberts, at the termination of his fifth year in motion pictures, had signed a new contract with the Famous Players-Lasky Corporation, comes that of the signing of another veteran character actor, Frank Losee, for the next year by the same organization.

Like Mr. Roberts, Mr. Losee, has been five years in pictures and has appeared exclusively in Paramount and Artcraft pictures. But although Mr. Roberts has been identified with the West Coast producing organization, Mr. Losee has done practically all of his work in the New York studios. They are therefore extending "hands across the continent."

Frank Losee was born in Brooklyn and for the past twenty-five years he has supplied the stage and screen with almost every conceivable kind of character. Perhaps he has appeared most often as the villain, but he has also played the kind and lovable parts. At the Boston Theatre for ten years he played in its big productions and endeared himself to the people of the city. Some of his later engagements have been with Pauline Frederick in "Joseph and His Brethren," as the padre in the Belasco production of "The Rose of the Rancho," and as Sir Isaac, the benevolent money lender, in "The House Next Door." He scored a success as the American with William Faversham in "The Hawk" and with John Drew in "Richard Carvel." He has played with Mme. Kalish, Clara Morris, Fanny Davenport and Robson and Crane, with the Union Square Theatre Company, and in big productions of Charles Frohman and the Shuberts.

Storm at Sea Braved for "The Beach Comber"

IN order to obtain realism and actual photography of a storm Rex Ingram, Universal director, recently chartered a three-masted schooner and kept the company at sea for a week. The result was that one member of the company was taken ill for a short time afterwards and the star of the production, Elmo Lincoln, lost his voice for three days.

Ingram wanted some real storm scenes. The schooner "John Winthrop" was chartered and the company set sail, dropping anchor some distance off the coast. The scenes are to be featured in "The Beach Comber," a J. G. Hawks story.

At the end of a week the storm came —but it proved to be a tempest instead of a mild storm. The schooner's captain declared it to be a "bad situation," but Ingram decided it was a great chance and throughout the raging storm the company headed by Elmo Lincoln and Mabel Ballin, who is playing in support of Lincoln, acted out their parts. As a result of severe exposure Miss Ballin was taken ill and confined to her room in a San Francisco hotel when the party returned. Lincoln lost his voice for three days.

Albert Ray and Elinor Fair in "The Lost Princess"

ALBERT RAY and Elinor Fair, the clever young co-stars, will inaugurate the expanded 1919-1920 Excel picture program which William Fox recently announced, by offering the happy, snappy comedy "The Lost Princess." J. Anthony Roach wrote the story and Scott Dunlap wrote the scenario and also directed the co-stars.

The film is a polite comedy, not without heart interest and dramatic moments. The story tells the experiences of an heiress to a throne (Miss Fair) who was lost in the kingdom of love. In it Mr. Ray has a dashing role as a sturdy American youth.

The action of the picture, originating in Europe, is transferred to California.

Frank Losee
Who has renewed his contract with Famous Players-Lasky.

Projection Department

Conducted by F. H. RICHARDSON

Good Advice Not Always Palatable

ONE of the unpleasant features of editorial duties is found in the fact that we are constantly applied to for advice, the answering of which honestly is bound to make poor reading for the questioned. Paul Snyder, Belvedere, New Jersey, asks a question which is asked something more than weekly, in one form or another, the year around. He says:

Have had two years' experience in a two-shows-a-week place; also have studied the handbook and have passed examination. Have thought of applying to some new theatre under construction for a position as projectionist, but of course with no practical experience to speak of, I would not be worth much.

What could you advise me to do in the way of securing a better position than I now have?

Road Is Full of Bumps.

Friend Snyder, the road to success is long and full of bumps. It leads steeply up hill and has many slippery places. You have studied, have passed some sort of an examination and have had at least some experience. You, therefore, have the beginning of a foundation as projectionist. You seem to recognize the limitations of your own present knowledge and ability, which indicates you to be a man of some sense.

It may astonish you to know that the average authors of inquiries such as yours seem imbued with the idea that they are fully qualified to go forth a full-fledged projectionist and learn what exceedingly few things (?) they do not already know at the expense of every one else concerned.

My Advice.

My advice to you will not be palatable, but it will be good advice, nevertheless. It is that you go to some city, secure employment at anything you can get, though preferably in a theatre, get acquainted with theatre men and watch your chance to get on as apprentice, or as assistant projectionist in some good house. This process will be not easy of accomplishment; also it may take considerable time, it may even be a bit—maybe a good bit—discouraging, but in the end you will be the gainer in every way.

You Might Get a Job.

True you might get a job as a full fledged projectionist in some non-union house right away, by working cheap, but by so doing you would be operating a swindle on (A) your fellow projectionists through price cutting, (B) on the audiences that would pay full price for the privilege of looking at your half-baked efforts; (C) on the artists whose actions you would interpret without adequate knowledge of how to do it artistically; (D) the producers, whose productions must inevitably suffer in screen presentation by reason of your inadequate knowledge; (E) on the motion picture industry as a whole, which must inevitably suffer through the efforts of projectionists not possessed of adequate knowledge of their profession, and last, but by no reason least, (F) on yourself, because you would be really injuring yourself.

That thousands of others have done the same thing is no excuse. That is the reason we have so very many "operators" and so very few projectionists. Take my advice and go slow. Many a fleet-footed hare has been ignominiously defeated by a slow-moving tortoise.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

As to Being Wrong

John Solar, Watertown, New York, comes back at the editor of this department regarding his comments on article on page 862, August 9 issue, in which the editor agreed to disagree with him on methods of focal length of measuring plano convex lenses. Solar intimates that we are full of prunes with regard to this particular matter, and maybe we are. Anyhow we could very easily straighten the matter out by private correspondence, thus concealing what may prove to be our lack of knowledge, but we don't believe in doing things that way. If we are in error we want to know it; also we want our readers to have the details of the argument, to the end that they, too, may be benefited. That we expose our ignorance is a mere detail. You might not think it, but there's a lotta things we don't know. We are glad of it, too, because if we knew it all we'd probably swell up and explode with our own imaginary importance. Brother Solar says:

My Dear Richardson—On page 862, August 9 issue, you say you can not agree with my method of locating the principal points of a plano convex lens. The method or formula I use in optical calculations are not my own. They are those arrived at by eminent opticians. (Slap on the wrist for me, Ed.) The formula for locating the principal points of a plano lens are very simple, as one of these points is always at the center of the curved surface and the other at a distance from the plane surface equal to $\frac{t}{u}$, in which t is the thickness of the lens and u the refractive index, taking the thickness of a 6.5 inch lens as one inch as you say, the refractive index as 1.52, we have $\frac{1}{1.52} =$ .658 inch; fifty-eight thousandths more than my approximation.

Regarding Dispersion.

Regarding dispersion, in saying that any lens would separate a ray of white light into the colors of the spectrum I did not mean that they would be separated so as to be visible separately on a screen. In order to do this with any lens, special apparatus, using prisms, would be required. However any lens will separate a ray of white light into the colors of the spectrum. A long focal length lens with low dispersive power will not separate them as much as a short focal length with high dispersive power. The several bands of color overlap each other, consequently color is visible only at the edges of the whole cone of light.

To illustrate: take an ordinary folding fan and open it a little. This would represent the spectrum of a long focal length lens. Again open it to say twice as much as in the first case and it will represent the spectrum of a shorter lens, in all cases the dispersive power remaining the same. The dispersive power of the glass has more effect upon the separation of the colors than the focal length.

Your Own Fault.

Careful comparison of your present letter and the article in question discloses the fact that the error (which is mine) was due to your lack of clearness in the former letter. You said, "The principal point is about six-tenths of an inch from the plano (flat) surface, within the lens and exactly at the curved surface of the lens." Granted that I should have remembered that there are two principal points, I did not. You see, brother Solar, it is not so easy for us to mentally jump from concentration on a case of mysterious film damage, to which some projectionist expects the

right answer, to the correct lense system for an abnormal condition, then to a license law form, then to concentrate on some problem in optics and then, etc., etc., as we have to do every day in the week. We slip a cog now and then. But anyhow we feel that even our error or slip has accomplished some good, so why should we worry?

As to Doubling Up

John L. Hogan, Chillicothe, Missouri, arises to remark:

While I do not wish to be understood as knocking the 2,000 foot reel, still the average projectionist who doubles up does not use ordinary intelligence in returning the films to their individual reels. True he gets the films joined properly (he cannot well do otherwise if they are right in the first place), but when taking them apart he seems to think any old way is plenty good enough. All too often the result of this careless slopshodishness is that the projectionist who gets them next, and who is using the company cue sheets, finds out the sheets are all right, except that they won't work at all.

His Method.

My own method is as follows: when I receive the films every morning I rewind them, taking care to amputate all projectionist and exchange punch marks, I then write the last scene of each reel on my cue sheet, and there is no possibility of error. This sheet is, of course, placed where I can see it plainly, and my change-over is made accordingly. I have two Simplex, 1916 model, taking current (A. C.) through a Fort Wayne Compensarc. Use sixty amperes. Distance aperture to condenser is twenty-one inches; lens to screen eighty-five feet; 6.5 meniscus and 8.5 biconvex, spaced 1/16 of an inch. Results are fine. Have tried other combinations, but foregoing is best. Have six-inch E. F. Gundlach objective; working distance five inches.

Remarks Are Pertinent.

Your lineup is according to lens chart for m bi-c, and m bi-c is best where your working distance is so long. Your remarks about proper return of films to their reels after doubling up are pertinent. Some operators undoubtedly do get things balled up. No projectionist would. You see the "operator" is the operator of a machine, and when the machine stops he is done. He has no further interest. His days work is done as soon as he can get the films chucked into their cans.

To hallelujah with the next man. That is none of HIS troubles. Any projectionist worthy of the name will see to it that the films intrusted to his care, under the assumption that he is a competent, careful workman, not a Sloppy Ann who cares for absolutely nothing except payday, are returned to the exchange in as good condition as he received them, barring ordinary wear.

Corroborates Solar

Winfield S. Clime, 1st Lieut. Signal Corps, Motion Picture Section, Washington, D. C., says:

I take the liberty of corroborating the statement of John Solar, Watertown, New York, who says (August 9 issue) that any lens (meaning presumably any single lens) will separate light passing through it into a spectrum. An ordinary prism has the property of refracting or bending a beam of light passing through it, and at the same time, if it be other than monochromatic light, it will be broken up into its component parts. In other words, a spectrum will be produced.

Inasmuch as all simple lenses are adaptions of prisms, any compound light will be broken up. This occurs irrespective of the refractive index of the glass, or the degree of curvature of its surfaces.

Practically Speaking.

Practically speaking, no lens, other than the finest apochromatic, will focus more than two wave lengths at the same time on the same plane. This principle is well understood by photo-engravers in the making of negatives for the three-color process.

The apochromatic series are alone capable of rendering color images in red, yellow and blue that will register. These are physical facts which seem to be overlooked by the great majority of projectionists in making their calculations.

Reads the Department.

I'm not myself a projectionist, but I nevertheless read the Projection Department of the Moving Picture World with much interest. It appears that the optical system of most projectors could be improved, but so long as the arc is used, with its more or less unstable point of light, the working out of a really efficient is a long way off.

I Don't Know.

As to the apochromatic end of it, why I don't even know what the danged thing is, but I will agree with you that the designing of a really efficient projector optical system to work in conjunction with an arc lamp presents what seem to be insurmountable difficulties, if high amperage is to be used.

But I am by no means certain that a Mazda system can be made very much more efficient, and anyhow we certainly have made it possible to eliminate a very great percentage of optical system waste. That much we claim entirely for this department as a whole,

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GOLD FIBRE SCREENS

The crowning triumph of constructive excellence and maximum clear, soft toned reproduction.

The cardinal essential in attaining the full charm of ideal projection.

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Ask us to send you full facts on it.

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and to its editor and John Griffith (mostly Griffith) as individuals. By this I do not mean that our various correspondents have not rendered very valuable aid by their comments and criticisms, but it was the Editor and Griffith who made the experiments which finally pointed the way, and it was Griffith who worked out, from that material, the finished results as it stands today. It is still far from perfect, but is miles ahead of what we had four years ago, which was just—nothing at all.

Grandfather's Ways

Herman H. Hart, Projectionist, North Little Rock, Arkansas, sends a clipping with following comment:

Attached clipping is from a paper by W. C. Kunzman, of the Society of Motion Picture Engineers, which he read before that body, and which is now being reprinted in the projection department of the trade paper from which I clipped it. It is a diagram purporting to show the course of light rays through a projector optical system. You will note that they all focus and cross at what seems to be a pin-point in the exact center of the objective. Well, brother Richardson, if this is right (which it must be because Kunzman is a member of the Society of Motion Picture Engineers) will you please tell me if it would cross in the same place in all cases? If the diagram is correct, why is it that when I place a piece of cardboard in the light ray at its lower edge, on the lens side of the aerial image, it will show at the top of the screen and vice versa?

Grandpa Did It That Way.

Did you ever notice, Brother Hart, how many men are republicans or democrats because paw or grandpa was one? Or how very many men build an ugly drygoods-box-with-a-roof-on for a house because others do it? Well, friend Kunzman, whom I know personally, and whose friendship I value highly, has just used the standard orthodox method for illustrating projector light ray action. Outside of the fact that the rays don't act that way at all, the diagram is perfectly all right.

Brother Kunzman is not to be so much blamed for the error He is a carbon man—and a good one, too. He merely used the orthodox diagrams supplied by lens men and stuck religiously by them until this department finally literally kicked it to pieces. As a means for illustrating light action through projector lens system the diagram is not worth one defunct oyster. Worse still, when published in a projection department it is misleading, though again I do not blame the editor of the department in question. He had to take the paper, if he took it at all, as it was, it being a part and parcel of the proceedings of the society.

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300 Illustrations

F. H. RICHARDSON

MOTION PICTURE
HANDBOOK

More Handbooks have been sold this year than in any previous year.

Are you a live wire or a "put it off"?

THINK IT OVER
THEN SEE
PAGE 1841

Shall We Publish Them?

Incidentally this brings us to an important question, viz.: shall we publish the articles contained in the proceedings of the Society of Motion Picture Engineers? To do so we must still further curtail the answering of letters through the department and we have not one-quarter enough space to answer them all as it is. We have hesitated because of two reasons. First: We cannot spare space and the proceedings can be had for twenty-five cents in neat book form.

Compelled to Take Issue.

Second: We would be compelled to take issue with certain points presented and thus set up our own opinions as against that of very able men. This would be unpleasant, and would probably involve more or less argument. Well, we will do it if you really want it, but why not get the proceedings in booklet form, thus leaving the department unburdened by additional matter for which it has no space. The proceedings of the Cleveland meeting may be had by sending twenty-five cents to H. A. Campe, President, 5550 Raleigh street, Pittsburgh, Pa.

An Error

In examining the two diagrams in August 30 issue, page 1346, we discover a serious error, both in the text and the lower drawing. How the error in

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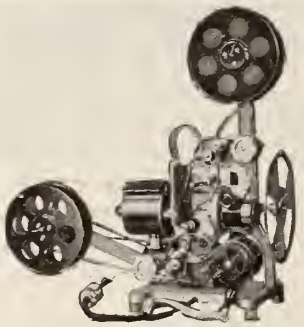

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B. F. P. on The Great White Way

PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

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the diagram occurred we cannot say, but it makes a very obvious short circuit, no matter where the switches may be. In the upper diagram Plew has his Economizer and Compensarc in series on one lamp when either one of the switches are up and the other open. This would double the voltage at the arc, as well as slightly increase the amperage. With both switches up he would have a connection which might work fairly well, though there would probably be some tendency for the lamp having least resistance to take the most current. We apologize for the error in the lower diagram. It was purely stupid. A ten-year-old kid might well be spanked for making it.

Enterprising, Projectionist

August 15 I visited the Empire Theatre, New London, Connecticut, paying my way in so that I could see what I would see without the knowledge of the projectionist or anyone else. The work, by projectionist J. E. Bliven, was excellent, though he had a rather poor film, photographically, to work with. After the show I visited the projection room and found a model installation.

The room is fair as to size and is well located, being at the rear of a low balcony and entirely outside the auditorium proper. Its walls and ceiling are dead black. Two Power's Six B's shoot the pictures through the wall.

Plenty of Ventilation.

The observation ports are glass covered, of good size and well located. There is plenty of ventilation. The switchboard is glass covered. The tools, of which there is an ample supply, are all neatly racked. In short, the entire installation shows intelligent care, and a moment of conversation with brother Bliven is enough to convince one that he is progressive, even if one had not already been convinced of that fact by examining his projection room.

The Empire is managed by S. Pozzner, whom I did not have the pleasure of meeting. Its auditorium lighting is intelligently handled.

Incidentally friend Bliven told me he had recently piped his lamphouse tops to the open air and had noticed an immediate reduction of projection room temperature.

As to Arc Resistance

V. L. Call, Salisbury, North Carolina, says:

Am using a Ft. Wayne D. C. generator, using two lamps alternately. Same has been in use for about six years. What causes the hand of the ammeter to drop back after getting a good crater formed? Light is good and seldom have any trouble. Have gone over the switchboard down several times, but found nothing wrong. Voltmeter works perfectly.

Just As It Should Be.

If I rightly understand you the trouble you have is no trouble at all. I take it that when you are burning in a new carbon your ammeter registers more than when the crater is burned in, for equal light results.

That is just as it should be. When you put in new carbons there is a heavy gas stream, which operates to still further reduce the poor light resulting from the very small, imperfectly formed crater. To get good results you probably cut out field resistance and use a pretty high amperage, but when the crater is formed you will get a better result with much less amperage, hence you cut in resistance and reduce.

If you mean that the ammeter hand just settles back a few amperes, without your changing anything, it very naturally would, because as the gas stream becomes less, the resistance rises and when the resistance of the arc rises the amperage drops back unless field resistance is cut out. Another item is that new carbons will usually be kept closer together than after they are burned in, which also makes for less arc resistance and more amperage.

Preddy Condenser Mount

John C. Richmond, Kansas City, Missouri, asks:

Is the Preddy condenser mount any good? Upon what principle does it operate?

The Preddy mount is excellent. It has stood the test of years. It is well known that rear condenser lenses crack because their thin edges expand and contract much more rapidly than do the thick center of the lens, thus setting up tremendous internal stress in the lens itself, resulting in cracking.

The Preddy mount is merely a heavy ring of metal in which the arc lens is clamped. This ring heats up slowly and cools off slowly, just as does the thick center of the lens, thus equalizing the temperature at edge and center and reducing breakage greatly, if not entirely eliminating it.

Projection Experience

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Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Projectionist Examination

Frank Colacino, Newark, New York, orders a handbook, the lens charts and the question booklets, and then inquires:

"What sort of examination does one have to go through in order to secure a license?"

There is no thorough examination, so far as the editor is informed, in the United States. There is one in British Columbia and soon will be in Alberta and Saskatchewan, Canada. In the U. S. it usually all depends on the ideas of the examiner, who is himself more or less (usually more) incompetent to give an examination. In some cities it consists mostly in examining into the applicant's ability to pay the fee. Many examinations are conducted by officials who never projected a single foot of film in all their lives.

Queer Request

From a New York man, or one writing from New York anyhow, comes a letter reading substantially, in part, as follows:

Can you put me in touch with an engineer or architect who can design a projector which must be a lot better than present projectors, and cost no more than seventy-five dollars to make? Also can you name a factory which would handle the making of them? Would have a large number made. They must be better than the De-Vry.

Some folks in this old wurruld don't want much. This correspondent enclosed a stamped envelope. Most of em don't. I gave him the name of a competent engineer, who can design him a projector all right, BUT whether his other specifications can be complied with, who am I that I should say? Architect! Haw! haw! haw!

Bound Volumes Now Ready

There are now available seventy-five bound volumes of the proceedings of the Society of Motion Picture Engineers. These are for members only, at cost, and may be had by remitting one and one-half dollars to H. A. Campe, President, 5550 Raleigh street, Pittsburgh, Pa.

Reviews in Moving Picture World are written from the screen—not press books.

THIS HOUSE IS ALMOST PANIC PROOF

The New Metropolitan Theatre Designed by Leon Lempert and Son Will Have Many Exits

THE Metropolitan Theatre, of Wilkesbarre, Pennsylvania, owned by the Comerford Amusement Company of Scranton, is scheduled to open early in January of the coming year. It will seat 3,200 patrons and represent a distinctly advanced type of picture house.

The architects, Leon H. Lempert and Son, of Rochester, also designed the Comerford's new Strand theatres at Binghamton and Scranton and other houses of the Comerford circuit.

The theatre will front on Wilkesbarre's public square, and a study of the plans will show how well both owners and architects have availed themselves of the strategic position of the property. The Fort Durkee Hotel adjoins the theatre site and an entrance to the dining room of the hotel from the theatre lobby permits of the entrance of patrons for after-theatre suppers without leaving shelter, something of the nature of an added attraction during the inclement months of late autumn, winter and early spring.

Entrance Will Be Spacious.

The Metropolitan will be entered through a spacious lobby, on the right hand side of which will be located two ticket offices whose position leaves the floor space free from obstructions. On the same side of the lobby as the ticket offices, which are not shown on the accompanying plan, is the cloak room and following this, the lavatory, which is entered from the auditorium.

An eight-foot marble stairway leads from the lobby to the first floor, and from thence enters the balcony on a level. An additional stairway leads to the mezzanine from the auditorium proper.

Latest Lighting Effects.

The orchestra will contain thirty-six rows of chairs arranged in three sections and easily accessible from four roomy aisles. The stage will be equipped with the latest National x-Ray lighting devices and a scenic equipment that will meet the requirements of any class of theatrical performances, and the dressing room accommodations will be ample. The screen will be 135 feet distant from the projector. The sounding board will be entirely covered with a mural painting from the studio of G. A. Brand and Company, of Chicago.

How the Interior Will Appear.
Reproduction of architects sketch of arrangement of the Metropolitan, showing ceiling coves.

At either end of the sounding board will be handsome grilles covering the openings to the organ lofts, in which will be installed one of the finest of W. W. Kimball's productions.

Auditorium Lighting a Feature.

The lighting of the auditorium will be another feature of interest. The large ceiling dome and the mouldings at base of the ceiling coves will be equipped for x-Ray indirect lighting. The lights at these points will be vari-colored and fitted with dimmers.

The entire sounding board and upper portions of private boxes will be illuminated by x-Ray lights set in face of balcony front; these lights will be equipped with 100-watt lamps.

In the mezzanine will be located commodious parlors and a smoking room, which are in addition to those on the first floor. Above this, on the second mezzanine, will be the offices of the company which may be reached from the first mezzanine or through the hotel.

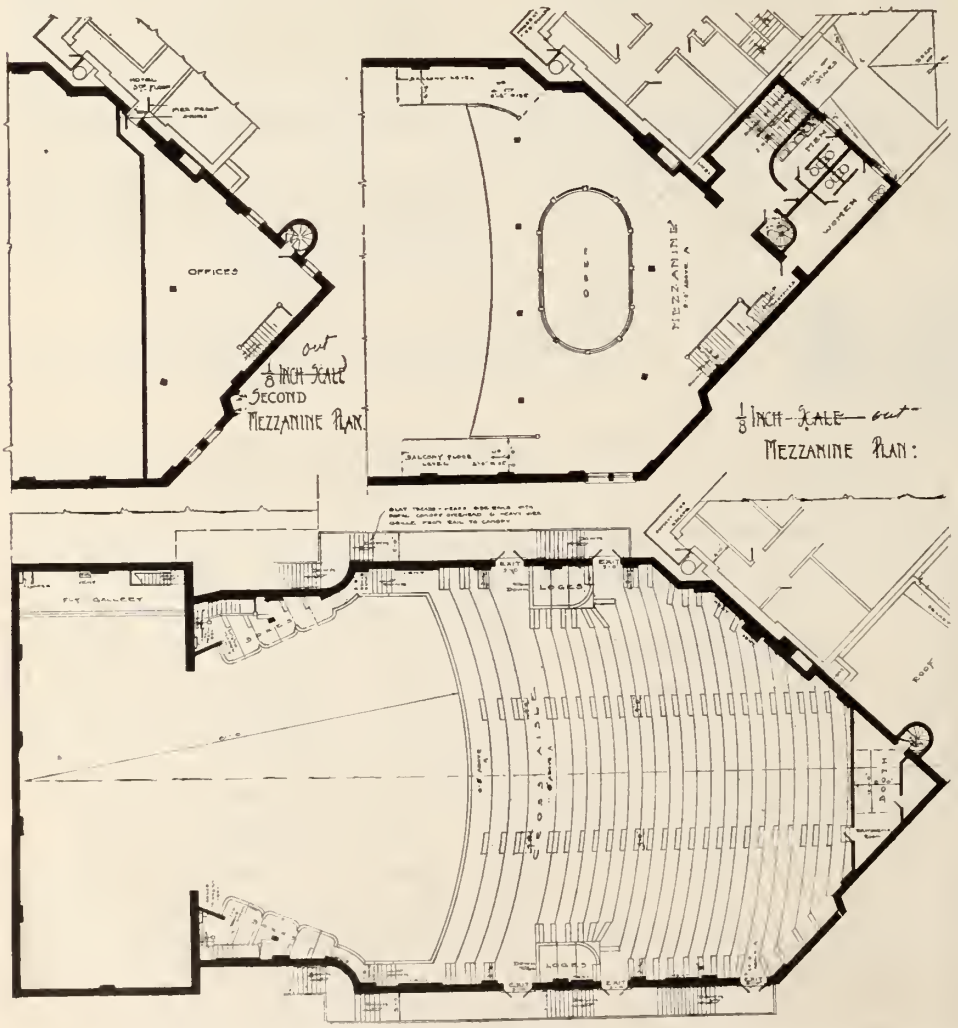
In the balcony are twenty-four rows of seats, of which three rows will be used as loges, also two loges and six boxes at sides. The projection room at the rear of balcony will be about ten by fifteen feet. The ventilating plant will, without crowding its capabilities, deliver thirty cubic feet of fresh air per minute to each of the 3,200 patrons. In summer this air supply will be cooled.

Combination Type of Heating.

The heating will be of the combined direct and blast type. Floor coverings will be of ceramic tile and wood.

As a fire risk the house should se-

(*Continued on page* 1844)



Plans of Metropolitan.
Above are shown layout of mezzanine, second mezzanine and balcony floors. Note fire escape locations.

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Bessie Barriscale christening a Motor-Generator Set at Robert Brunton Studio, Hollywood, California

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All progressive studio managers buy them—because Westinghouse Motor Generator sets mean better pictures—clearer pictures—steadier pictures—and, above all, satisfied patrons.

Ask any studio manager or motion picture theatre owner what he thinks of Westinghouse Motor Generator sets for changing alternating current to direct current. The answer is the same from all. It is the same answer you will give after you have installed one for your studio or theatre.

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CROWD YOUR THEATRE

PEOPLE resent long waits in line —they want to see the "start" of the picture.

A SLOW-MOVING crowd in front of your ticket window drives business away—it isn't necessary.

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—by actual test—will handle crowds 200% faster than the old way. The Lightning way is not an experiment; it is a proved success—proved by some of the best and largest Motion Picture houses in the country. The owner of eighteen houses tried out one Lightning; within a month he ordered seventeen more.

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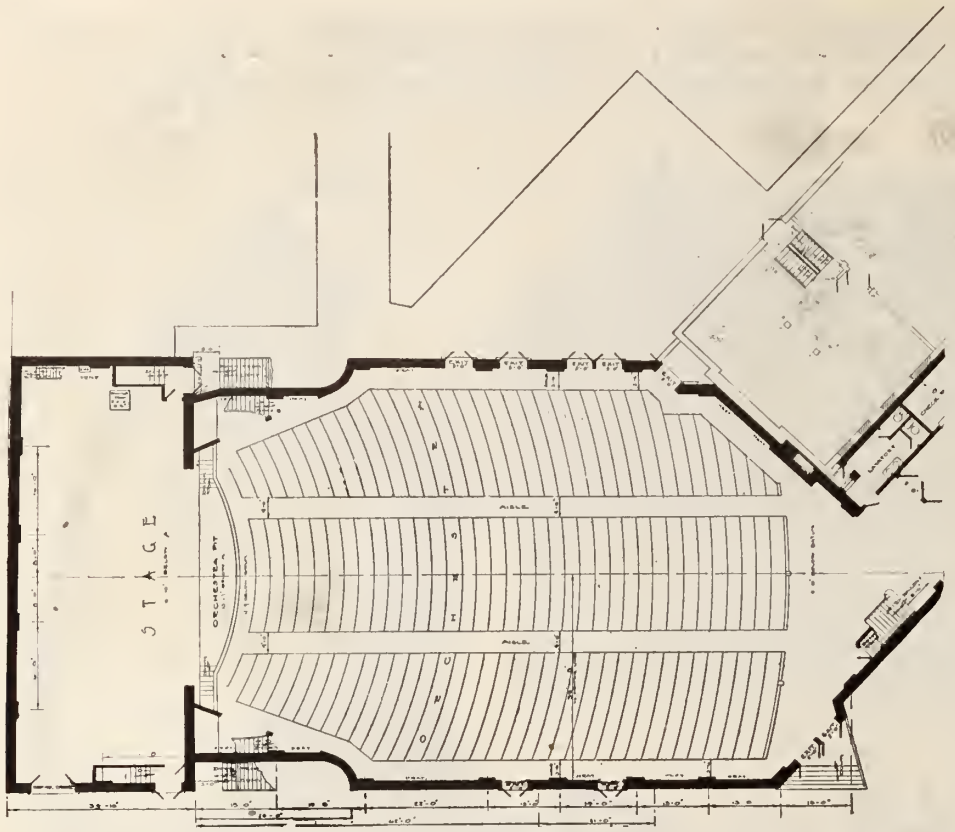


Plans of Metropolitan.
Above shows layout of orchestra floor. Note the numerous exits and the generous aisle space.

cure a particularly good rating. It will be constructed of steel, brick, reinforced concrete and tile throughout and additional precautions have been taken on the side of safety by the installation of an elaborate sprinkler and stand-pipe system throughout the building, with fire hose racks stationed at every available point.

House Will Be Panic-Proof.

The house will also be practically panic-proof as, in addition to the spacious entrance already noted, there will be eighteen pairs of five-foot exit doors and all fire escapes leading from the balcony are of this same width and thoroughly covered on the outside with heavy grille work to obviate the chance of any one being forced over the rails.

The escapes lead to towers set inside theatre line and do not land on the sidewalks proper until after all steps have been descended.

Your Last Call, Gentlemen, Get Your Cases, Get 'Em Now

CHAIRMAN P. H. STILSON, of the Transportation Committee of the National Association of the Motion Picture Industry, issues a final warning to the trade that with absolutely no exceptions proper shipping cases must be secured and put in use by September 30.

"This matter," said Mr. Stilson, "has been given all the publicity in my power. The specifications required for film cases by the Bureau of Explosives have been published and the trade informed that September 30 is the last date on which shipments under old rulings will be accepted. It is of the utmost importance that shippers bear this fact in mind and make preparations now to have on hand enough of the new cases for their needs."

C. D. Struble of Kansas City Issues a Fine House Organ

OUT in Kansas City, C. D. Struble heads the Yale Supply Company and edits the Yale Service Bulletin, one of the neatest and most effective house organs which has come to our desk in a long time.

The August issue consists of eight pages of mighty interesting matter pertaining to picture theatre equipment and is printed in two colors. The place of honor is given the Simplex Projector for which the Yale Company is distributor and a striking double page spread illustrates the Simplex installation at the Newman Theatre, of Kansas City, the new two million dollar Main street house for which nothing was too good.

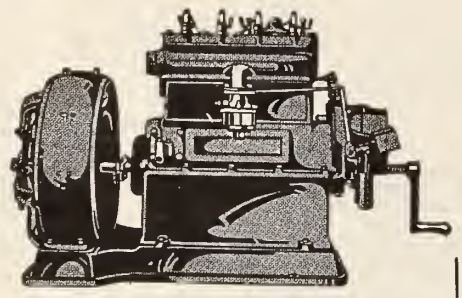
The balance of the publication is taken up with straight convincing non-technical talk on the merits of other equipment handled by the Yale Company and a concise and well presented current price list.

Besides the Simplex projector, Mr. Struble is pushing Simplex ticket machines, Gold King screens, Westinghouse Mazda lamps, Speer carbons, National carbons and a pretty full line of everything that the up-to-date exhibitor requires to make his house successful.

That Mr. Struble does not give his entire time to editing his entertaining house organ is demonstrated by the fact that since the Newman installation was made he has placed Simplex projectors in the following projection rooms in his territory:

The Stone Church, Independence, Mo.; L. S. Reich's Theatre, Wagoner, Okla.;

(*Continued on page* 1846)



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Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
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Automatically supplies only such voltage as arc requires. No waste of current in ballast.
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FIRST of all they are raised Oplex letters of snow-white glass—the kind banks and the finest hotels buy because of the artistic effect.

Each letter is mounted on a metal panel which fits in the sign. To change the reading you have only to take out one set of letters and put in another—no lamps or wiring to change.

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Takes up less than five square feet of floor space—26x32 inches exactly. Needs hardly any attention—operates itself as well as paying for itself.

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Here's the machine that gives the people what they want. Its fascinating mechanism attracts notice—its coaxing fragrance brings trade for blocks—its distinct flavor makes steady customers.

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Don't let anything stop you. Fill in and mail the coupon now. Be first in your neighborhood to seize this opportunity.

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This coupon has started many a showman on the road to *new profits.*

Each read an "ad" like this and had the horse-sense to know it *costs nothing but a postage stamp to investigate.*

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(*Continued from page* 1844)

The Airdome, Sulphur, Okla.; De Luxe Theatre, Hutchinson, Kans.; Electric Theatre, Quinter, Kans.; Star Theatre, Ashland, Kans.; Iris Theatre, Hutchinson, Kans.; Cozy Theatre, Pratt, Kans.; Opera House, Minneala, Kans.; Liberty Theatre, Topeka, Kans.; The Airdome, Gypsum, Kans.; Forum Theatre, Wichita, Kans.; Sedalia Theatre, Sedalia, Mo.; Star Theatre, Newton, Kans.; Electric Theatre, Larned, Kans.; Murray Theatre, Ponca City, Okla.; St. Mary's Academy, Leavenworth, Kans.; Zimm Theatre, Winfield, Kans.; J. W. Collins' Theatre, Avant, Okla.; Majestic Theatre, Devol, Okla., and the Highland Theatre, Guthrie, Okla.

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One Hundred Thousand	15.00

National Ticket Co., Shamokin, Pa.

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

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The Quality Raw Stock

Right photographically.
Will not go to pieces in the projector.

Made by

The Eagle Rock Manufacturing Company

Verona, New Jersey

ERBOGRAPH FOR SERVICE

PRODUCERS OF
MOTION PICTURE FILMS
COMMERCIAL DEVELOPING and PRINTING
Telephone Audubon 3716

ERBOGRAPH CO.
203-211 WEST 146TH STREET, NEW YORK
LUDWIG G. B. ERB, President

WHO WANTS TO PROMOTE OR MARKET THIS INVENTION?

A Proposition Capable of Great Expansion With Its Own Extraordinary Revenues

The undersigned has perfected and patented a most serviceable and durable piano playing device for Picture Theatres, by means of which moving picture music is controlled absolutely—so that it fits the pictures, thus harmonizing melody and moving picture action.

In my Electra Film Player the pneumatic principle generally used in ordinary piano players and with its flimsily constructed bellows and air ducts, is **entirely eliminated**, my device being constructed principally of metal, and the machine is operated solely by electricity, each piano key being actuated directly by an electro-magnet, and the latter, if properly wound, will last indefinitely.

On account of the device being of such sturdy construction and the flexibility of the same in connection with the ordinary 110-volt electrical current, enabling instantaneous changes from one piece of music to another **at any moment**, the machine is particularly adapted to playing pianos in moving picture theatres, eliminating the services of the pianist and the disadvantages and annoyances incident thereto.

The Electra Film Player is placed before the piano, the latter occupying its usual position before the screen, and mechanical fingers extended over the piano keys and manipulate them practically as if actuated manually, but with a much greater degree of efficiency.

The music is controlled by the film operator from his booth by means of a switch.

The musical program embraces thunderous music for battle scenes and the like, less lively airs for moderately animated situations, tunes to accompany social or dramatic action, slow music of proper selection for pathetic or sentimental scenes, and melody of various other character with which to interpret the pictures upon the screen.

Instantaneous changes from one selection to another with the proper change in tempo **at the moment** the scene is shifted on the screen **is a most important factor** for the successful display of a film. In this, the ordinary pianist is often deficient and the combination musical and picture effect desired is many times spoiled. The ordinary automatic piano is almost worse than useless in connection with moving picture action on account of its total lack of control, for it may play "Onward, Christian Soldiers" during a bar room brawl, a waltz for a battle, or a fox trot for a funeral.

The correct or fitting music for each picture is most vital for the continued success of any moving picture house, for without it the effect desired for the pictures is nullified at least, and which, if continued, will mean the eventual loss of patronage.

The musical end of the moving picture business in the moderate sized and smaller picture houses (and they predominate) has thus far been almost wholly neglected in so far as the harmonizing of melody and picture action is concerned. Excellent films, some costing many thousands of dollars to produce, thrown on the screen with near-perfect projection, are many times spoiled by inappropriate music and audiences almost wholly disgusted.

Patrons are becoming more critical as to synchronization of melody and picture action and the time for an automatic piano playing device which "plays the pictures" is most opportune.

With the Electra Player installed to play the piano, the musical program is at all times directly under control of the film operator, as it should be, and at his will the music changes instantaneously, even to the breaking off of one selection at any note and the beginning of another of an entirely different character and tempo the next second.

The film operator must closely observe the screen to keep the pictures in proper alignment, so he is at all times familiar with the character of the various scenes, and he changes the music accordingly. There is very little physical or mental effort required to do this, for the switch in the booth is labeled Fast, Medium, Slow and Special. It is not necessary that the operator hear the music. He simply changes switch to suit the picture action.

It is most discouraging to the operator to have the effect of his efforts minimized or spoiled entirely by inappropriate music and over which he heretofore has had no control, and in connection, the film operator of today is usually a man of responsibility, mechanical ingenuity and directly interested in the betterment of the profession. Many have seen the Electra Film Player in action and all have indorsed it.

Our proposition is not for the large picture house that can afford an orchestra or an orchestrian, for such houses are in minority.

Wages of ordinary pianists run about $12 to $20 per week, and the management contends with poor music on account of fatigue or inability of performers, inconsistency of music, unreliabilty, and in most cases with a very limited repertoire, while patrons must listen to a continuous drumming of tunes, often repeated, played incorrectly and in a manner which actually detracts from the pictures and causes general dissatisfaction.

My proposition is to install and maintain Electra Film Players in picture houses at an average rental of $12 per week, to keep the machine in perfect order and to furnish the latest musical selections of such music as shall be most fitting for the programs presented.

Each machine has a capacity for 40 to 48 complete musical selections and the entire program can be changed weekly or oftener, according to the requirements of the management and the price paid for the service.

The advantages that are immediately apparent to the exhibitor or manager are as follows:

The machine is always on the job, has a care-taker, and the many annoyances of the musical end of the business are eliminated;

The latest music may be had, or any special music to fit certain pictures, and with no limit as to repertoire;

Each scene will be accompanied by APPROPRIATE music;

The music will be played better than by the average performer and will be executed as well at the end of the entertainment as at the beginning, which is a physical impossibility with the pianist;

On account of a better musical interpretation of the pictures, attendance MUST increase accordingly;

The cost for this most effective service which will mean an increase in the profits, need not be more than for the inferior.

No lease will be required and the machine will be kept in readiness for continuous operation for so long as rentals are paid promptly.

The music employed is the same as that used in any pneumatic piano player, is made up in the form of endless belts, musical programs can readily be shifted from one picture house to another and the music lasts indefinitely in connection with this apparatus.

Machines will be placed in picture houses on one week's trial, and continuous payment of weekly rentals will then ensue.

The exceptional results from the use of the machine are at once apparent and astonish not only the exhibitor and picture operator, but the patron as well.

Each city will require its resident manager and one or more mechanicians.

No selling expense and little introductory cost.

The machine being so elementary of construction, the cost to produce is small. A few weeks' rental reimburses for cost and installation.

From this, and the fact that there are some 20,000 picture houses in this country and Canada, the magnitude of this proposition will be apparent.

Interior views and further details on application.

WHO WANTS TO PROMOTE OR MARKET THIS INVENTION?

CARL BROWN

202 NORTH GRANT AVENUE, COLUMBUS, OHIO

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Keeping Faith Is the Right Idea if You Want to Stay in Business

WRITING from a house which has fallen behind and which he is working to build back, a correspondent says: "It is uphill work to bring them back to a house which apparently abused public confidence by putting on poor stuff at a time they thought they had them for keeps. I believe that when a man establishes his business he should keep some of his profits working where people can share it. It's one thing to get them and another thing to hold them." That is the reason for many failures. A man will work hard to get a clientele and then, when he reaches this goal, get the big head and imagine that he no longer has to work to get the business. He does not have to work to **get** the business, but to **hold** a trade is harder than it is to win one. You may not need a good picture tomorrow to get good business tomorrow, but you need a good picture tomorrow to get good business next week and next month and next year. The public is loyal only to those who are loyal in return. You must keep faith to retain a clientele, and even a slight break may entirely lose you the confidence of those whose money makes your existence possible. If you knew you were going to die in three months you could effort to let your business go to smash by trading upon your reputation instead of offering real pictures, but unless you already have one foot in the grave it is better to work on the theory that you expect to be here this time next year and build **now** for business a twelve month hence.

—*P. T. A.*—

Ralph Ruffner Strongly Favors Big Newspaper Displays in Cities

Ralph Ruffner, who has lately moved to San Francisco, is strong for newspaper work even though it does cost $7 an inch. He cannot take the huge spaces he employed in Butte, but he does believe in getting a display which can be seen. The cut shows a portion of the dramatic page of the San Francisco Examiner, in which the Rialto takes 95 lines

Ruffner Believes in Dominating a Page.

triple is almost half the advertising done by all the picture theatres if we exclude Broken Blossoms at a regular drama house. He changed stars for "A Daughter of the Wolf" because he felt that Dexter was more popular with the patrons than the star. He argues that Dexter is more of a favorite with the women and that it is the women who largely supply the patronage, so he appeals to them with a star they like instead of following the press book. The real star is the player who will sell your picture for you no matter what the lithographs may say.

—*P. T. A.*—

Managers Warned to Guard Against Strikes

A new angle is given the labor unrest by the report of a prominent manager that an opposition house had introduced into house staff an usher who was paid to organize a strike of the ushers and other employes. This walk-out came at the peak hour and though unwarned, the manager was able to take care of the crowds, but all applicants for employment now undergo a very rigid examination before they are taken on and he suggested that brother managers be warned to guard against such an attack. It does not pay to have a strike these days, no matter how unjust such a strike may be, so beware of the amateur "organizer," who may be there for a purpose.

—*P. T. A.*—

Philadelphia Promises Improvement

Hurray! Lew Goldstein, who prints most of the programs for Philadelphia and the surrounding towns, writes that his long-promised new type dress is about ready, and that in a couple of weeks he will be using new stuff for his programs. The Rialto Printing Co. is almost a monopoly, but Goldstein is a benevolent monopolist. He sends along some samples of just-before-school-opens work. It is not too late to do something along this line, even if school has

A Timely School Blotter for Opening Day.

already opened. In the job shown, the cut is in blue, with the letterpress in red. We think that it would help on a school blotter to emphasize the educational value of the news weekly with some such line as, "Tell your mother how much you learn from the Blank Weekly. Ask her to let you see it every week."

—*P. T. A.*—

Big Newspaper Spaces Do Not Always Count With Readers

Steve Farrar sends in another batch of copy. Steve has not been doing as much scrapping lately. Apparently he is getting them in and so he does not have to fight for them. In almost every sample he sends the opposition takes more space than he does. The cut shows two sixes against three sevens. Three sevens is nearly double what Steve takes, but his display works just as hard as the other. Evi-

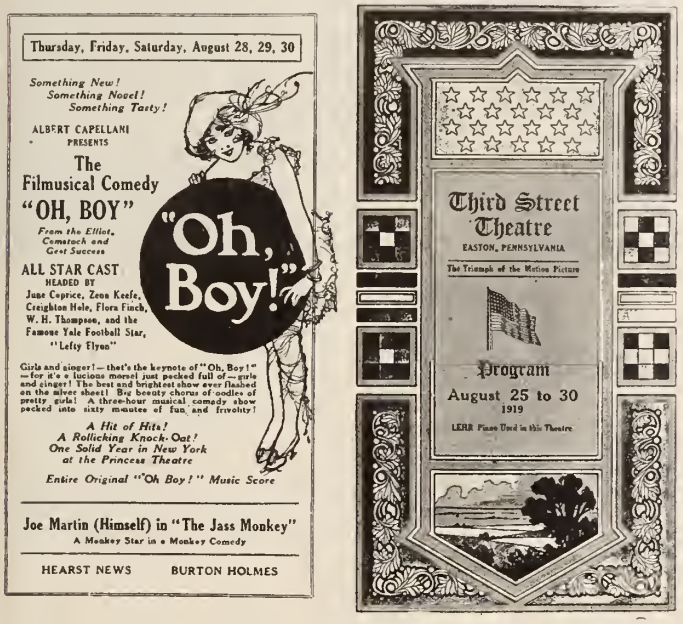
A Cross Page Strip from Steve Farrar.

dently the Grand lacks the proper angle on proportion. It is good policy to take big spaces to put over

special attractions, but just what constitutes a big space depends upon circumstances. Here the Orpheum and the Grand share the town between them. If Steve makes his advertisement large enough to be seen clearly by the reader and words it smartly, he is doing all he needs. It does not matter much whether he takes two sixes or three tens. He advertises to get his message over. If he does that he is doing all he can do short of taking a half page and impressing through really large space. In between there is nothing, once you have them coming. That is the point. When he had to work to get them in he fought with larger spaces, but he seems to have them now and he is taking it easy and not spending more than he has to. This is a lesson other small towns mght learn with profit to themselves if not to the newspaper. And Steve seems to have cut out illustrations except for the portrait cuts supplied by Paramount which are used in his cross page program strip on Saturdays. He gets the star and title in good display and then trusts to the text to sell those who are not already sold by the star. And he has improved this program strip by running across the page, "What's at the Orpheum next week" in a three-line letter. Try it on your own program strip if you are a follower of Mr. Bleich's idea.

—P. T. A.—

Makes a Splash for "Oh, Boy"

The Third Street Theatre, Easton, Pa., uses a ready-print for its weekly program, running off the rest in blue on white paper. For "Oh Boy" it went to the extra expense of a double printing just to get the attractor in red. It is not the same red used on the cover, but a special job just for this one cut, and we think it paid for the extra printing

Thursday, Friday, Saturday, August 28, 29, 30
Something New! Something Novel! Something Tasty!
ALBERT CAPELLANI PRESENTS
The Filmusical Comedy
"OH, BOY"
From the Elliot, Comstock and Gest Success
ALL STAR CAST
HEADED BY
June Caprice, Zeon Keefe, Creighton Hale, Flora Finch, W. H. Thompson, and the Famous Yale Football Star, "Lefty Flynn"
"Oh, Boy!"
Girls and singer!—that's the keynote of "Oh, Boy!"—for it's a luscious morsel just packed full of—girls and singer! The best and brightest show ever flashed on the silver sheet! Big beauty chorus of oodles of pretty girls! A three-hour musical comedy show packed into sixty minutes of fun and frivolity!
A Hit of Hits!
A Rollicking Knock-Out!
One Solid Year in New York at the Princess Theatre
Entire Original "Oh Boy!" Music Score
Joe Martin (Himself) in "The Jass Monkey"
A Monkey Star in a Monkey Comedy
HEARST NEWS
BURTON HOLMES
Third Street Theatre
EASTON, PENNSYLVANIA
The Triumph of the Motion Picture
Program
August 25 to 30
1919
LEHR Piano Used in this Theatre

A Ready Print Program in Which the Cut for Oh Boy Was Specially Printed in Red.

to get this special emphasis. It was the Saturday attraction, a light farce to suit the holiday mood, and that extra printing went a long way toward convincing the possible patron that the play must be something special. Of course, they did not think in terms of special printing. They only saw thc red cut more distinctly because it was not the same color as the text.

—P. T. A.—

Managers Vary in Choice of Advertising

Here are two good displays using the same attractor, yet radically different. Both are good, but each is planned for its own clientele and very probably would not suit the other. One sells the title and the other sells the whole show. One clientele has been educated to buy titles and the other has been taught to look for the details. Both schemes work, though not always in the same territory, but unless you have your patrons trained to trust your judgment, the detail scheme is the better. The Strand advertisement comes from Detroit and the Liberty from Spokane. The formcr is three and thc latter four fifteens. Thc larger of the two tells the least, but tells it most prominently. The Strand gives big type only to the stars. The othcr display uscs type almost as large as the star namc for the other details. Those who go to the Liberty arc in a hurry. They want to know the show. If it sounds all right they figure that the Liberty always has a good show and they go. In Detroit the would-be patron wants to know all about it before he spends his money. Very possibly the Strand display would not sell

STRAND
5 DAYS—5 STARTING TOMORROW
A breezy, buoyant, bubbling out burst of merriment which bristles with mirth, radiates vitality and moves unflaggingly
"Oh, Boy!"
June Caprice and Creighton Hale
"OH BOY!"
"OH, BOY!" A luscious morsel just jammed full of GIRLS and SINGING! Will you see it? Well I wonder.
Matinee—All Seats 25c
Children 15c
Night—Orchestra 35c
Balcony 25c
Children 15c
Starting Today
Starting Today
Mack Sennett Comedy Among Those Present
Pathe News
"Oh, Boy!"
A Musical Treat introducing Mr. Frank Leon
Giant Wurlitzer Organ in Concert at 2 P. M. Sunday
The All-Star "Filmusica-Comedy" with
JUNE CAPRICE and CREIGHTON HALE
LIBERTY

A Three and a Four Fifteens on Decidedly Different Lines.

Spokane any more than the Brief Liberty announcement would sell Detroit, yet both are excellent displays of their kind and show a better-than-usual placement of the type material.

—P. T. A.—

Large Spaces for Griffith's Broken Blossoms

With space at fifty cents a line, David Griffith is taking 130 lines across four columns in the San Francisco Sunday papers, and then using a hand lettered display which very few people will take the trouble to read. It probably serves its purpose, but it would be better to take the space for the large lines since the smaller are so difficult to read that few

"Don't miss it!
Oh, please don't miss it!"
—Harriet Underhill in the New York Tribune
Under his personal direction
DAVID WARK GRIFFITH
presents
"BROKEN BLOSSOMS"
The Orchid Miracle of the Cinema
Charles Kinsom Towne, Editor of McClure's Magazine says: "A NEW ART HAS INDEED ARRIVED. Mr. Griffith has important as Music and Poetry. Accepted as the birth of an eighth art — By far the most dispassed creation of the year — It brims with interest and seizes the attention with a grip that never relaxes. Without spectacle or crowds It startles the most jaded. An amazing drama of London and China A story from Burke's Limehouse Nights' Tales.
The Western Premier To-Night at 8:30 sharp.
at which Mr. Griffith will personally supervise.
A Prologue of Haunting Appeal
including Dancing, Pantomime and Impressionistic Portrayals.
—The first opportunity to see Mr. Griffith's new application of color to the film —
— A Special Augmented Orchestra Directed by Mr. Louis Gottschalk with 2 Orchestras on the stage.
CURRAN THEATRE
TWICE DAILY at 2:30 and 8:30 p.m.
FIRST PERFORMANCE TO-NIGHT at 8:30 p.m.
Matinees 25c to $1.00 Evenings 25c to $1.50 All Seats Reserved

A 520 Line Display from San Francisco in Which Hand Lettering Wastes Fifty-Cent Lines.

will puzzle them out. Practically all of thc stuff below thc title and above thc "Eastern Premier" is lost because it is so difficult to read. It would have been better to have used this spacc for a larger lettering of the more important lines. It seldom, if cver, pays to letter a line smaller than a 24 point. This display is prctty and it sells on its bigness, but bigness is about all it has to offer. The argument does not get over.

Tent "Troupers" Add Bill Hart to Company

We think that Jerome Beatty will be pleased to look at this appreciation of his cut service. It is sent in by Steve Farrar, who clipped it out of a Manchester, Tenn., paper. It is part of a three elevens used to advertise the Paramount

A Paramount Cut Used to Advertise a Tent Show.

Players, but a reference to the list of plays will show that they do not pick upon Paramount alone. The show works under canvas and doesn't even carry a band for a street parade. The company did not even take the trouble to rout or fill in the legend in the mortise. They just battered it down and let it go at that. Perhaps Bill Hart would like to hire this Lawrence Russell to double him. It's cheap stuff and we do not believe that it helps the tent tourists any.

—*P. T. A.*—

Auction of Souls Still Heavily Advertised

The Strand Theatre, Toronto, has been cleaning up with "Auction of Souls" and took large spaces for the second week. The Canadian Government limited its display to persons over 21 years of age, but approved the picture through its board of censors. Manager Robson took four fifteens and five-sixteens to launch the second week, and used different drawings for each display. One of the best lines he employed occurs in a signed statement, part of which

SECOND AND LAST WEEK'S SHOWING DON'T MISS IT
STRAND
THE ONLY PICTURE THAT EVER BROUGHT $10 A SEAT IN NEW YORK
THE "AUCTION of SOULS"
Aurora Mardiganian herself in "Auction of Souls"
PASSED BY THE ONTARIO BOARD OF FILM CENSORS INTACT
NO PERSONS UNDER 21 YEARS OF AGE WILL BE ADMITTED
AUCTION OF SOULS COMMENCES AT 10-12-2-4-5-7-9
SECOND BIG WEEK
AURORA MARDIGANIAN
—IN THE—
"AUCTION OF SOULS"
Two years in Turkish Harems, in Slave Markets, and the story of the terrible fate of half a million Christian Armenian Girls of which she is the sole survivor, substantiated by the reports of the official British Investigator, Viscount Bryce, and the American Ambassador, Mr. H. Morgenthau.
The Truth and Nothing But the Truth
of the Revelations of the Most Terrible Race Persecutions in the History of the World.
STRAND

Two Large Displays for Auction of Souls.

reads: "It is an authentic picture revelation of the most astounding and daring race persecution ever inflicted by one nation upon another. Never again will there be a sensation like it—for the world will never again permit such barbarous atrocities to occur as this film depicts." That is worth preserving if you have not yet had this picture.

—*P. T. A.*—

Lifting the Curse from Press Book Stuff

The Palace Theatre, Wichita, Kansas, lifts the curse from the raft of press stuff by printing some of it with comment. It gives an entire program page to the dope and actually makes it interesting. It does not guy the stuff, it just picks up a comment angle and often works in a purely local touch which more than doubles interest. But they seem to have overlooked one bet. In one issue they print the list of the ten best stories of the year as determined by one of the popular picture magazines, and not tell how many of these they have shown. If they have shown the majority, it should be told, and if they have not happened to have these particular releases, the item should not have been printed. The program is smartly written and even the advance notices are original.

—*P. T. A.*—

Pathe Posters Can Avoid the "Clinch"

Ninety-nine out of a hundred one and three sheets seem to show the inevitable man and woman in a clinch. The posters for "Six Feet Four," put out by Pathe for the American subject, get away from this. The one sheet shows a

The One and Three-Sheet Posters for "Six Feet Four."

girl with a gun waiting for a man who is coming smilingly through the door. The other is a slightly less dramatic pose, but it is quite removed from the clinch. There is no use in showing the clinch on a poster designed to sell a picture. No one is going to go to the theatre because they are assured that the hero will win the girl. They know that in advance. There is a far better chance that they will want to see why the girl sticks up good looking Bill Russell. Pathe is giving particular pains to its posters, but they are helped by the fact that they seem to be able to get the proper stills from the directors.

—*P. T. A.*—

P. T. A.

means

Picture
Theatre
Advertising

and

Picture Theatre Advertising

means

Good Business

Because it contains the advice of scores of successful exhibitors and the schemes by which **they** have made money and by means of which YOU can. How to get press work. How to build matinee business. How to run contests. How to build new business. How to hold your own. It's all there. Get your copy now. Any one of a hundred schemes will bring you more than the cost of the copy.

For big towns.

For the littlest town.

It costs only $2 by mail, postage paid. Order from our nearest office to save delay.

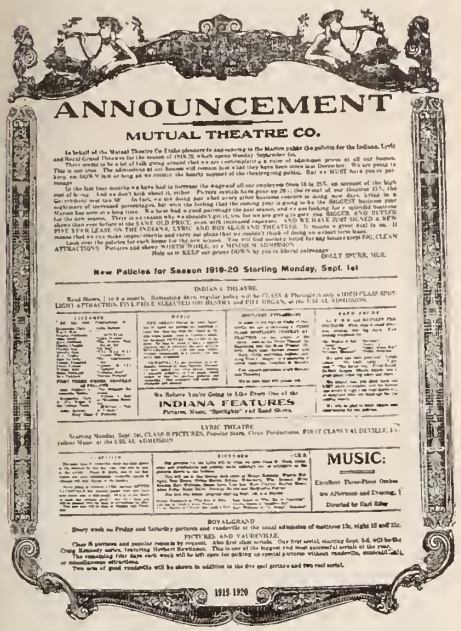
MOVING PICTURE WORLD

516 Fifth Ave., New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

How Dolly Spurr Announces the Coming Season's Plans

Dolly Spurr, of the Mutual Theatre Co., Marion, Ind., comes out with a full page announcement of her season's plans in a well displayed advertisement. It would be far too full of type for a general full page, but this is an announcement for the season and we know that it will be read because we know that Marion is strong for Miss Spurr. It is interesting to study the announcement of her plans, for she runs three houses and has the town virtually sewed up. The newest house, the Indiana, will run from two to four road shows a month. The rest of the time pictures and music will be the attraction. She has discarded vaudeville for this house and will use instead "spot-

ANNOUNCEMENT

MUTUAL THEATRE CO.

New Policies for Season 1919-20 Starting Monday, Sept. 1st

INDIANA THEATRE

INDIANA FEATURES

LYRIC THEATRE

MUSIC:

ROYALGRAND

1919 1920

Dolly Spurr's Fall Announcement.

light" attractions. These are merely musical specialties on a darkened stage with the spot light and to quote Miss Spurr—include "High class refined concert acts—harp, violin, accordion, soloists, anything from a soloist to a quartet of clever musicians, singers or dancers." She cites the Circle, Indianapolis, as employing the same style of feature. There will also be a five-piece orchestra and Alan Spurr will be organist. The Lyric will run two acts of vaudeville and what she calls "Class B" pictures. We won't risk a deluge of letters from press agents by mentioning the stars she cites in this class, but Class A includes those players who are most popular and the second class those not so popular, but still by no means as inferior as the classification suggests. This house has only a three-piece orchestra. The Royal-Grand, Miss Spurr's first house, the success of which inspired other capital to build the larger and better houses she now controls, will run on Friday and Saturday only. The leader of the announcement runs to the effect that the advertisement is inserted because there has been a persistent rumor that prices are to be raised. This Miss Spurr denies and states that the prices will remain the same so long as the patronage continues what it is, and concludes with "Help us KEEP our prices DOWN by your liberal patrongc." It is clean work and is bound to have its effect. At this time of year it pays to issue an announcement of the plans for the season if for no other reason than to win back those who have dropped out through the summer.

—P. T. A.—

Albright Offers Some Problems in Advertising

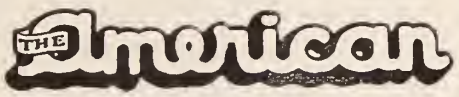
H. A. Albright, of the American, Butte, Mont., offers some very interesting angles in advertising. Mr. Albright, as we have told, is both copywriter and illustrator, so he works in harmony with himself, and because he does not think he knows it all, he does not agree with all who fail to agree with him. He knows the value of a good house signature and lately he tried to improve his old model, which was the usual heavy script. Used on a two-column space it

American

Cozy and Cool

The Old Signature.

looked too black and it took away from the display. It is a pretty general rule in good advertising that the major display should occupy the upper two-thirds of the space if the advertisement is to pull. There are exceptions to the rule, of course, but it holds good in most cases and this big black "American" in a two-column width made the bottom space too black unless a small cut was used. Knowing that a vertical script was one of the most easily read faces, he worked out the signature in upright,


THE American

Cozy—Cool—Comfortable!

The New Signature Which Can Be Used in Larger Sizes Without Spoiling Proportions.

but we think that he has made the shading a trifle too heavy. He seems to have tried to combine the black value with the fact that a white on black stands out better than black on white, but we think that a finer line around the script will still further improve matters and we wish that Mr. Albright would try out a new drawing and let us see the result. In one way the legibility of a signature does not matter provided that it is characteristic and so generally used that it is recognized without reading. but the signature which is both legible and characteristic is better yet. We are not wholly in agreement with Mr. Albright when he says that the vertical script is the face most easily read. It is more easily read than the sloped writing, but the most legible face is a good, clean Roman. We do not cite as our authority the printers, but the railway mail clerks who, of all men, most need to be rapid readers, and they seem to be agreed that printing, typewriting and script are legible in that order. They even put a shaded typewriter letter above the usual typewriter face with all lines of the same value. For this reason the ideal signature would be a shaded letter not too far off the Roman, but for practical purposes a script does well enough if it be clear. It is well, in this connection, to remember that for the same reason all capitals are not as easily read as Roman, nor is gothic and lower case. We read this more easily than anything else and therefore an advertisement thus set is better than one in gothic or a too fancy letter. Here's another little point Mr. Albright dug up. He writes that he knows that the "Note" spoils the balancing of the

HALE HAMILTON

"IN HIS BROTHER'S PLACE"

Two sons, alike in appearance—one a minister, the other an oil stock promoter. Quite an unusual role for Hale—that of a minister, but that's just it—his brother's church needed fixing, needed "pep"—that's why he hired a jazz band! He shocked the flock but enlarged the congregation! It's a story you'll like—there's lots of comedy mixed with true heart interest.

—also—

NOTE—The First of Major Allen's Series of Wild Animal Hunts

"TRAILING THE LEOPARD"

Major Jack Allen captures a wild leopard—ties him to a tree—sits down two feet away and smokes his pipe. It seems an impossible feat, but you can see for yourself.

Pathe News Screen Magazine

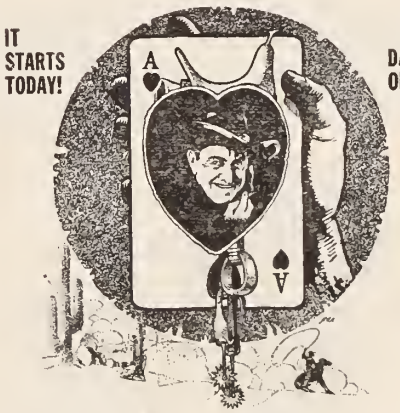
Parks at the Organ

American

Cozy and Cool

Notice How the Single "Note" in the Side Margin Attracts Attention.

advertisement, but explains that that makes it the more noticeable. You can see for yourself that it does. Mr. Albright does not call attention to the fact that he has the intelligence to play up a big one-reel story, but that goes too. But see how a marginal note will pull up the attention. And for a final exhibit look at this attractor drawing. This



An Attractor Cut Which Fits the Story.

was designed for "The Ace of the Saddle" with Harry Carey. The idea is good, but it would perhaps be even better to go the full length and make it more clearly a saddle instead of a saddled heart, with tiny saddles for the indices in the corners. We think that Mr. Albright will do well to vary the ear lines. He seems to use "It starts today" and "3 days only" for all his first day advertisements.

—P. T. A.—

Feld Used Jazz Band for Mabel Normand's Feature

We do not quite agree with Milton H. Feld, of the Newman Theatre, Kansas City, that Mabel Normand has been a dead one for the past six months. With "Mickey" and "Sis Hopkins" coming within that period we think Miss Normand has not been dead or even sleep-

ing. But Mr. Feld's letter is of real interest. He writes:

Under separate cover I am sending to you copies of various newspaper advertisements we have used in the past few weeks. Regarding the manner in which we put over the Mabel Normand picture, "Upstairs," this proved to be so successful in bringing back a star, who for the past six months has been a dead one as far as box office value is concerned, that I cannot refrain from mentioning it to you.

The theme of the picture, having been built around a jazz band "upstairs" in the hotel, we made "jazz" the theme of the program, and accordingly everything connected with the program was done in a light vein, which pleased our patrons immensely, during one of the hottest weeks of the summer.

We procured a jazz band composed of eight "nut" musicians whose talent not only lay in their ability to produce "blue" music, but also to step around on the stage and carry out the effect of their wierd playing.

Toward the end of the first reel of the feature, a jazz band is introduced. This scene we cut in half. When the first half was flashed on the screen, the jazz band started to play. The regular theatre orchestra in the pit leaving off. The picture was stopped, the screen raised, opening on the jazz band, which played for a period of five minutes—the screen dropping and the picture being resumed o ntheir last note, with the effect that a portion of the picture was re-enacted on the stage, since we had built a setting corresponding to the one used in the picture. The jazz band and our manner of introducing it created more comment among theatre goers than anything in the way of novelties we have ever used, with the result that we played to an extraordinary business on a star whose drawing power was an unknown quantity.

The Characteristic Frame Design of the Newman Theatre, Kansas City.

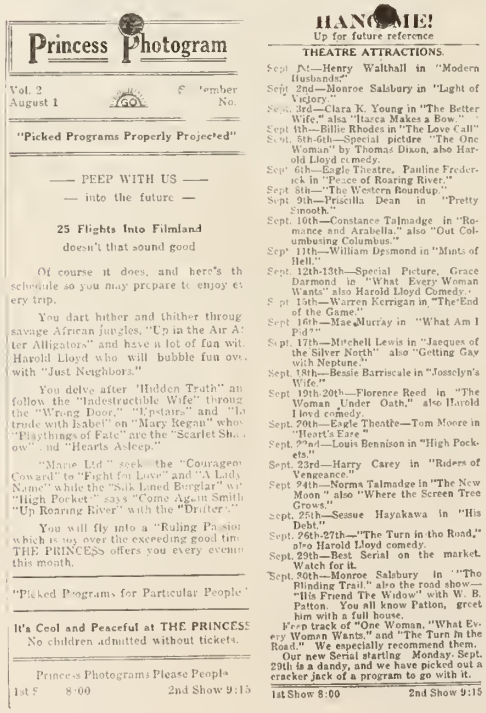
I would be pleased to hear from you with a frank criticism of the use of a set style of advertising by a motion picture theatre such as we are employing. It is our opinion that this border design and our style of layout not only lends prestige to the dignity of the Newman Theatre, but also makes our advertising stand out above the usual. Inasmuch as this is something that has never been done before, we are anxious to learn your opinion of this idea.

As to the border, we have already expressed an opinion on this. In case you have forgotten it, we reproduce another display. In its essential it is a top and bottom piece with border ornament sides. The same design is cast top and bottom in various column widths and is also used for window cards. The width of the top and bottom pieces decide whether 12, 24 or larger point border is used on the sides, but the design is always the same. We believe that no advertisement exceeds in value the regular use of some characteristic design. It may be only a monogram or house signature, but if it is always associated with the house, the sight of the trade mark advertised the theatre even if the stuff is not read. This may seem to be a strained point, but we know because we have tried it out. The old William Morris circuit used a W. and M., superimposed until it looked like a section of the collapsing gate used on ferries and elevators. After it had been used for six months a letter addressed merely to the monogram with "New York" added, was sent from out of town and it reached its destination more quickly than would the average letter today. It was not especially played up, but the mail clerks, and presumably others got it. And if a monogram will do the work, it stands to reason that a house signature is better and a strong frame design is best. We do not believe that Mr. Feld could have hit upon a better scheme, and he has made it flexible, so that he is not bound by a set proportion. He can make it as wide or as deep as he desires, which is not the case where the frame is all in one piece.

—*P. T. A.*—

Hanging Programs Popular

The Princess Theatre, Eagle Grove, Iowa, has used a hanger program for so long that it is now in its second volume, which argues that it must have proven profitable. The program is always four inches wide, but the length


Princess Photogram
Vol. 2
August 1
"Picked Programs Properly Projected"
— PEEP WITH US —
— into the future —
25 Flights Into Filmland
doesn't that sound good
"Picked Programs for Particular People"
It's Cool and Peaceful at THE PRINCESS
No children admitted without tickets.
Princess Photograms Please People
1st Show 8:00
2nd Show 9:15
HANG ME!
Up for future reference
THEATRE ATTRACTIONS.
Sept. 1st—Henry Walthall in "Modern Husbands."
Sept. 2nd—Monroe Salsbury in "Light of Victory."
Sept. 3rd—Clara K. Young in "The Better Wife," also "Hazea Makes a Bow."
Sept 4th—Billie Rhodes in "The Love Call"
Sept. 5th-6th—Special pictdre "The One Woman" by Thomas Dixon, also Harold Lloyd comedy.
Sept. 6th—Eagle Theatre, Pauline Frederick in "Peace of Roaring River."
Sept 8th—"The Western Roundup."
Sept. 9th—Priscilla Dean in "Pretty Smooth."
Sept. 10th—Constance Talmadge in "Romance and Arabella," also "Out Columbusing Columbus."
Sept. 11th—William Dysmond in "Mints of Hell."
Sept. 12th-13th—Special Picture, Grace Darmond in "What Every Woman Wants" also Harold Lloyd Comedy.
Sept. 15th—Warren Kerrigan in "The End of the Game."
Sept. 16th—Mae Murray in "What Am I Bid?"
Sept. 17th—Mitchell Lewis in "Jacques of the Silver North" also "Getting Gay with Neptune."
Sept. 18th—Bessie Barriscale in "Josselyn's Wife."
Sept. 19th-20th—Florence Reed in "The Woman Under Oath," also Harold Lloyd comedy.
Sept. 20th—Eagle Theatre—Tom Moore in "Heart's Eare."
Sept. 22nd—Louis Bennison in "High Pockets."
Sept. 23rd—Harry Carey in "Riders of Vengeance."
Sept 24th—Norma Talmadge in "The New Moon," also "Where the Screen Tree Grows."
Sept. 25th—Sessue Hayakawa in "His Debt."
Sept. 26th-27th—"The Turn in the Road," also Harold Lloyd comedy.
Sept. 29th—Best Serial on the market. Watch for it.
Sept. 30th—Monroe Salsbury in "The Blinding Trail," also the road show—"His Friend The Widow" with W. B. Patton. You all know Patton, greet him with a full house.
Keep track of "One Woman," "What Every Woman Wants," and "The Turn in the Road." We especially recommend them.
Our new Serial starting Monday, Sept. 29th is a dandy, and we have picked out a cracker jack of a program to go with it.
1st Show 8:00
2nd Show 9:15

The Front Face of the Princess Hanger Program.

is determined by whatever the house has to say. It is designed to go into a No. 10 envelope. If it runs longer than the nine inches the envelope will contain, there is a rule put into the copy to guide in folding. Sometimes this cuts right into a paragraph and we think that the printer can devise a less conspicuous folding mark than this. We have seen a one em piece of three-on-six point used very nicely, set into the margin instead of running into the type and an eighteen point period will also work. The back page is the program for the month, and is headed "Hang me up for future reference." Usually the punch cuts the "g" out of the "hang," though there is plenty of room on either side to permit the words to be more widely spaced so that one is either side of the hole. Of course everyone can get the idea, but it is just as easy to do it better if the printer can be persuaded that the line does not have to be centered. One of the best pieces of copy for a small town program we have seen in some time is used on the June program. It runs:

A Small Town Auto Show.

—The part of the show you pay nothing to see, is the auto show in front of the Princess every evening.

—If there is a new car in the country or going through the country, it is sure to be parked in front of the Princess.

—If you like to look over the latest styles and designs in automobiles, just stroll down to the Princess any time during the evening.

—Or, if you have a new car you want the public to see, drive it down and park in front of the Princess.

—You'll see and be seen and it just goes to prove that quality people are numbered among our regular patrons.

The September issue is devoted to a plea for the repeal of the various theatre taxes and is almost a double issue. It is not likely that the repeal of this tax can be secured, but exhibitors all over the country are doing good work with their patrons. A note in the August program calls special attention to the Outing-Chester pictures and adds "Subscribers to the Geographical Magazine will especially like these pictures." That is a capital point. Lift it over into your advertisement if you run this series, for it appeals to precisely the same type of person. To those familiar with the magazine it tells the entire story. There is a thinking advertiser down in Eagle Grove and not merely a copy writer after a fashion.

—*P. T. A.*—

Exchange and House Combine

Barney Fegan, manager of the St. Louis branch of the Standard Film Corp., offers a new one in a herald used by the exchange and Koplar's Royal Theatre. The house worked with the exchange in the preparation of a single page herald in red and black, and sent it out through the theatre's territory, with a small card in one corner reading "Booked through—" and giving the name and address of the exchange. The same herald was used by the exchange to advertise to other houses. This interests the manager more than would a straight exchange advertisement, since it shows him just how he can plan his own throwaway or herald. No one can say that this material does not work, because it has already been tried out by one house and should work as well for others in the same territory.

—*P. T. A.*—

State Right Market as Index to the Activities of Independent Producers

IN the general prosperity that is reported throughout the industry, the independent market is developing its full share. Serials and features occupy the attention of producers, but short subjects are by no means neglected.

New comedy brands are announced, and cartoon comedies are having their day in full count. The ensuing paragraphs will give a general idea of what is going on through the more recent reports coming from the various publicity staffs.

There seems to be no limit to the possibilities of production and distribution in the state rights field. The great majority of exhibitors are leaving open time for this class of attractions, and creators of worthy subjects always find a market for their presentations.

The Christies Celebrate Third Comedy Anniversary

PASSING the third anniversary of Christie Comedies as an independent producing organization, the Christie Film Company celebrates the month of September with more than a hundred Christie Comedies and half of the first year's schedule of two-reel specials released.

The third anniversary of the company, which was the first to establish a brand of comedies sold through independent exchanges and the only comedy brand of pictures which has remained intact under the same management and system of distribution since its inception, is also being celebrated by the enlargement of the Christie property on Sunset Boulevard, Los Angeles. This is the same location where Al E. Christie in 1911 established the first motion picture studio in Hollywood, then a sparsely built suburb of Los Angeles, now the center of most of the studio work in America.

Christie Pioneered in 1911.

When Al Christie brought a company West in 1911, including the late Harold Lockwood, Russell Bassett, Dorothy Davenport, Eugenie Forde and Victoria Forde, and other players who have since become more famous, he was directing the Nestor comedies, and it was not until September, 1916, that the Christie Company was formed in the same studio as an independent organization.

Having passed over three years of successful comedy-making and well establishing the brand of Christies', it is the intention of the company, according to Al. E. Christie, president, and C. H. Christie, general manager, to remain in the independent field, the growth of the concern for the future to be marked by more comedies of the "special" type rather than an increase in the number of single-reel short subjects.

"We took a great chance," said Al. E. Christie, "when we entered the independent market with an unheard of brand of comedy. Gradually Christie Comedies established a standard. Then within this last year there was a demand for two-reel subjects. Christie Specials were the answer to that well-defined demand. It is probable that within the next year we will go farther with feature comedies, not only increasing the number of two-reel specials but also entering the five-reel field as well."

Camera Trickery Featured With Burston-Ford Serial

NOT only the public but directors and cameramen will be greatly interested with the new Burston-Ford serial, The Mystery of "13," as it is said to have many original camera stunts in it than most experts believe to be possible. There is little in motion pictures that Francis Ford has not done.

He is both star-director and was largely responsible for the story of "The Mystery of '13,'" and in addition the under-water scenes which give an element of novelty to the serial were made by means of an under-water camera invented by Mr. Ford.

Serial followers will recall the camera effects in preceding Ford Serials, dating back to his direction of "The Broken Coin." In the present serial, however, he has incorporated trick photography which goes farther, it is said, than anything previously attempted in double exposure and "count" work, for the reason that the most delicate manipulation of lens and shutter have not only been essential in the portrayal of the dual role acted by Francis Ford, but because of some clever inventions credited to the star-director himself.

Plays Twin-Brother Role.

In "The Mystery of '13,'" Ford is seen on the screen in two characters—twin brothers, one of whom is at first supposed to be fatally injured. The action of the story calls for Ford's presence in the picture, not only twice in the same scene, but actually in contact with his other self. It is not uncommon to see two characters, played by the same person, on opposite ends of the screen, and the limit was supposed to have been reached when directors have succeeded in having dual characters almost touching hands with himself.

Francis Ford has gone much further than this. In several of the episodes, he actually appears to carry himself in his own arms; he picks himself up from the floor; he hands himself a cigarette; and touches the end to that of the cigarette in the mouth of the other character.

J. E. Williamson

General manager Physical Culture Photoplays, producing "Facts and Follies" comedies for Pioneer.

Busy Days for Victor Kremer

Victor Kremer reports the following sales for the past week: Four Shorty Hamilton features and "Stripped for a Million," featuring Crane Wilbur, for all European territory.

Northern New Jersey on "Stripped for a Million," and northern Wisconsin, Minnesota, North and South Dakota.

Ten Snakeville Comedies, ten Broncho Billy Westerns and ten George Ade's "Fables in Slang" were sold in Washington, D. C. In Seattle, he sold "Stripped for a Million," "Strife," featuring George LeGuere, and five Shorty Hamilton features.

Mr. Kremer sold "When Arizona Won" in Pittsburgh and in Syracuse. He sold in Philadelphia ten George Ade's "Fables in Slang," ten Snakeville Comedies, and ten Broncho Billys.

In Oregon, ten five-reel pictures featuring Henry B. Walthall, Jack Gardner, Richard Travers, Bryant Washburn and Taylor Holmes. For Washington and Montana he sold ten Broncho Billy Westerns, ten George Ade's "Fables in Slang," ten Snakeville Comedies, and ten features.

Mr. Kremer will release a new two reel Western every two weeks, release date to be announced later.

Amsterdam Handles Pioneers

Ben Amsterdam, of the Masterpiece Film Attractions of Philadelphia, which handles Pioneer features in eastern Pennsylvania, and southern New Jersey, was last week in New York completing arrangements for the release of the Pioneer offerings.

Mr. Amsterdam will place "The Boomerang," with Henry B. Walthall, and "The Sins of the Children," with Stuart Holmes and Alma Hanlon, before his exhibitors, first; and will follow with Grace Davison and Conway Tearle in "Atonement," "The Girl from Nowhere," with Cleo Madison and Wilfred Lucas; "Virtuous Sinners," with Wanda Hawley, and "The Long Arm of Mannister."

Baggot Introduced to Coast

King Baggot, whose work in motion pictures has made him one of the best known stars in the photoplay world, is now working in southern California, for the first time in his long career. This may surprise many, but the fact remains that the big East Coast studios have been King's stamping ground since his earliest venture under the Cooper-Hewitts, with the exception of the pioneer work he did with an American company, in European centers, some few years ago.

Demonstrating That Film Comedy May Have Good Story to Entertain the Laughers

HE Married His Wife" is the title of the farce comedy in which Edith Roberts is featured in the current release of the Christie special productions. In this special, produced by Al E. Christie, the plot hinges on the predicament in which a young divorced husband found himself when he tried by devious methods to avoid the payment of his alimony.

His last expedient was courting his divorced wife, which was all right, because he found he was really in love with her after all. The special is based on the type of fast farce comedy which has made Al Christie famous. The story of this one was written by Neal Burns, who plays the leading role of the young husband.

Airplane Figures Largely.

The story opens in the divorce court where the judge is partial to beautiful young plaintiffs, such as the one played by Edith Roberts. The judge (Eddie Barry) on sampling the plaintiff's biscuits (which the defendant had called hand grenades), declared them to be delicious, and granted the divorce.

On the first alimony day, Neal tried every means of ducking payment, and finally headed for Mexico in an aeroplane. The judge and Edith chased him. Neal was stopped by a punitive insurrection, caught and dragged back to court, where he came through with the payment.

Next alimony day Neal left mementoes with his servants, left his clothing on the beach, and was to all intents and purposes dead. But when his lawyer told him he was now legally dead and all the money would go to his wife, it was up to Neal to win her back.

Neal's brilliant scheme of playing the hero by driving out burglars from his own house, which his recent wife had taken possession of, failed when one of the thugs hit him a bit too hard with a blackjack. But the "late" wife took care of the "wounded stranger," and by feeding him biscuits, nursed him back to health.

She made quite a fuss over him and even said he had eyes just like her poor, dear, dead husband. He proposed and was accepted. She said he even kissed just like the late lamented. The servants were quite scandalized at these goings on with the master just passed away so recently. So they quit.

To prepare for the marriage, Neal had to dress in his own clothes. Just about this time the plot broke down, because Neal found out that his recent wife knew all about his deception from the time the thug hit him on the head, and spilled the beans by apologizing to Edith for making a mistake and hitting her husband. Edith was good natured about it, and luckily, because she had to dig up the last alimony payment herself before they could go through with the marriage. And so they were wedded—by the judge of the alimony court.

Ivan Abramson Gains Fame as Director and Composer

IVAN ABRAMSON, director-general of Graphic Film Corporation, having finished the film, "Some One Must Pay," set himself about the task of getting a song to express the gist of his photo-story. Comes the news that Waterson, Berlin & Snyder released an elegie entitled "Someone Must Pay," words by Ivan Abramson, music by Cheerful Willoughby.

Photoplay and songs furnished the entertainment at a benefit performance given for the Beth David Hospital at the Savoy Theatre, Asbury Park, Sunday, August. 31, for which benefit Graphic donated a pre-release run of "Someone Must Pay", before a select audience. This function was rated among the events of the season at Asbury Park, and congratulations were heaped on Director Abramson.

Edmund Breese who plays the principal role in the photodrama made a personal appearance. Gail Kane, Jackie Saunders, Hugh Thompson, Jere Austin and Baby Dorothy Arnold were associated with Mr. Breese in acting "Someone Must Pay."

The entire stock of the elegie consisting of one thousand copies, was sold at the benefit performance.

"She's Too Thin to Roast. We'll Have to Use Her for a Soup Bone."
Says the Earl of Shredded Wheat to Gale Henry in her Bulls Eye comedy, "Chicken a la King."

Exploiting "Hall Room Boys"

From Jack and Harry Cohn comes announcement that the New York Sun newspaper syndicate is about to carry out an extensive exploitation campaign for the Percy and Ferdie (the Hall Room Boys) cartoons. Seventy-five newspapers are now running these cartoons, but the Sun syndicate is concentrating its efforts to get at least one newspaper in every worthwhile city of the United States.

The popularity of the cartoons as well as the excellence of the productions have resulted in the territories for these comedies being almost completely sold. With the exception of Iowa, Nebraska, Minnesota, North and South Dakota, Wisconsin, Missouri, Kansas, Oklahoma, Texas, Arkansas, Louisiana and Mississippi, the deals are closed.

Arrow Has "Xlent" Comedies

The Lewis Jacobson Enterprises has placed in the hands of the Arrow Film Corporation the world rights distribution for their series of films to be known as the "Xlnt" Comedies. These comedies will be in two reels each and will be directed by W. A. Howell.

Mr. Howell will use two or three well-known players in his pictures, but the comedies will not depend on any individual star for advertising purposes.

The first three of the series are now ready and Mr. Howell is at work on the remainder. There will be twelve in the first series.

Wray Physioc Engaged by Pioneer

Wray Physioc was engaged last week by the Pioneer-MacFadden interests to direct the "Facts and Follies" series of short story photoplays, which are being exploited by the Pioneer Film Corporation.

At the Pioneer offices it was stated that a supply of more than twenty subjects would be ready on the date set for the initial showing of the "Facts and Follies" series. Several theatre managers have seen the first six of the series and have expressed favorable opinions upon their possibilities.

"The Confession" Coming East

Hal Reid's photoplay, "The Confession," will arrive shortly in New York. Joe Brandt had received a telegraphic communication from William Parsons, president of the National Film Corporation, that the first print was on its way East.

Henry Walthall, who plays the lead, has been surrounded by a capable cast, including Frances McDonald, William H. Clifford, Margaret Landes, Irene Aldwin and Barney Fury. William H. Clifford and Franklyn Hall adapted the story.

Bertram Bracken directed the picture.

Publicity and Co-operation

Success has attended the new publicity policy of the Pioneer. Its activities have increased so rapidly that new quarters are being prepared, which will give more than double the working space to this department, than it enjoys at present.

One of the features of the Pioneer publicity policy is the service rendered directly to the exhibitor. Managers playing the Pioneer pictures are invited to communicate with the publicity manager at the home office, stating his needs and problems.

Hanger for Mona Darkfeather

An attractive and unique hanger in two colors has been prepared by C. B. Price Company, Inc., announcing their Indian series of Mona Darkfeather films. It is unique in that it serves the threefold purpose of an announcement to state rights buyers, a hanger for exchangemen, or, when the perforated strip across the bottom containing matter of interest to the trade only is torn off, it can be used as a one-sheet by the exhibitor.

Lillian Biron Is Comedy Lead.

Lillian Biron, who was formerly connected with Mack Sennett comedies, has been engaged by Gaiety Comedies, Inc., to play leads with George Ovey, the featured comedian in the new series of Gaiety Comedies, the first of which is being produced in Los Angeles, and which will be released through a chain of independent exchanges. Lillian Biron is of the petite blonde type, not quite as big as George Ovey, who himself is a trifle smaller than Charlie Chaplin.

First Gaiety Comedy Filmed

First of a new series of Gaiety Comedies featuring George Ovey has been produced under the direction of Craig Hutchinson. The first offering of Gaiety Comedies was written by George Ovey, and is a summer resort story in which Ovey plays a seaside flirt, supported by Lillian Biron who heads a bevy of Gaiety Girls. Craig Hutchinson, with Gaiety Girls. Craig Hutchinson with Comedies.

Free-Gas-and-Water Comedy

The latest comedy starring Gale Henry has been completed and work on her next picture will start with the company located in its new studio in Hollywood. The comedienne's latest role is that of a gasoline station clerk, showing that motorists patronize the station only for the free air and water which it affords. Herman C. Raymaker directed and Eddie Baker and Hap H. Ward supported the comedienne.

Former Dancer Now Comedy Lead.

Helen Darling, who recently joined the Christie Comedy Company, has so far played in three leading roles, the pictures soon to be released. Two of these leads are with Bobby Vernon and one with Jimmie Harrison, featured in Christie Comedies.

The "Facts and Follies" series of short photoplays will be handled in New England by the Eastern Feature Film Company of Boston, of which Herman Rifkin is president and general manager.

SOL LESSER MAKES RECORD AS PICKER

"Yankee Doodle in Berlin" Develops Money-Making Possibilities Likely to Surpass Griffith Pictures

WITH the organization of his New York exchange, Sol Lesser reports results of the favor thus far enjoyed by "Yankee Doodle in Berlin," in conjunction with the appearance of the Mack Sennett bathing beauties in person. It has been Mr. Lesser's policy to only buy pictures with a showmanship possibility, as evinced by his handling of D. W. Griffith's "Hearts of the World," "Birth of a Nation," "Intolerance," and others. All of these attractions were sent out as road shows, and at the present time are playing to astonishing business all over the country. Recently he took "Yankee Doodle in Berlin," and from reports received, is likely to surpass the business of the Griffith list.

Bookings on the Road.

It was Mr. Lesser's showmanship that conceived the plan of sending the Sennett picture on tour with the bathing girls, and at the present time he is negotiating with Sennett for further activities in the special picture line.

"Yankee Doodle in Berlin," opened at the Broadway Theatre, New York, at a $1.00 top, and played to record houses for eight weeks, during the summer, and could have drawn for another eight weeks, were it not for the fact that the theatre management had previously contracted for other pictures.

From the Broadway it went to the Montauk, Brooklyn, where it ran for two capacity weeks. Other bookings which have been closed are for Shubert's Teller's, Brooklyn; Henderson's, Coney Island; the Mount Morris, New York City, and others still under consideration. Theatres that have the facilities for elaborate settings will be able to stage the show in the same manner it was presented at the Broadway Theatre, and others will have the regular routine of the girls in their personal appearance on the road. Another novelty to be used with the presentation of the show will be the singing of a song inspired by the appearance of the Mack Sennett Sea Nymphs, entitled "Help! Help! Mr. Sennett!"

Adolf Philipp Photoplays Will Soon Be Distributed

THE release date of Adolf Philipp's first production (of the three he has ready for distribution) will soon be announced. Paul Philipp, business representative for his father, declares that the advance heralding of the Philipp photoplays has already created great interest among exhibitors who, in turn, index the demands of the public for novel and engaging entertainment.

"My Girl Suzanne," "The Midnight Girl" and "Oh, Louise," musical-comedy films all made from stage successes their composer, author and producer has attained in the large cities throughout the country, will be released as the first three of Mr. Philipp's film creations. In each of these and other Philipp presentations, Mr. Philipp will star in person.

The assisting players, all drawn from the dramatic stage or employed because of their experience in Mr. Philipp's New York theatre company, will embody an adequate and numerous support. There will be a large number of pretty girls in the "chorus" scenes, and here the opportunity for effective costuming will be employed to lavish degree.

Mr. Philipp's support will include Patsy De Forrest, Marie Pagano, Gladys King MacClure, Louise Buckley, Emily Marceau, Pauline de Palla, George Henry, Phil Sandford, Edward Elkas, Joseph P. Marquis, Will H. Sloane, and others.

Jules Cronjager, for years cameraman with the Vitagraph Company, has been engaged by Mr. Philipp and is responsible for the photography.

Directors Are Mean Cusses. They Even Break Up Food Parties.
Here the party was broken up in "The Amazing Lovers," B. A. Rolfe production from the Chambers story for A. H. Fischer Features.

Obedience Is Not in This Wife's Manual.
A scene from "Love, Honor and (?)," the Hallmark feature with Stuart Holmes and Ellen Cassidy.

King Baggot Forthcoming Star for Burston Serial

THE newest Burston Serial, as yet unnamed, has for its star King Baggot, with Rhea Mitchell playing opposite. The picture is a novelty in that it is made up of fifteen stories, each complete in itself, while the running thread of narrative binds them all together in true serial fashion.

Advantage is taken of King Baggot's protean ability, in that he is cast in a manner that requires his assumption of a new character each episode. The idea is carried to the extreme through having specially engaged principals appear in one episode only.

The first of these special supporting actors to be engaged is George Siegmann. It is the belief of Mr. Burston, who is supervising the production, and of his director, Woodrow Van Dyck, that the new serial will open remarkable possibilities in the future productions of chapter films.

Busy Days Are These at Studio of National Film

BILLIE RHODES' forthcoming production, "Hearts and Masks," is from the novel of that name by Harold McGrath. The adaptation for screen purposes is now being made by Franklyn Hall, head of the scenario department at the National Studios, and it is probable that the working script will be in readiness within two weeks. Louis Chaudet will be selected to direct.

Mr. and Mrs. Carter De Haven, at the National Studios, Hollywood, have nearly completed the latest of their comedies, entitled "Boys Will Be Boys." William Seiter, who is responsible for the production of all of their recent films, is directing. The story was written by him in collaboration with Bob McGowan.

Director Bertram Bracken, having finished "The Confession," will go on a vacation prior to starting on a new production. Mr. Bracken has established quite a record for himself in the past ten months, having completed in that time seven dramatic features under the National banner.

Harry Edwards, directing Eddie Flanagan and Neely Edwards in "The Hall Room Boys" series of two-reel comedies, has started upon the eighth story of the scheduled twenty-six.

Newspaper Cartoon Strips to Advertise Film Comedy

THE Bulls-Eye Film Corporation, distributors of the Gale Henry productions, has introduced a "comic strip" using the Gale Henry character, which will be furnished in mat form gratis to newspapers and exhibitors. The cartoon will be released weekly, beginning October 1.

An effort will be made to place the cartoons in seven hundred newspapers. According to Milton L. Cohen, president of Bulls-Eye, the cartoon method of exploitation is assured of success, as one hundred newspapers west of Denver, Colo., have already expressed their willingness to run the "strips."

Herbert V. B. Acker, head of the Bulls-Eye art department, is drawing the cartoons. The mats are so arranged that the strip can be run either in three or six columns.

Fay Tincher Gets Acclimated

"It generally happens," says Fay Tincher, "that when Al Christie decides to do a Western picture with me in heavy chaps, a three-pound gun and a lot of desert work to do, we have a change of weather for the worse.

"In the Western comedy just finished, Earle Rodney and I did our bloody fight in the middle of a ranch where the temperature was 110 degrees in the shade. Al Christie said he couldn't let us do the fight in the shade because there wasn't enough actinic value in the light.

"I guess I should have stuck to the old striped bathing suit for pictures; it was cooler at least."

Sunbeam Comedy Brand to Be Popularized by Arrow

FROM Jacksonville, Florida, comes the news that the Florida Film Corporation has completed negotiations with the Arrow Film Corporation whereby the latter will have the distribution—foreign and domestic—of the Sunbeam Comedies. After a two-weeks' visit to New York, H. J. Kluthe, president of the Florida Film Corporation, returned to his Southern studio pleased with the results of his trip.

Mr. Kluthe took with him the latest film, "Hot Sands and Cold Feet," a two-reeler, directed by Glen Lambert. With a modern and best equipped studio in the South, capable of accommodating four working companies simultaneously, with able players and a solid financial foundation, much is expected from this source.

Associated with Mr. Kluthe in the management are Fay and Harland Smith. Virgil Mackenzie handles the managerial reins. The direction of Sunbeam's two two-reelers each month is entrusted to Glen Lambert and Bert Tracy.

Pick Stars, Directors, etc., for Roma-New York Firm

PLANS for the Roma-New York Pictures Corporation, recently organized under the auspices of General Giuseppe Garibaldi and Universal, are developing fast. P. A. Powers, president of the company, states that Mr. Laemmle, who recently arrived in New York, is already choosing and appointing the directors, stars, cameramen, etc., that are to sail in the near future for Rome, Italy, where they are to cooperate with the Italian end of the company and where work will be started on the company's first production as soon as they arrive.

For the first picture it is almost certain that the lead will be given to a popular American star who will sail for Rome in the near future, accompanied by the American directors who are to co-operate with the Italian directors and who will acquaint them with the peculiarities and requisites of the American public.

Mistakes Will Happen

Owing to an oversight on the part of the publicity department of the Pioneer Film Corporation, the name of Bertram Bracken, as director, was omitted from the advertisement of "The Long Arm of Mannister," which appeared in the last issue of The Moving Picture World.

Pioneer declares the omission was in no way an attempt to detract from Mr. Bracken's creditable work in the direction of Mr. Walthall and his company in this picture.

Three Reels of "Indigestion."

The third reel of "The Weakly Indigestion" has been completed and is now being marketed. According to the Bulls-Eye Film Corporation, distributors of the "weakly," some very interesting news items are burlesqued in an amusing way in every "issue" of the weakly, which is released in one reel. A. Lincoln Miller is the director.

Reviews in Moving Picture World are written from the screen—not press books.

Live News from Everywhere

FILMS ARE DELIVERED BY AUTO TRUCK

Joe Huff and Mell Hulling of San Francisco Distinguish Themselves as Pinch Expressmen

THE recent strike of railway employes at Los Angeles, which completely tied up traffic on all steam lines in Southern California for almost two weeks, reached as far north as San Francisco, but business there was interfered with for but a short time. The outlook for a time was for serious trouble, and San Francisco film exchanges made arrangements for making deliveries to all exhibitors in this territory independent of the American Railway Express. The services of auto trucks were secured, and films were shipped each night to Fresno and Sacramento, deliveries being made from these points by auto stage lines.

Two Groups Were Formed.

Film exchanges were divided into two groups in arranging this service, but the methods followed were the same in each case. Joe Huff, salesman for the Greater Vitagraph, took charge of the distributing depot for one group at Fresno, while Mell Hulling, of the Pathe exchange, had charge of the Sacramento depot. Some exhibitors in nearby towns came in to get their films, while deliveries to others were made by auto stages or by private conveyance. Shipments by this improvised service were necessary for four days, but not an exhibitor in this territory missed a show.

San Francisco Theatres Advance Prices.

Commencing with the first of September many San Francisco moving picture houses advanced their admission prices, some of the advances amounting to as much as fifty per cent. The new prices at the Portola Theatre, which is now showing the programs formerly featured at the Imperial Theatre, are twenty cents for matinees and thirty-five cents for evenings, Sundays and holiday matinees. At the California Theatre prices have been advanced to fifteen, twenty-five, thirty-five and forty-five cents for matinees and twenty, thirty, forty, fifty-five and eighty-five cents for evenings. A slight change has been made in the plan of presenting shows at the Imperial Theatre, and instead of giving but three performances a day and selling coupon seats it has been decided to open at twelve o'clock and give five performances.

Increases Were Opportune.

By adopting this policy it has been possible to reduce the prices of admission from those originally considered necessary, but these will represent an advance over the former prices. The increases were made at a very opportune time, being coincident with the commencement of the Pacific Fleet celebration, which has attracted to San Francisco the greatest crowds since the Exposition days. Theatres have broken all records for admissions, and but few downtown houses have been able to care for those seeking entertainment, even at matinee performances.

Producers Busy at San Francisco.

In spite of a lack of adequate studio facilities many companies are visiting San Francisco for the making of pictures, securing the outdoor settings here and completing the productions in the Los Angeles studios.

Tsuri Aoki and company is here working on her first Universal picture, "The Breath of the Gods," most of the scenes being secured in the Japanese tea garden in Golden Gate Park. Rollin Sturgeon is the director.

Director Rex Ingram, also of the Universal staff, spent a week here recently directly Elmo Lincoln and a company of twenty-five in "The Beach Comber." When the company left for the South Nels Jensen, formerly a local stevedore, accompanied the party, the director announcing that he had made a "find."

Allen Holubar is at Pleasanton with Dorothy Phillips and company of sixty working on scenes for "Ambition."

Sessue Hayakawa and a party of twenty-five are also at San Francisco, having come from Los Angeles by motor car because of the strike conditions at Los Angeles.

Universal Happenings.

"Doc" Hart, for many years road man out of the San Francisco office of Universal, has been made service manager at this exchange, his duties being to supervise bookings and shipments of films and posters.

C. A. Nathan, who toured the country with Stage Women's War Relief films, is now with the San Francisco branch as sales-manager.

F. W. Talbert, auditor of the Western Division, is enjoying a vacation at Portland, prior to leaving on a foreign mission.

Carl Laemmle has brought his vacation at Lake Tahoe to a close and was a visitor here during fleet week. He will leave shortly for New York.

Jack Pickford.

A new view of the star who recently signed a contract with Goldwyn. His first release will be "The Little Shepherd of Kingdom Come."

Kemp Takes New Line.

Edward H. Kemp, 833 Market street, has been made distributor in California and Nevada for the Acme portable projector, and has disposed of a number of these. He went to the California state line with the Automobile Dealers' Association to meet the U. S. Motor Trucks Corps and made moving pictures of the caravan, as well as putting on moving picture shows for the entertainment of the travelers.

New Gaumont Editor.

Raymond A. Duhem has been appointed editor of the Gaumont News, distributed in this territory through the Consolidated Film Corporation. Milton A. Ayers, the local cameraman, now makes his headquarters at the Duhem developing and printing plant at 985 Market street.

Goldwyn Expanding.

The business of the Goldwyn branch at San Francisco has increased to such an extent of late that additional space is badly needed, and a change will be made as soon as suitable quarters can be secured. Several additions to the working staff have been made of late, Walter Bodin, formerly dramatic editor of the Bulletin, having been made manager of publicity, and S. Martenstein, for several years proprietor of the Fairyland Theatre, having been added to the list of salesmen.

Brief News Items.

R. M. Reep, of the Lincoln Theatre, Pleasanton, Cal., has a new partner in a nine-pound son and heir.

Lucindo Freitas, of the Stockton Theatre, has purchased the Joaquin Theatre, also of that city.

E. C. Cunningham, who recently sold the Regent Theatre, San Francisco, has purchased the Rex, on Sacramento street.

Gus Geick, of the Photoplay Theatre, Twenty-fourth and Bryant streets, San Francisco, was badly injured recently in an automobile accident, suffering a broken jaw and bruises.

The New Sparks Theatre has been opened at Sparks, Nev., by J. Poncia.

B. H. Iman, a San Francisco operator who served overseas in a balloon corps, has returned home.

A. A. Richards has disposed of his theatre at Lodi, and Frank Vesley, formerly of Brown's Opera House, Salinas, will be the manager for the new owners.

W. Cree, formerly manager for the General at Los Angeles, is now road man for the Turner and Dahnken Circuit at San Francisco.

Ruth Keller, formerly with the General at San Francisco, is now at the head of the accounting department of the Consolidated Film Corporation at San Francisco.

The Board of Education of Winnemucca, Nev., has purchased Power's Excelite equipment.

Harry Cornell, manager of the Orpheum, Oakland, is planning to make a tour of the large Eastern cities.

STATE FAIR BOOMS PICTURE SHOWS

The Twin Cities Were Meccas for Screen Fans During the State Fair Week of Early September

EACH of the Twin Cities was a Mecca for picture fans during state fair week the first part of September, and consequently exhibitors reaped a golden harvest.

The most notable events of the week were the inauguration of a new scale of increased admission prices in the downtown theatres of Minneapolis and St. Paul, the opening of many small town houses in Minnesota which had been closed during the summer months, and advances in admission prices outside of the Twin Cities.

600,000 Visitors Came.

It has been estimated that visitors from all parts of the Northwest and from the Twin Cities themselves swooped down on the state fair 600,000 strong, making a new world's attendance record for state exposition.

Picture Houses Were Packed.

Moving picture theatres were packed to capacity throughout the week, and the old S. R. O. sign was working overtime, while the nickels and dimes and quarters rolled in a seemingly endless stream to the box office instead of across the bar, as in the old days.

The new admission prices at the Minneapolis New Garrick were twenty-five and thirty-five cents, compared with the old admission charges of twenty and twenty-five cents. The St. Paul New Garricks admission charges are now twenty cents for matinees and thirty cents for evening shows. The old charge was twenty cents flat.

Strand and Liberty Also Raise Prices.

The Minneapolis Strand and the St. Paul New Liberty raised their prices from twenty cents to twenty-five cents flat and played to phenomenal business.

Admission charges of seventeen and twenty cents at the Minneapolis New Grand were ushered in with a week's showing of "Sunnyside." This in spite of the fact that it was the third downtown showing of the Chaplin picture, which, during the same said fair week, was the attraction at another Minneapolis house, the New Lyndale, a suburban theatre. The former admission charge at the New Grand was fifteen cents.

Metropolitan Went to Pictures.

The Minneapolis Metropolitan, forced to cancel an engagement with a dramatic company on account of the actors' strike, turned to the movies and found them a mighty profitable substitute.

J. B. Clinton, Duluth exhibitor, raised his admission price at the Duluth Strand Theatre to thirty-five cents top at a week's showing of "Daddy Long Legs." His former price was seventeen cents, and his new scale will be a minimum of twenty-five cents.

Several Houses Re-open.

Several Minnesota theatres, shut down during the summer, have resumed business.

Among these are Michelson Brothers' Palace at Owatonna, closed for some time undergoing repairs, and the Grand at Luverne shut down for the last two years.

A new theatre has been opened by H. B. Smoots at Little Falls, Minn.

Mrs. Fred Brinkman's New Rex Theatre, now being constructed at Bemidji to replace the house recently destroyed by fire, will open in three weeks.

Clinton Building New Theatre.

J. B. Clinton, owner of the Strand and Sunbeam theatres at Duluth, has commenced the construction of a new photoplay house at Grand avenue and Fifty-seventh street, in West Duluth. The new theatre will cost about $85,000 and will be finished by February 1, 1920. It will have a frontage of 75 feet and a depth of 125 feet with seating capacity for 1,000.

Fox Exchange in New Home.

The Minneapolis exchange of the Fox Film Corporation, managed by Max Weisman, is now booking in its new home on the eighth floor of the Produce Exchange. The exchange was formerly located in the Jewelers' Exchange.

Eschmann Gets Chicago Post.

E. A. Eschmann, the first president of the Minneapolis Film Board of Trade, has been appointed manager of Chicago's Pathe office, succeeding F. B. Rogers. Mr. Rogers has been promoted district manager for the central division. While in Minneapolis, Mr. Eschmann managed the World Film Corporation's local branch.

News Brevities.

A new theatre was opened August 30 at L'Anse, Michigan, under the management of Nelso J. Crebassa.

Ed Johnson and F. A. Hish have leased the Carlton Theatre at Carlton, Minneapolis, and opened it for business.

Construction of a new picture theatre on Main street at Williston, North Dakota, will be begun at once, according to announcement by Mr. Snyder. The theatre will be known as the Grand.

The Crystal Theatre, at Burlington, Wisconsin, has been purchased by Walton McNell from Uglow & Sleep.

Mexican Bandits En Route to a Square Meal.

Showing some of the bold, bad 'uns corraled across the border by a detachment of the 8th Cavalry. Seen in International News, released by Universal.

Baltimore News Letter

Park Theatre Reopens.

THE Park Theatre, on North Fulton avenue, near Druid Hill Park, which had been closed for the summer months, was reopened to the public on Monday, September 8. J. Louis Rome, manager of the Broadway, Baltimore and Arcadia theatres, is supervising the booking of pictures for this playhouse. While dark it was thoroughly renovated and improved.

Cupero Receives Testimonial.

After the final concert was rendered by the City Park Band at Carroll Park on Thursday night, September 4, the director, Professor E. V. Cupero, who also conducts the symphony orchestra at the New Theatre, was surrounded by the children and their parents of the neighborhood and the former presented him with a huge bouquet of flowers to show their appreciation.

Katherine Kavanaugh at Work.

Katherine Kavanaugh, formerly associated with the Metro writing forces, is now in Baltimore where she has organized a producing company. During the week of September 1, the company was at work out on the country place of George Gunther, Jr., near Baltimore.

Two Titles Taken.

Title to two properties has been taken by the newly formed Century Theatre Company, which will form part of the site on which the new playhouse will be built. One was a lot which was bought from the Merwyn Realty Company for about $40,000 in fee, the other conveyance was the Charles F. Meislahan property, which was purchased for approximately $70,000. The latter property lies between Clay and Lexington streets.

Appointed on Election Board.

Former Mayor James F. Strange, of Annapolis, who was interested with his brother in the Colonial Theatre, of that city, has been appointed a Democratic member of the Board of Supervisors of Elections for Anne Arundel county by Governor Emerson C. Harrington, of Maryland. He will fill the vacancy caused by W. N. Crisp, of Brooklyn, Maryland, resigning.

Out of Town Notes.

Mr. Evans, of Evans & Son, of Saxis, Virginia, were in Baltimore recently for the purpose of getting equipment for a moving picture theatre which they will erect in that town. Saxis has a population of 700, and they will probably erect a playhouse to seat 300.

A theatre with a seating capacity of 1,500 will be built at Beckley, West Virginia, in the near future. The project will cost about $75,000 and is understood to be under the management of F. Midelburg, of Logan, and A. Hyman, of Huntington, West Virginia.

Plans have been drawn up by architects Carneal and Johnson, of Richmond, for a theatre which will cost approximately

$200,000 to be built by Wilmer, Vincent and Wells. The building will measure 80 by 150 feet and will have a seating capacity of 2,500. It is to be of fireproof construction with concrete floors and will have a warm air heating system.

Personal Notes of Baltimore.

Louis A. DeHoff, manager of the New Theatre, 210 West Lexington street, and photoplay manager of the Garden Theatre, Lexington street and Park avenue, has become the happy father of a boy which was presented to him by Mrs. DeHoff, on Sunday night, August 31.

In order to work up that territory for his company, H. M. Williams, traveling salesman for Universal, working out of the office of the Baltimore Film Exchange, has gone to the Universal Clarksburg, W. Va., office for two weeks.

M. Courtney "Plain" Jenkins, World representative in Baltimore has now taken an office in the Palmore & Homand Building.

J. Royal, special representative of the Goldwyn Bray Pictographs, was in Baltimore recently and was introduced to the various exhibitors by W. F. Hayner, Goldwyn representative in that city.

W. F. Ballinger, who became connected with Film Clearing House, when he was released from the army, has resigned from that company and joined the forces of Realart to handle the Baltimore territory.

Jack Whittle has resigned from the Interstate Theatre Supply Company. Harry Kahn has reformed that company, naming it the National Theatre Supply Co., and has taken an office in the Palmore & Homand Building.

J. Rabinovich, manager of the Comedy Theatre, 412 East Baltimore street, who was recently operated on at the Church Home and Infirmary, has now recovered and returned to his post of duty.

William Bowden has become manager of the Fairyland Theatre, 624 North Chester street, for Wallace High, the proprietor.

A. I. Bradshaw, who was booker in the Mutual Exchange in Baltimore before that office was abolished here, and who has been doing ship tallying work during the war in the office of the British Government in Baltimore, has returned to film row as booker for Variety Pictures Corporation.

M. Siegel and wife have just returned from a trip through the Eastern Shore of Maryland.

F. C. Weber, manager of the McCoy Theatre, is having a hard time holding the girls he employs. They have the marrying habit. In the past two years he has lost three stenographers, two cashiers, one pianist and one usher.

Philadelphia News Letter

Ready for New Stanley House.

WORK on the new Stanley Theatre, to be erected by the Stanley Company, at the southwest corner of Nineteenth and Market streets, will be started immediately, according to an announcement made by the Hoffman, Henon Company, the architects and engineers in charge. The new building will be 130 by 176 feet. It is estimated that three or four weeks will be required to clear the site and make room for the actual building operation.

New House for Chester.

Announcement has been made that another important link had been made in the extensive chain of theatres which are to form the holdings of the Stanley Company of America in conjunction with the Nixon-Nirdlinger interests. The new playhouse is to be erected in Chester, at the corner of Ninth and Walsh streets, in the most advantageous section of this town. The house will be called the Nixon, when completed.

Miller Improves His Theatre.

Charles Miller, manager of the Amusement Hall, has made extensive improvements during the summer in the way of repainting and redecorating. This theatre was formerly known as "Connie Macks," and under the capable management of Mr. Miller has been doing a flourishing business.

Knickerbocker Reopens.

The Knickerbocker Theatre, in West Philadelphia, has reopened for the new fall season with a continuation of their vaudeville and motion picture policy.

THE CAR STRIKE INJURES BUSINESS

Downtown Louisville Picture Theatres Badly Hit by the Local Transportation Shut Down

SEPTEMBER 1 marked the completion of the second full week of the street car strike in Louisville. On Labor day the company ran no cars, and during the previous week had only maintained partial service on about ten lines, with no service after six o'clock in the evening. This condition has hurt the downtown show house business, and exhibitors are generally complaining.

The Kentucky State Fair is scheduled to start on September 8, but the tent picture shows, and local business brought by the Fair, doesn't promise much, unless the street car strike troubles are adjusted in the meantime.

Thrift Talks at Theatres.

During August, thrift talks were made from the stages of the Alamo, Majestic, Strand, Ideal, Mary Anderson and Keith theatres, on Saturdays and Sundays, by leading local speakers in the interest of further sales of thrift stamps in the state. Gov. Black and Mayor Smith issued proclamations declaring each Saturday of the month a "Thrift Saturday."

$15,000 Incorporation.

With a capital of $15,000, the Trustees Picture Company, of Louisville, has been capitalized by Louis J. Ditmar, Charles H. Bohmer and John Marshall. The debt limit is $50,000. This company has closed a lease on property on South Fourth street for the new theatre, to be known probably as the Rialto, and to be conducted by the same interests which operate the Majestic Theatre. The capital will be increased as development warrants.

New Paducah Organization.

From Paducah it is reported that a new organization is being formed to open a new picture theatre. It is reported that the new organization has been in conference with the First National Exhibitors' Circuit, and that practically all details have been closed.

Theatres Destroyed.

The Star Theatre and the theatre of the Hellier Amusement Co., at Hellier, Kentucky, near Pikeville, in the coal fields, were destroyed by fire, which swept the business section of the city in August.

New House for Harlan.

At Harlan, Charles D. Cole has leased ground for two-story brick opera house and picture show, to be 60x190 feet. The building will cost about $40,000, and it is planned to have a seating capacity of about 1,000. A stock company will be organized to erect the building, and operate the business.

And One in Petersburg.

A new opera house which will also handle moving pictures is being erected at Petersburg, Indiana, by William Mitchell.

Levy and Goldberg Donated Film.

The St. John's Day League of the Masonic Widows and Orphans Home has recently purchased a motion picture machine for its private use. Col. Fred Levy and Lee Goldberg, of the Big Feature Rights Corporation, immediately donated a seven-reel film of "Daddy Longlegs."

Maine News Letter

Crocker Theatre Company Incorporates.

THE Crocker Theatre Co. has been granted articles of incorporation by the Maine Secretary of State to do business at Brooks, where it will conduct a general amusement hall and moving picture house. Capital stock, $5,000, all common; paid in $2,000; par value, $25; shares subscribed, 80. President, C. W. Ryder, Brooks; treasurer, H. W. Jenkins, Brooks.

New Opera House for Bangor.

Work has begun on the new Bangor Opera House, to be erected on the site of the opera house destroyed by fire in 1914. It will cost about $100,000, and is to seat some 1,500 people.

Sawyer Opens Hampden House.

James Sawyer has opened a moving picture theatre at Hampden.

"Wait a Minute, Dearie, I Ordered Beef Stew."

A safe bet it is the brute will not repeat his order in "The Girl from Outside," Rex Beach's Goldwyn picture.

THE OLYMPIA THEATRE BURNS DOWN

Des Moines Picture House Totally Destroyed, Exhibitor Suffers Ten Thousand Dollar Loss

THE Olympia vaudeville and moving picture theatre, located at 607 East Locust street, was totally destroyed by fire at midnight, September 2. The loss to the building, a three-story brick affair, is estimated at $20,000. H. R. Howell owns the property. D. Striggles, owner of the theatre, estimates his loss at $10,000. There was no insurance on the theatre.

No plans have yet been made for rebuilding the structure.

The Olympia was formerly called the Mirror, and was one of the oldest theatres in Iowa.

Hawkeye Organizes.

Hawkeye, Incorporated, a new $50,000 producing corporation has been organized by Des Moines business men. F. R. Sullivan, manager of the Princess Theatre, (stock) in 1918, is vice-president and general manager. He was formerly director general for Thanhouser, and has been with Vitagraph and Reliance.

The concern has secured an option on a studio at Long Beach, California, and will produce the films on the West Coast. Mr. Sullivan will go to California next week to start work. Several actors have been engaged.

Headquarters of the company will be in Des Moines. Other officers are J. P. Christie, president, and E. F. Cowperthwaite, secretary and treasurer.

Diebold Decorates.

A. J. Diebold, owner of the Strand and Palace at Cedar Rapids, has redecorated the interior of both houses for the winter season. They were closed for two weeks.

Myers Opens Majestic.

W. L. Myers has opened the Majestic Theatre at Waterloo and is playing three acts of vaudeville and pictures. He has done an excellent business the first two weeks of the season.

Big House for Waterloo.

A. J. Diebold has secured an attractive corner lot in Waterloo opposite the City Park, on the East Side, and the Interurban station, and will erect a $250,000 moving picture theatre at once. No name has been chosen for the theatre.

Excavating for Alhambra.

Work commenced September 3 in excavating for the new $600,000 Alhambra Theatre and office building in Des Moines. The building will be completed early in the Spring, according to present plans. Joe Sorokin and Dave Kirkpatrick head the investment company putting up the structure.

Pittsburgh News Letter

Good Men on Metro Staff.

T. A. GRIBBLE is the latest addition to the Metro salesforce in Pittsburgh, he having joined that organization Monday, September 1. Mr. Gribble was formerly with the Hodkinson exchange in the same city.

F. B. Eagen is another recent addition to the Metro force, having accepted a position recently. A. E. Atkinson is the third member of the salesforce and is looking after office and city trade.

Sliter Receives Testimonial.

The employes pulled a good one on former Manager Sliter, of the Pittsburgh Exhibitors' Mutual, Tuesday, August 26. Mr. Sliter had arranged his usual weekly get-together meeting with his employes. At the termination of the meeting, one of the employes made a brief presentation speech and presented to him a handsome traveling case fitted with toilet articles in ebony.

Simplexes Are Going Strong.

The Strand, Pitcairn; New, Derry; Palace, Tarentum; Superior, North Side, Pittsburgh, all new houses to open in September, have purchased new Simplex projectors.

Lyric Is Running Daily.

The Lyric, Carnegie, is now running daily after having been open only three days a week for the summer months. Bill Kane, the manager, has been working on a farm which he bought last spring and had on a beautiful coat of tan, not to mention "horny" hands, when he visited the exchanges September 1.

Grand Theatre Is Enlarged.

The Grand Theatre, Elkins, W. Va., is undergoing extensive repairs, remodeling and enlarging, and when it is reopened in the fall the capacity will be increased from 800 to 1,200.

R. H. Talbot, the owner of the house, also conducts the Hippodrome in the same town.

Krummenacker Succeeds Conn.

Paul S. Krummenacker is the new bookkeeper at the Pittsburgh Metro exchange, succeeding I. P. Conn, who resigned to accept a similar position with the Goldwyn exchange.

Castle Theatre Changes Hands.

The Castle Theatre, McKees Rocks, has changed hands, Joseph Steinburger having sold the same to Adolf Roth. The new owner took charge of the theatre Monday, September 1.

He Liked Power's.

A. M. Forsythe, of the Star Theatre, Canonsburg, Pa., has been using Power's machines for the past six years in that house, and has been so well satisfied with them that he has purchased two of the newest type.

Short Notes.

Abe Steinberg, of the S. and S. Film and Supply Company, Inc., Pittsburgh, is now back on the job after a six-week trip to New York City, where he combined business with pleasure.

H. C. Gauding has resigned from the road force of the Pittsburgh Universal office and will join the salesforce of the Mutual shortly.

Mr. Buxbaum, Paramount district manager, has his family here and expects to make Pittsburgh his permanent address the coming winter.

Miss Alice Salisbury, formerly bookkeeper at the General exchange and the Seltzer Music Company, is now with the United Artists' Corporation, Pittsburgh branch, in the capacity of cashier.

L. A. McCaffery, formerly a film salesman in the Cleveland territory, and more recently with the Pittsburgh Pathe office, is now connected with the local branch of the Film Clearing House.

Putting Her Whole Sole Into It.

Billie Burke has acquired the "jazz blister" in her current Paramount, "The Misleading Widow."

Dallas News Letter

How Stefano Wins Confidence.

THAT the picture show business is just like the dry good business or the grocery business, and that the true upbuilding of theatre patronage lies in the encouragement of week in week out customers, rather than the filling of occasional capacity houses by special features at increased prices, is the theory of John De Stefano, manager of the Queen Theatre, Dallas.

He knows the personal preference of hundreds of Dallas people in regard to the style of film they appreciate. When he has a picture which he knows will appeal to certain of his clientele, he either telephones them or writes them a note saying that the Queen is showing a picture which he knows they will enjoy.

Sends Them Elsewhere.

On occasion people have asked Mr. De Stefano about the pictures on exhibit and he has frankly advised them to go elsewhere, saying that he knows the film will not suit their tastes. This practice, giving the intimate personal touch between the manager and the movie fan, has resulted in making the Queen one of the most widely popular moving picture theatres in the Southwest.

Lynch Buys Clearing House.

W. L. Merrill, for the past year manager of the Film Clearing House, Inc., branch in Dallas, will go to New York in the near future. The business of the Film Clearing House in fifteen Southern and Southwestern states has been purchased by the S. A. Lynch interests. They now have charge of the business. No announcement has yet been made regarding the future plans of James Kelly, who has been associated with Mr. Merrill.

The Thinker.
Vivian Martin says two kisses are a crowd in "The Third Kiss," her latest Paramount.

ALLENS TO BUILD BIG CALGARY HOUSE

Stringer Block in West Calgary and Adjacent Lot Will Be Site for the New Picture Theatre

THE Stringer Block, 213 Eighth avenue West, Calgary, Alberta, together with an adjacent fifty feet of land, will be the site for the new Allen Theatre which Jule and J. J. Allen will build in Calgary. The total frontage is 100 feet, and the cost of the theatre will be between three and four hundred thousand dollars. The sale price of the old building and the adjacent area is said to have been in the neighborhood of $200,000.

The new theatre will be a four-story structure, the upper floors being arranged for offices. Construction will not start immediately as a number of leases in the old building have to be adjusted first.

There is already a modern Allen Theatre in Calgary.

Allens Get Second at Windsor.

Jule and J. J. Allen, of Toronto, have arranged for the erection of a new Allen Theatre at Windsor, Ontario, which is opposite to the City of Detroit. The Allens already have the Windsor Theatre, but this is to be continued. A site on the main street of Windsor has been acquired from G. M. McGregor, vice-president of the Ford Motor Company of Canada, Limited, arrangements for the lease of the desired property being made by Harry Rottenberg, of Toronto, representing the Allens.

The new Windsor house will be known as the Allen Theatre, and it will have a capacity of 1,800.

Regal Moves Head Office.

The executive offices of Regal Films, Limited, Toronto, have been moved from the Regal Building, 21 Adelaide street West, to the Temple Building, Bay and Richmond streets. The main offices of the company formerly occupied the second floor of the Regal Building, and this is now entirely devoted to the operation of the Toronto branch.

The head office of the Exhibitors' Distribuing Corporation has also been moved from the Rialto Theatre Building, 221 Yonge street, to the eighth floor of the Hermant Building, 21 Dundas street East.

Large House for Small City.

Brand new moving picture theatres are being seen in a number of small towns of Ontario. A fine house, seating 1,700 on the one floor, is being erected at Brantford by Ernie Moule. The new theatre is called "The Temple," and will be opened on November 1. This house is probably the largest in Canada for a city the size of Brantford, which has about 1,700 people.

J. Kennedy, a mine operator at Madoc, Ontario, is completing a moving picture theatre with a capacity of over 500.

Community Singing at Family.

Manager McDonald, of the Family Theatre, Ottawa, Ontario, is making a special drive with the musical feature of his theatre. The orchestra has been increased to nine pieces, and it has been placed upon the stage. A special lighting effect is used during the playing of the overtures, and the orchestra is accomplishing its purpose of playng with the pictures. The orchestra is under the leadership of Lionel Mortimer.

Community singing has been introduced, this detail being under the direction of Joe Carr, the regular soloist of the theatre. Vocal selections by two artists are rendered at each performance.

Building Second Loew House.

The work of erecting the second Loew Theatre for Toronto, Ontario, has been started. This house is in the North End of the city, near Balmuto street.

Want Only Wage Increase.

The Ottawa Operators' Local has made a bid for an increase in wages, the new minimum sought being $26 per week, in place of $23. Announcement is made that the question of hours or the securing of apprentice operators have not been made issues, and it is stated that the operators are on the best of terms with the exhibitors.

Fiddes Is Now a Manager.

John T. Fiddes, a vocalist, has become the manager of the Holman Theatre, Montreal, which was formerly managed by Harry Pomeroy, who is now the manager of the Strand Theatre, Ottawa. Fiddes has adopted the slogan, "Join the Holman Choir," and has introduced community singing for evening performances only. He is also making a specialty of Hudson's Concert Orchestra at the Holman.

Buffalo News Letter

Bailey at Keith's.

COL. JAMES BAILEY, for many years connected with the old and new Academy in various capacities, from treasurer to assistant manager, has been appointed manager of Keith's Main Street picture theatre. J. Wallingford recently took over the Como and Abbott theatres in the South Park district, and will devote his attention to these houses.

Pictures in Legitimate Houses.

Both the Shubert-Teck and the Majestic showed films the week of September 8, Samuel Carver, of the Family Theatre, having leased the Majestic to present William Fox's "Checkers," and Manager John R. Oishei presenting "Open Your Eyes" at the Teck. The opening of the regular season at both houses had been delayed by the Actors' strike.

Sunday Films at Shea's.

The first Sunday film show was given September 7 at Shea's Court Street vaudeville House, when, in addition to an unusually good bill, Greek Evans, of the Rialto, New York, and the augmented Shea Theatre orchestra, under the direction of Herman E. Schultz, gave a splendid music program. Because of the success of the first presentation, it is expected that "Sunday at Shea's" will become a permanent institution.

Realart Exchange Staff.

Henry E. Wilkinson, manager of the Realart Exchange, has recently returned from an extended trip through his territory, and has engaged J. Earl Wells, formerly representative for World, as salesman in the northeastern part of the state, and Mell R. Edwards as salesman in western New York. The Realart offices are now completed and elaborately furnished.

New House to Cost $125,000.

The Hertel Theatre Company, 1326 Hertel avenue, has filed plans for the erection of a brick theatre and store. It is set forth in the plans that the approximate cost will be $125,000. The house will have a seating capacity of 1,500, and will be located in one of Buffalo's growing residential sections. It is hoped to open the house January 1.

Walter Linder Engaged.

Walter Linder, of New York City, formerly press representative for Fritzi Scheff, has been appointed exploitation man at the local Famous Players-Lasky exchange. He has already begun activities in behalf of "The Miracle Man."

"Honeymooning."
Mr. and Mrs. Carter De Haven in a moment of connubial bliss from their next Capitol-Goldwyn comedy, "Honeymooning."

MUSIC CUE SHEETS FOR FI LMS OF CURRENT RELEASE

"When Bearcat Went Dry."

Released by World Film Corporation.
Prepared by S. M. Berg.

Theme for Bearcat—Mountain Song (Ballade Andantino), Borch.
1—D. At screening. 1:45. Theme.
2—T. Just a whoop-and-a-holler. 3:00. Dramatic Narrative, Pement.
3—T. Air he just headstrong. 2:00. Theme.
4—T. Bud Jason, owner of the mill. 4:00. Budding Spring (Moderato Romance), Platzman.
5—T. Are ye follerin' (shots). 2:15. Allegro Agitato, Andino.
6—T. So long as ther two. 2:15. Heavy Misterioso (No. 10 A. B. C. Dramatic Series).
7—T. Raw white licker. 2:45. Agitato Mysterioso (No. 10 A. B. C. Dramatic Series).
8—T. Lengthening shadows of the next. 2:45. Plaintive (No. 10 A. B. C. Dramatic Series).
9—T. I am seeking Lone Stacey. 3:15. Capricious Annette, Borch.
10—D. When scene fades to supper table. 2:15. Theme.
11—T. That night (shots). 1:45. Dramatic Recitative, Levy.
12—T. Marlin Town, where the mountain. 3:00. Eccentric Comedy Theme, Roberts.
13—D. When scene fades to camp meeting. 2:00. Religious Hymn.
14—T. Brethren, I have such faith (shot). 1:30. Dramatic Agitato, Hough.
15—T. It was late afternoon before. 3:30. Dramatic Tension, Andino.
16—T. That night an errand of mercy (shot). 1:45. Perpetual Motion, Borch.
17—T. It is not Bearcat. 2:15. May Dreams (Moderato Romance), Borch.
18—T. After a night of hidin' out. 1:00. Dramatic Tension, Levy.
19—D. When Bearcat watches Henderson. 1:45. Gruesome Mysterioso, Borch.
20—D. When Henderson leaves. :45. Theme.
21—T. Too late Henderson. 3:15. Dramatic Andante, Borch.
22—T. I think we had better go (shots). 3:30. Agitato, Andino.
23—T. You an' me will talk. 2:30. Dramatic Tension, Shepherd.
24—T. That's a lie, I never harmed. 3:30. Heavy Dramatic Descriptive (No. 18 A. B. C. Dramatic Series).
25—T. Dawn. 2:15. Heavy Agitato (No. 18 A. B. C. Dramatic Series).
26—D. When Fulkerson gets up. 2:30. Heavy Andante (No. 18 A. B. C. Dramatic Series).
27—T. The first victory in the strange. 2:30. Dramatic Reproach, Berge.
28—T. In the weeks that followed. 1:30. Theme.
29—D. When the men follow Blossom. 2:45. Hurry (No. 8 A. B. C. Dramatic Series).
30—T. All right, then, we'll leave. 1:00. Galop (No. 8 A. B. C. Dramatic Series)
31—T. Yer a brave girl. 1:00. Theme.
32—T. Then came a time. 1:15. Western Rodeo, Minot.
33—T. Bearcat Stacey's going. 4:00. Furioso (Half-Reel Hurry), Levy.
34—T. If ye hadn't got (fire effects). 1:15. Dramatic Tension, Andino.
35—T. Time wrought great. 1:00. Babillage, Castillo.
36—D. When Blossom joins Turner. Theme (to end).

"The Other Half."

Released by Robertson-Cole.
Prepared by Joseph O'Sullivan.

Theme for Jennie—Sweet Cookie Mine (Fox Trot), Jones.
1—At screening. 1:45. Babillage (Allegretto), Castillo.
2—T. Slayden also has its hard working. :30. Theme.
3—T. As is usual with cities of this. 1:00. Dramatic Andante No. 24—Borch.
4—T. Mrs. Boone, dictator of Slayden's. 2:15. Idilio (Allegretto Grazioso), Lack.
5—T. Back to conditions such as these. 1:45. Patriotic Songs (Play p).
6—D. Auto arriving at house. 1:15. Howard Bound, Meyer.
7—D. Jimmie at gate. 1:15. Theme.
8—D. Close-up—Don and Katherine. 1:45. Sparklets (Moderato), Miles.
9—D. Donald and father in office. 2:00. Song Without Words (Andante)—Rebikov.
10—T. The Trent iron works. 1:15. Prelude (Allegro), Jarnefelt.
11— Lunch breaks the day for. 2:15. (Watch cue for auto horn.) Theme.
12—T. A veritable slave to the thing. :45. Dramatic Andante No. 24, Borch.
13—T. My lady waits for the laborer. 1:15. (Piano cue.) Idilio, Lack (Theme for Katherine).
14—D. Fades into scene—Jimmie and Pennie. :30. Theme.
15—D. Back to Donald and Katherine. :30. Resume "Idilio."
16—T. Another day Jennie's song trails. 3:15. Rustle of Spring, Sinding.
T. Inability to go to the office. Continue pp.
D. Jimmie carrying Jennie into house. Same mf.
17—T. I'll hurry back. 3:00. Serenade Romantique (Andantino co Moto), Borch.
18—D. Victor record shown. 1:45. Theme (played by Victrola).
19—D. Back to Katherine and Jennie. 2:00. Scotch Lullaby (Andantino Expressivo), Von Kunits.
20—T. Like a light in the fog. 3:45. Extase (Andante-Reverie), Ganne.
21—D. Phonograph playing. 2:15. Theme pp (direct cue).
22—T. Their happiness quickened. 1:45. Idilio (a few bars), then Agitato No. 1, Langey.
23—T. For thirty years I have worked. 2:30. The Last Spring (Andante Pathetic), Grieg.
24—T. Many days in the fetters of. 1:00. Dramatic Andante No. 24, Borch.
25—D. After fadeout—Katherine at desk. 2:30. Serenade (Allegretto), Pierne.
26—T. Corporal Jimmie does some lathe work. 1:45. Smiles (Popular Song).
27—T. Financial considerations cause. :45. Dramatic Andante No. 39, Berge.
28—D. When wall crumbles. 3:30. Le Retour (Vivace), Bizet.
D. Interior of newspaper office. Continue pp.
D. Ambulance seen. Same f.
29—T. He will recover, but he may lose. 1:00. Lamento (Dramatic Doloroso), Gabriel-Marie.
30—T. Sweet cookie mine. :15. Theme pp.
31—T. That same night. 4:00. Nocturne No. 13 (Lento-Dramatic-Pathetic), Chopin.
32—T. Reaching through the veil of. 3:30. Chanson Triste (Andante), Tschaikowski.
33—D. After fadeout—Katherine in office. 4:30. Cavatina (Moderato Dramatic-Pathetique), Bohm.
34—D. Donald reads newspaper. 4:00. Summer (Joyous Allegro), Chaminade.
35—T. And Don has seen the light too. 2:15. Idilio (Allegretto Grazioso), Lack (to end).

"The Third Kiss."

Released by Famous Players-Lasky.
Prepared by George W. Beynon.

Theme—Dearie (Moderato Song), Kunner.
1—T. At screening. 2:15. Idilio (Allegretto), Lack.
2—T. In the day nursery. 2:30. Baby Sweetheart Serenade (Moderato), Corri.
3—T. A new employe of the factory. 2:30. Theme.
4—D. Nursery scene. 2:30. Baby Sweetheart Serenade, Corri.
5—T. While in a very different portion. 1:45. Turn My Tears to Smiles (Valse Lente), Shepherd.
6—D. Missy talking to. :30. Theme.
7—D. Boys fight. 1:05. Agitato, Kiefert.
8—T. We've had a slight accident. 2:15. Nocturne (Lento), Chopin.
9—T. Cynthia's Sanctum. 1:15. A Little Song (Moderato), Erdody.
10—T. Why did you do it, Dave? 1:15. Berceuse (Andante Pathetic), Iljinsky.
11—T. May I have a few words with you? 3:15. Reverie (Lento), Riesland.
12—T. A week later. 4:15. Her Soldier Boy, Romberg.
13—T. A reporter. 1:15. Reverie (Andante), Corelli.
14—T. Rupert have you gone mad? 1:15. Appassionato, Berge.
15—T. I'll go away, of course. 3:30. Memories (Andante Cantabile), Crespi.
16—T. You look like a bunch of. 2:30. Blue Bird Bring Back My Happiness, Grant.
17—T. The official honeymoon. Over the Waters (Andantino), Hoffman.
18—T. A week later. 1:00. Daffodils (Andante), Carrel.
19—T. Oh, I am so happy. 1:15. Theme.
20—T. So a night or two later. 2:30. To Spring (Moderato), Grieg.
21—D. When Cynthia stops playing. 2:00. Visions (Andante), Tschaikowsky.
22—T. In his room. 1:30. Theme.
23—T. Missy 3:30. Appassionato, Borch.
24—T. So Cloyne and his wife. 1:15. Adieu (Moderato), Karganoff.
25—D. Cloyne leaves home. 1:00. Theme.
26—D. Rupert and Missy meet old woman. 2:00. Prelude (Cyrano), Damrosch.
27—D. Missy turns back into tenement. 2:30. Dramatic Agitato, Minot.
28—T. Early next morning. 2:15. Meditation (Andante), Drumm.
29—T. She screamed loud. :45. Agitato, Andino.
30—T. One of the tenements is on fire. 2:15. Figaros Hochzeit (Agitato), Mozart.
31—T. A few hours later. 1:15. Theme (to end).
Note.—No. 15, piano along to action of dance flashes; No. 20, piano solo.

"The Hoodlum."

Released by First National.
Prepared by George W. Beynon.

Theme—The Hoodlum (Moderato), Harry Ruby.
1— At screening. 1:30. Victory March, Jerome.
2—T. Mary Pickford. 4:00. Theme.
3—D. Amy runs down stairs. 2:00. Gavotte Tendre (Allegretto), Ganne.
4—T. Late for school as usual. 2:30. Comic Hurry (Note rooster crow), O'Hara.
5—D. They land in hay rack. :45. Theme.
6—T. Amy's private tutor. 2:45. I Can't Do That Sum (Allegro), Herbert.
7—T. The end of the fortnight. 2:45. Visions (Andante Pathetic), Tschaikowsky.
8—T. Wherever Craighen street was. 3:15. Dramatic Tension, Shepherd.
9—T. Craighen street. 4:00. Old Times (Selection), Fischer.
10—T. Amy's grandfather faces. 1:30. Theme (Chorus only).
11—T. Across the alley lives William Turner. 2:00. Romance (Note—Accordion Andante), Rubenstein.
12—T. Lower New York. 3:00. (Rain.) Storm Music, Langey.
13—T. Be it ever so humble. 1:30. Home, Sweet Home.
14—T. Breakfast. 2:30. Recollections (Allegretto), Williams.
15—T. After weeks of patient study. 2:00. (Accordion.) Kid Days (Valse Moderato), Wilson.
16—T. The ebb and flow. 3:00. Hurry No. 4, Langey.
17—T. The stranger on the third floor. 2:15. Theme.
18—T. Daddy, they've been fighting. 1:00. It's the Little Bit of Irish (Moderato), Berlin.

19—D. Darky dancing. :30. Turkey in the Straw.
20—D. Amy dances. 1:30. Apache Dance.
21—D. Little kid opens door—crying. 3:30. That Tumble Down Shack of Athlone, Sanders.
22—T. But Alexander Guthrie found. 1:30. Theme (Chorus).
23—T. Can strategy settle an old feud. 1:00. Agitato, Shepherd.
24—T. What is the big idea? 1:00. Theme.
25—T. William Turner's secret. 2:30. Misterioso Agitato, Smith.
26—T. I am going to tell you the truth. 1:30. Love Song (Moderato), Bartlett.
27—T. The hour when all honest folk. 3:00. Misterioso Agitato, Smith.
28—D. Amy is caught. 1:30. Dramatic Tension, Andino.
29—T. My granddaddy, Peter Cooper. 1:15. Cavatina (Moderato), Bohm.
30—T. And then. 1:30. Theme (Chorus only) (to end).

"Her Kingdom of Dreams."

Released by First National.
Prepared by George W. Beynon.

Theme—Her Kingdom of Dreams—Anita Stewart.
1— At screening. 2:00. Theme.
2—T. Inside this book. 2:00. Twilight (Andante Sostenuto), Ceseck.
3—T. A wedding breakfast. 2:00. Wedding March, De Koven.
4—D. Holding enters to Carlotta. 3:30. Reverie (Andante), Rissland.
5—T. Who did this? 2:00. Nocturne, Krizanowsky.
6—T. Out in the little valley. 2:45. Theme.
7—D. Judith leaves Warren's office. 3:45. Babillage, Castillo.
8—T. And then came Yarnell. 4:00. Oh, What a Pal Was Mary (Andante), Wendling.
9—T. Wellington Yarnell. 3:15. Eventide (Andante), Schytte.
10—T. You can take your bank. 1:00. Dramatic Pathetic, Luz.
11—T. The great James Warren. 4:00. Reverie (Lenro), Drumm.
12—T. In the shadow of death. 2:30. Elegie (Andante), Luz.
13—T. The reading of the will. 2:30. Once in a While, Snyder.
14—T. Then began an intolerable life. 3:15. Tragic Adagio, Luz.
15—T. I am Mr. Yarnell. 2:45. Turn My Tears to Smiles (Valse Lento), Shepherd.
16—T. Once in their new home. 2:30. Theme.
17—D. Insert letter. 1:00. The Valley of the Giants (Moderato), Grant.
18—D. Carlotta at home. 1:00. Elysium (Andante), Speaks.
19—T. Her first present. 3:00. Theme.
20—D. Mrs. Warren finds letter. 3:00. Remembrance (Lento), Barford.
21—D. Fred enters home. 1:00. Clair de Lune (Andante), Thome.
22—T. In a Chicago hotel. 1:45. Andante Pathetic, Schumann.
23—T. Tom Langley's homecoming. 2:00. Asa's Death, Grieg.
24—T. A new stenographer. 2:15. Barchetta (Allegretto), Nevin.
25—D. Carlotta enters Fred's office. 3:45. Sinfulness, Borch.
26—T. With the cards stacked. 1:30. Heavy Romantic, Luz.
27—T. Who are you? 3:15. Agitato Dramatic, Minot.
28—T. When I needed you most. 1:30. Romance (Andantino), Karganoff.
29—T. Mrs. Warren sent me. 2:00. Misterioso Dramatic, Borch.
30—T. I'll thank you for that check. 2:30. Prelude (King Manfred), (Dramatico), Rienke.
31—T. I want you to come to the office. 3:00. Theme.
32—D. Mr. Yarnell is led out. 3:00. Le Retour (Vivace), Bizet.
33—T. Hello, where are you going? 1:00. Theme (to end).

"Daring Hearts."

Released by Vitagraph Company.
Prepared by S. M. Berg.

Theme A, for Hugh Brown and Louise—Budding Spring (Moderato), Platzman.
Theme B, for the Germans and Colonel Von Steinbach, Crafty Spy (Dramatic Misterioso), Borch.
1—D. At screening. 2:00. Bleeding Hearts (Andante Romance), Levy.
2—T. When dog meets dog. 1:15. Dramatic Tension No. 67, Shepherd.
3—T. I'm sorry, Mme. 2:30. Theme A.
4—T. But Monsieur must remain with us. 2:15. Capricious Annette, Borch.
5—T. The order to mobilize. 2:15. Lento Allegro (From Symphonette Suite), (Dramatic Agitation), Berge.
6—D. When Hugh and Louise ascend stairs. (Watch for tolling bells.) 2:00. Dramatic Andante No. 24, Borch.
7—T. Morning. 1:30. Vive Finale (Allegro Agitato) (From Symphonette Suite), Berge.
8—T. The headquarters of Colonel Steinbach. 2:30. Theme B.
9—T. 1918. America is throwing her might. 1:15. American Patriotic March.
10—T. One lone American. (Battle effects—shots—aeroplane effects.-1:30. Furioso (Agitato), Kiefert.
11—T. While Louise de Villars alone. 1:15. Theme A.
12—T. Baron Von Steinbach had sought. 3:45. Theme B.
13—D. When Louise sees Hugh. 2:45. Theme A.
14—T. A blank piece of paper. 1:00. May Dreams, Borch.
15—T. Have that aviator brought. 4:15. Theme B.
16—D. When German soldier lights cigar. (Train effects and shots.) 3:15. Agitato No. 49, Shephard.
17—T. Burgomaster Gabriel, who assisted. 3:45. Turbulence, Borch.
18—T. Made desperate by hunger and thirst. 3:00. Dramatic Narrative, Pement.
19—D. When Germans arrive. 2:15. Theme B.
20—T. After wine and the woman. (Shots.) 2:15. Allegro Agitato, Andino.
21—T. You'd rather die. (Shots.) 2:30. Marseillaise.
22—T. Mademoiselle. 1:00. Theme A.
23—D. When German finds hat. 2:45. Theme B.
24—T. Garden mould, Mme. (Shots.) 2:30. Dramatic Tension, Levy.
25—T. Monsieur, you owe it to her. 3:45. Agitato No. 6, Kiefert.
26—T. You shall die and she shall. 3:30. Agitato No. 37, Andino.
27—T. But, Mme. has paid nothing. 1:45. Agitato No. 69, Minot.
28—T. General Von Steinbach. 3:15. Theme B.
29—D. When General unties himself. (Explosion.) Battle effects.) 1:30. Battle Agitato, Shephard.
30—T. One of Brown's own flying squadrons. Theme A (to end).

"The Brat."

Released by Metro Pictures Corporation.
Prepared by S. M. Berg.

Theme for Sazimova—The Brat, Harry Smith.
1—D. At screening. (Rain effects.) 2:45. Butterfly Dance.
2—D. When mother comes to Forrester. 3:45. Norma (Melodious Waltz), Luz.
3—T. A rehearsal at the Summer Garden. :45. Popoular One-step.
4—T. Just one of the chorus. 2:15. Theme.
5—D. When the Brat gets up. 3:00. Popular One-step.
6—T. Drive to the corner and wait. 1:15. Theme.
7—T. I'll buy you the best dinner. 1:15. Gruesome Misterioso No. 31, Borch.
8—D. When scene fades to Forrester. 3:15. Woodland Dreams (Moderato), Vargas.
9—T. I ain't a cripple. 2:00. Theme.
10—T. I need your help. 2:45. Marionette (Allegretto Moderato), Arndt.
11—D. When the Brat blackens her toes. 3:00. Birds and Butterflies (Intermezzo Capricioso), Vely.
12—T. I am writing a book about. 2:00. Theme.
13—T. I beg pardon. 1:45. May Dreams (Moderato Romance), Borch.
14—D. When Stephen returns. 2:00. Dramatic Suspense, Winkler.
15—T. The following day, fitting herself. (Piano to action.) 4:30. Mysterious Nights (Valse Dramatic), Berg.
16—D. When the Brat sees fly. 3:30. Comedy Allegro, Berg.
17—D. When the Brat picks up papers. 3:00. Clematis, Tonning.
18—T. That's what they all say. 1:45. Agitato No. 6, Kiefert.
19—T. You brat. :45. Dramatic Andante No. 32, Berge.
20—T. Take my tip and go. 2:30. Remembrance, Deppen.
21—T. A skirt's a skirt whatever. 2:45. Dramatic Andante No. 24, Borch.
22—D. When Victrola is started. :30. Popular One-step (Victrola effects).
23—T. Yes, it's all yours. 2:00. Dramatic Finals No. 63, Smith.
24—T. Aw, well, think what you like. :45. Theme.
25—T. Six weeks later. 3:00. Serenade Romantique, Borch.
26—T. Read it to me. 2:00. Theme.
27—D. When the Brat takes gun. (Shot.) 1:00. Heavy Misterioso, Levy.
28—T. It ain't goin' to be. (Telephone bell.) 3:00. Dramatic Tension No. 36, Andino.
29—T. Oh, your book is finished. 2:45. Flirtation (Allegretto), Gross.
30—T. The Summer Garden donated. (Stage performance.) 2:00. Scherzetto (Allegro 6/8), Berge.
31—D. When the Brat appears. (Watch for hunter's horn.) 2:45. Peer Gynt (Pastoral One-step).
32—T. What did you queer my. 3:45. Dramatic Reproach, Berge.
33—D. When the Brat finds money. 2:45. Bleeding Hearts, Levy.
34—D. When Forrester enters. 1:30. Dramatic Agitato, Hough.
35—T. She didn't do it. (Rain effect.) 1:00. Gruesome Misterioso No. 31, Borch.
36—T. Why didn't you tell me. 1:30. Dramatic Narrative, Pement.
37— I'll write a new epilogue. Theme (to end).

"Paid in Advance."

Released by Universal Film Manufacturing Company.
Prepared by James C. Bradford.

Theme—Land of Romance, Herbert.
1— At screening. 3:30. Laurentin Echoes (Maestoso), Laurendeau (Medley).
2—T. Bateese. 1:30. Rouet d'Omphale (Lento), Saint-Saens.
3—T. The trading post. 1:30. Maple Leaf (Canadian March).
4—T. The lie. 2:00. Dramatic Tension, Borch.
5—D. Sandy leaves cabin. 1:30. Faendole (Allegro), Bizet.
6—D. Fight. 2:30. Torch Dance (Allegro), German.
7—T. I demand. 1:15. Erl King, Schubert.
8—T. In the north. Erotik (Lento), Grieg.
9—T. And to the. 2:30. Intermezzo (Sigurd Jorselfar), Grieg.
10—T. Their departure. 1:45. By Saskatchewan (Moderato), Caryll.
11—T. Dawson City. 1:31. Oh, My! (Fast One-step), Van Alstyne.
12—T. Sweet Rosy O'Grady. 3:00. Sweet Rosy O'Grady (Valse), Harris.
13—T. Jim Blood. 2:00. Mary (One-step), Frey.
14—D. Joan enters saloon. 1:30. Chianti (Moderato-Fox Trot), Friml.
15—T. Where is your father? 1:15. Russian Pansy, Langey.
16—D. Barker leaves Joan. 1:30. Bob (Allegro), Kaplan.
17—T. After a night. 2:30. Rockin' the Boat (Fox-trot), Frey.
18—D. Joan enters bedroom. 3:00. Melancolie, Grainger.
19—T. Incensed by desire. 2:15. Tumble In (Jazz Fox-trot), Friml.
20—Joan recognizes Bateese. 1:30. Fourteen Fathoms, Lake.
21—D. Bateese attacks Joan. 1:30. Furioso No. 1, Langey.
22—T. A month passed. 1:30. Evensong (Moderato), Martin.
23—D. Barker at door. 1:15. Hurry No. 2, Langey.
24—D. Joan changes clothes. 3:00. Baby Doll, Friml.
25—D. Joan jumps on table. 2:30. Athalia (Molto Allegro), Mendelssohn.
26—T. I. O. U. 1:30. Fourteen Fathoms, Lake.
27—D. Jim and Joan enter cabin. 2:15. Theme.
28—T. According to this. 2:45. Turbulence, Borch.
29—T. If you were only a man. 1:30. Theme.
30—T. The cur had no right. 2:00. Agitato No. 1, Langey.
31—T. She's right. 1:30. The Tempest (Allegro), Lake.
32—D. Joan in snow. 1:30. Theme.
33—T. Months passed. 2:00. Whispering Willows (Allegretto), Herbert.
34—T. After days. 1:30. Theme.
35—D. Solicitor enters. 1:30. Air de Ballet, Herbert.
36—T. Several years passed. 2:00. Memories (Andantino), Kaiser.
37—D. Joan enters office. 1:30. Theme (to end).

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

THE experiment of changing the policy of the Rivoli Theatre, New York, and putting in an eight-part feature in place of the regular program of singing numbers, scenic, comedy and five-part feature, is showing satisfactory box-office results. "The Miracle Man" was put in for a two-weeks' run, with the expectation that the unusual merit of the picture would compensate for the omission of the other numbers. Director Riesenfeld made every effort to have the presentation at the Rivoli in keeping with the importance of the picture. A new permanent setting was built, which gives greater stage depth than by the old arrangement. This setting, of Greek design, is very handsome and a decided improvement in every way.

The overture used with the showing of "The Miracle Man" was the prelude to "Parsifal." This was followed by a Paramount-Post nature picture, "A Night in June." Exquisitely beautiful views of cloud, sky and moonlight were followed by the introduction to the musical setting for the feature arranged by Director Risenfeld. An innovation preceded the opening scenes of the picture. The title and cast of characters were not thrown on the screen, but in their place an announcement was made from in front of the curtain, giving the name of the picture and that of its producer. The lights were then lowered and a tableau was disclosed, showing a group typical of the life of a woman of the slums. This group was kept in a subdued light and the atmosphere thrown around the opening of the picture by the music, lighting and tableau had the sense of mystery and vague apprehension suited to the story.

Another innovation was the method used in the Rivoli presentation to emphasize the change of location from the slums of a great city to the beauty and quiet of a little country town up state. By an artistic combination of light effects and the manipulation of a series of gauge drops, which gradually brought into view a cleverly painted scenic tableau of a flowering meadow and as gradually let it fade from sight, the transition from the gloom and forbidding shadows of Chinatown to the purity and brightness of the open country and the peacefulness of village life was accomplished in an impressive manner, and pointed the way to divide a photoplay into acts when this method of construction comes into use.

Reference is made in another department of this publication to the growing importance of proper presentation of the feature photoplay. The Rivoli presentation of "The Miracle Man" indicates a promising field for experiment.

WEITZEL.

IN THIS ISSUE.

Forest Rivals (World).
The Fatal Fortune (S. L. K.).
Told in the Hills (Paramount).
The World and Its Woman (Goldwyn)
The Market of Souls (Paramount).
The Lost Battalion (W. H. Productions).
The Sundown Trail (Universal).
La Belle Russe (Fox).
His Father's Wife (World).
The Perfect Lover (Select).

FOR theatres in communities where the daily papers print criticisms of films after their first local showing, no better "copy" could be provided for the editors than Moving Picture World's reviews. They are written with authority from the films as they will be shown upon the screen when released for public display—correct in every detail and, **above all, fair and honest.**

"The World and Its Woman"

Geraldine Farrar Supported by Lou Tellegen in Goldwyn Production of Highly Romantic Story.

Reviewed by Edward Weitzel.

LOVERS of romance and melodrama will find a large supply of both in "The World and Its Woman," a Goldwyn production with Geraldine Farrar as an American heroine brought up in Russia, and Lou Tellegen as a Russian prince, who goes through the revolution and is glad to give up his rank and title and become a good American citizen and the husband of one of Uncle Sam's daughters.

Thompson Buchanan is the author of the scenario and has introduced so many scenes and incidents that it is like a story by Dickens. Toward the end, he has piled up the action and big scenes in regular melodramatic fashion, and has given both Geraldine Farrar and her husband a chance to defeat an antagonist in a physical struggle of the most lively character. The picture has nothing subtle about its character drawing or the development of its story, but it holds the interest, is excellently acted and produced and will find many admirers among the followers of the versatile American prima donna who sings grand opera all winter and spends the summer making feature pictures for Goldwyn.

In many ways the character of Marcia Warren, the heroine of "The World and Its Woman," is well suited to Geraldine Farrar. As an American girl brought up in Russia, who becomes a great opera singer, the star is able to give the part the air of romance both in acting and in costuming which fits the story. She is best in the more sincere moments of the picture, and does her struggle with the famous Farrar realism. Lou Tellegen hasn't much to do until almost at the finish, except to suggest a man of exalted rank. He does this admirably, and responds to his few big moments with vigor and skill. Alec B. Francis, Edward J. Connelly, Naomi Childers, A. Lawson Blitt, Arthur Carewe, Mme. Rose Dione and Lydia Yeamans Titus are members of the competent support. There are a number of mob scenes which director Frank Lloyd handles very effectively.

Cast.

Marcia Warren.....Geraldine Farrar
Prince Michael Orbeliana....Lou Tellegen
Young Marcia Warren.....May Giraci
Young Prince Orbeliana...Francis Marion
Prince Michael Orbeliana..Alec B. Francis
Robert Warren.....Edward J. Connelly
Baroness Olgo Amilahvari..Naomi Childers
Peter Poroschine.....A. Lawson Blitt
Count Alix Voronassof.....Arthur Carewe
Erina Rodina.....Mme. Rose Dione
Mamie Connors.....Lydia Yeamans Titus

The Story.

Marcia Warren, the part played by Geraldine Farrar in "The World and Its Woman," is an American girl who has lived in Russia since a child, her father having been a civil engineer and employed by a Russian nobleman to develop his oil fields. At the opening of the story, Prince Michael and his young son come to visit the oil fields, and Little Marcia meets the young prince. Her childish fancy is taken by the handsome lad, but they are separated by circumstances and do not meet again until many years later.

By this time the prince has entirely forgotten Marcia and is in love with a baroness of his own land, who does not care for him but is willing to marry him for his money. The baroness herself loves a Russian count, who returns her affection, but is too poor to marry her.

The father of the prince has always felt a strong friendship for his American engineer. When he dies and Marcia is left practically penniless, the nobleman befriends the girl and loans her the money with which to complete her training for grand opera.

In the meantime young Prince Michael has married the baroness and learned that she does not love him. When Marcia makes her debut at the opera in the Russian capitol, the prince and his wife are there, and Michael recognizes the singer as the little girl he once knew.

He goes to call on her in her dressing room after the performance, and Marcia finds that he still has his old fascination for her. Another man comes to call on her. He is Peter Poroschine, a young man who was once private secretary to the elder Prince Michael, but is now a member of the party which is seeking to overthrow the government.

When the great war breaks out, the young prince goes to the front with the troops of the Czar, and remains with them until after the rebellion and the birth of Bolshevism. When he does get back to the capitol, he learns that his wife, who has deserted him for the count, has been killed by the peasants during an uprising on the count's estate, her lover dying with her.

While this has been going on, Marcia has been living in Petrograd and helping to take care of the babies and children

REVIEWS AND ADVERTISING AIDS (Continued)

made motherless by the street fighting between the Red Guard and those who have tried to oppose them. Poroschine has become an officer in the ranks of the Reds, and is planning to get Marcia into his power and force her to marry him.

Fate leads Prince Michael to Marcia, and he discovers that he has at last found his true mate. They determine to escape from the city, before his rank is known. Poroschine and a woman member of the Reds find out the scheme which is on foot, and try to prevent it being carried out.

This leads to the physical struggle between Marcia and the woman. Later on, the prince has a death grapple with Poroschine, throws him through a window, and Marcia and her lover finally reach Archangel and the protection of the United States warships.

Program and Exploitation Phrases: Goldwyn Presents Dual-Stars, Lou Tellegen and Geraldine Farrar, in Gripping Screen Drama.

First Picture in Which Tellegen and Farrar, Husband and Wife, Have Co-Starred.

Famous Operatic Star and Her Famous Husband in Impressive Dramatic Entertainment.

Exploitation Angles: Work the phonograph hook-up again, and this time you can work all the stronger on account of the price reduction. But in all your work make the actress predominate over the opera singer. Advertise it as "a story of the Russia that was—and is." Let the war angle stay in the background. Make a free use of portrait and scene lithographs, and keep the star's name prominent.

"Told in the Hills"

Paramount-Artcraft Picture Presenting Robert Warwick in an Adaptation from a Novel by Marsh Ellis Ryan.

Reviewed by Louis Reeves Harrison.

THERE are some fine exteriors in "Told in the Hills," spreading views of Wild Western country, and there is more than one view of a thoroughly modern Indian encampment, quite up to date in its splendid white tents, with Indians in gorgeous array, though the time of the story is far back somewhere in the days of Indian uprisings, and there is Robert Warwick, posing as a Squaw Man—but he really is not one.

He is only pretending to live with an Indian woman in order to kill the love of an American girl impersonated by Ann Little. The reason he rejects this love is because he is already married to a girl disgraced by his brother, whom he has abandoned to her fate soon after the ceremony. The story does not make Mr. Warwick a convincing hero.

When a true-hearted American girl places her faith in him, he deceives her about his situation instead of telling her the manly truth. When he is arrested for horse stealing on no evidence whatever, he tamely submits, instead of asserting his manhood, but the girl has such faith in him that she rescues him from prison. She does so because the American troops are surrounded by Indians, and only the "guide," impersonated by Warwick, can save them. She does not know how this is to be done, but the audience does.

It has been carefully planted that the guide has discovered an old "Indian Mine" tunneled through a mountain. There is no anxiety as to the outcome. The guide will lead the troops through the tunnel and get the girl. He will get the faithful girl because the disgraced one he married will die about that time, which she conveniently does at the proper moment.

Cast.

Jack Stuart.....Robert Warwick
Rachel Hardy.....Ann Little
Charles Stuart.....Tom Forman
Ann Belleau.....Wanda Hawley
Davy MacDougall.....Charles Ogle
Kalitan.....Monte Blue
Talapa.....Margaret Loomis
Tillie Hardy.....Eileen Percy
Henry Hardy.....Hart Hoxie
Skulking Brave.....Jack Herbert
Captain Holt.....Guy Oliver

The Story.

It comes out in "Told in the Hills" that Jack Stuart, known only by his nick-name as a guide, enlists the pure faith of one girl, Rachael Hardy, though all others misjudge him. He has been living out of touch with women, his only companions the Indians, trappers and lonely prospectors, when he meets Rachael.

Robert Warwick
Just before he runs the gauntlet of the cavalry lines in "Told in the Hills."

She is warned that little is known about him, but her faith goes along with her love, and nothing can convince her that he is unworthy of her full confidence. Not when she finds a squaw in his cabin and he points out the fact that he is a squaw man does Rachael abandon her firm belief in the man, nor when he is accused of aiding Indians to steal horses is her trust in him disturbed.

An Indian bearing a message of good will is brutally slain by one of the United States soldiers, and there is an indignant uprising among the Indians in consequence. The soldiers are trapped in a death valley, from where there is no apparent way out.

At this critical moment, Rachael helps the imprisoned guide to escape from prison, and he leads the soldiers to safety through an old tunnel he has discovered. He then carries the dead body of the slain messenger to the Indians, with a view to explaining that it was an accident, but he is shot from ambush.

He is almost at the point of death when his brother confesses that Jack contracted a marriage with a girl he, the brother, had ruined. A messenger comes with a child of the issue and notice of the mother's death. Jack is exonerated and recovers, now that Rachael's supreme faith in him is vindicated.

Program and Exploitation Phrases: Robert Warwick Star in a "Squaw Man" Story in Which Fate Makes Him a Hero.

Radiant Picture of Indian Life with Colorful Backgrounds.

Thrills and Adventure in Gripping Love Story.

Famous Novel at Last Brought to the Screen by Robert Warwick.

Exploitation Angles: Play up the star and hook on to the fact that he pretends to be a "squaw man" to kill the love. That should get the women. Ring the changes on it. Connect with the novel from which the play is taken and offer it as a story of the West, but pin your chief reliance to the star's popularity.

"The Market of Souls"

A Paramount-Artcraft Picture Produced by Thos. H. Ince and Starring Dorothy Dalton.

Reviewed by Louis Reeves Harrison.

IF artistic photography, beauty of setting, nice attention to detail in production and a fine cast are enough, "The Market of Souls" will get over in good shape. It is a superior picture in all those particulars, and the story is not without interesting phases.

Its greatest lack is that fine understanding of human nature which makes a screen story convincing to the spectator. The male lead is supposed to be a man of high intelligence, yet he is portrayed as an American who takes the view of continental Europe, that a woman is unpardonably compromised, if not irretrievably ruined, if she happens to be alone with a man for a few minutes in his apartment, a view as repugnant to our good common sense as to our enduring faith in womanhood.

Then, again, that this American intelligence should accept a wholly irresponsible statement about a woman, from a source he has every reason to discredit, is so stupid as to place a ban on interest in his character. When this same man receives months of unselfish and pure-minded devotion from the same woman, professes love for her, and then rejects her because of a scandal without foundation, revealing that he cannot distinguish the substance from the appearance, he is up against the contempt of American men and the sharp and accurate perception of reality among our women, a fourth-rater, the last one to enlist a woman's love, to say nothing of common sympathy.

This old Continental idea is not acceptable to Americans, at least to that great majority whose souls are not shoddy and preposterous. This loss to the male lead, who is far from being a vigorous, masculine and compassionate American, lessens interest in the woman who would place her soul in such keeping. The values of the picture, as shown at the Broadway, are those of artistic treatment.

The Story.

In "The Market of Souls," Helen Armes finds much she did not expect in her quest for a position as a trained nurse. She accepts an invitation from her friends, the Howells, to attend some New Year's

REVIEWS AND ADVERTISING AIDS (Continued)

Eve festivities and excites the admiration of two brothers, Lyle Bayne, notorious rounder, and Temple, a man of dignity and wealth.

Temple sees in her a young woman of clean motives, and he becomes deeply concerned when he learns that unscrupulous Lyle has escorted her home. He follows them, but not in time to prevent an unpleasant incident.

On arriving at the apartment where she is visiting, Helen discovers she has no key. Lyle suggests that she wait in his suite across the hall until Mrs. Howells and her husband return. Before they do so, Lyle attempts to become familiar and succeeds in getting Helen in an embrace as Mrs. Howells enters.

The attitude of the latter decides Helen to leave the house at once. She does so just as Temple arrives. She goes to a home for nurses and he to his brother's apartment for an explanation.

Lyle says that Helen forced her love on him. In a quarrel which follows, Lyle hits his brother over the head with a candelabrum and blinds him. It chances later on that Helen is assigned to nurse Temple, and, to avoid recognition, she is introduced as Miss Brown. As such she is known to him through long months of tender care she bestows upon him. He has learned to love her, when his dissolute brother comes at night to rob him.

The brother is reproached by Helen and induced to regenerate himself at the front.

He there expiates the wrongs done by death in battle.

When Temple's sight is restored, and he finds that the girl he has learned to love is the one compromised by his brother, he rejects the love he has aroused in her breast. She is ready to leave him, when the spirit of his brother returns and confesses the injury in a final atonement. Temple now realizes that he has wonged the devoted girl, and restores her to his confidence and love.

Exploitation Angles: Make a heavy play on Miss Dalton's name and the title of the story. Don't try to tell the story in detail, but pick up the high lights, such as, "He refused to marry the girl he thought his brother had compromised." "A lifetime of happiness is nearly lost through a momentary blindness to common sense." "Soldier brother comes back from the dead to right the wrong he did."

"His Father's Wife"

Five-Reel World-Picture Features June Elvidge in Story of Pronounced Heart Interest.

Reviewed by Robert C. McElravy.

THIS five-reel World-Picture, "His Father's Wife," tells quite an original story and one that develops a great deal of human interest. It is a quiet sort of story, but one of excellently sustained interest. It contains many touches of real pathos, one of the hardest things to acquire in a picture.

June Elvidge plays the leading role, that of a girl writer in New York, who marries an elderly man in the face of criticism. Later her husband dies and she marries the son, who has just returned from the battlefields in France. The narrative brings out this singular situation with pleasing effect, and while the main situation is of course obvious, there are many unexpected twists and turns in the story.

The boarding house scenes at the beginning are of an entertaining sort and contain good character touches. The landlady is an appealing type, as portrayed by Ann Eggleston. W. T. Carleton does an unusually good bit.

The subject as a whole is one that should have wide appeal, since it tells a very human story that will entertain all classes of people.

Cast.

Patricia Hudson.....June Elvidge
Lieut. James Winthrop, Jr...Sam B. Hardy
Walter Kirkwood.....Malcon Fassatt
James Winthrop, Sr.....W. T. Carleton
Mrs. Harrison Tyler.....Marion Barney
Sally.....Virginia Vally
Dr. Pollard.....William Parke
Mamie O'Brien.....Lou Gorey
The Butler.....David Davies
Housekeeper.....Clio St. Bau
Miss Grimsby.....Ann Eggleston
Mose.....J. W. Jenkins
Fred.....Jack McLean

Directed by Frank Crane.

The Story.

Patricia Hudson, the heroine of "His Father's Wife," is a girl writer, living at a New York boarding house, presided over by Miss Grimsby. The latter has what is called a "sour face," but when Patty falls ill, she develops unexpected sympathy and sends the girl to a hospital at her own expense. The young doctor attending Patty recommends her as secretary to an aged and lonely patient, James Winthrop, Sr., whose son is in the aviation service in France.

Geraldine Farrar.

With Lou-Tellegen has to make a mighty decision in "The World and Its Woman."

Mr. Winthrop takes a decided fancy to Patty. The latter repays her debt to Miss Grimsby and sends remembrances to all her old friends at the boarding house. A Mrs. Harrison Tyler and her daughter, Sally, come to the Winthrop home to live, they being relatives of the owner.

They have designs on the Winthrop fortune, and are very critical of Patty, even going so far as to spread scandalous talk about her. Patty tells Mr. Winthrop she must leave, but he begs her to remain and marry him, as he wants her near him. To this Patty finally agrees, though she wishes to renounce her claim upon his fortune in favor of the son.

A report that James Winthrop, Jr., has been killed, brings on the death of the father. Later Jim, as he is known, appears, and he treats Patty very badly, having had his mind poisoned against her in letters written by Mrs. Tyler. Numerous complications come about, one of them being Patty's idea that Jim is in love with Sally. Her own reputation suffers still further damage, but in the course of time, Jim's eyes are opened to the truth, and he asks her to marry him.

Exploitation Angles: Play up the star, but work the title for startling (but not sensational) advertising. Then appeal with the originality of the story with such lines as, "You say there is nothing new in plays. There is. See 'His Father's Wife.' If you have seen this plot before, ask at the box office for your money.

"The Perfect Lover"

Select's First Eugene O'Brien Feature of Unusual Merit, Directed by Ralph Ince.

Reviewed by Margaret I. MacDonald.

THE story used as a basis for Select's first Eugene O'Brien feature, "The Perfect Lover," is by the well-known author, Leila Burton Wells. The production is one of unusual merit gauged from an artistic viewpoint, and is, if not the best, one of the best pictures that Director Ralph Ince has turned out.

The puny tales of artistic life which have been screened previously are advantageous to the Select-Ince-O'Brien production by way of contrast. It is no doubt a screen license which allows one of the vampires of the play to listen placidly to the recitation of the artist's story, which is damning to herself, at a moment when she is trying to prove him a thief.

Any objection which might be raised at what, at first glance, may seem an inconsistency, must surely be obliterated when the woman shrinks from her wrongdoing, and confesses her sin at sight of the half-starved wife of the artist with her new-born babe. This role, as interpreted by Mary Boland, provides one of the most effective moments of the picture.

Eugene O'Brien's conception of the role of the artist whose boyhood was spent in dreams of painting beautiful things, but who, at the voice of flattery, falls across the slender line that separates the beautiful in life from filth and sensuality, is a fine dramatic achievement. Lucille Stewart, as the beautiful but sensuous patroness, Mrs. Byfield, has proved beyond a doubt that she is an actress of ability. The role of Professor Hawthorne, as portrayed by Carl McRayne, is an unusual bit of character work; while his daughter, Ellen, impersonated by Marguerite Courtot, is symbolic of the purity of true womanhood.

The production has a strong human appeal, with striking contrasts.

Cast.

David Standing.....Eugene O'Brien
Mrs. Byfield.....Lucille Stewart
Ellen Hawthorne.....Marguerite Courtot
Mrs. Whitney.....Mary Boland
Professor Hawthorne.....Carl McRayne
Marvis Jordan.....Martha Mansfield

Story by Leila Burton Wells.
Directed by Ralph Ince.

The Story.

The story of "The Perfect Lover" tells of a young artist who tasted early of the sweetness of success. He falls a prey to the whim of a beautiful and wealthy patroness, whose ardent attentions, in the face of the fact that she is a married woman, wins him public contempt. After-

REVIEWS AND ADVERTISING AIDS (Continued)

running the gamut of Bohemian life, and dissipating his finances, he returns to the home of his old tutor and revives the love of former days, marrying his tutor's daughter.

At the death of the old professor, the artist and his wife return to the city, where he strives to re-establish himself, only to find that his work has lost its market value. At the point of starvation, he looks up a fellow artist to whom he has loaned money. The artist refuses to help him; but he is followed to the door by a loose woman, who has held a grudge against him, and is given a ring to pawn.

After he has pawned the ring and arrived in his own home, he receives a letter with a large check from a friend, with the news that his work has received honorable mention. But just at that moment, the woman, who loaned him the ring, enters with a detective. After appealing to the woman's better nature in vain, he opens the door of the bedroom and reveals his half-starved wife and baby. The woman shrinks in fear from a holiness she has not known, and confesses the falsity of the accusation which she has made against the artist.

Exploitation Angles: Start this off with a discussion as to who is the most perfect lover on the screen. Don't hook up at first with the play. Just start it, apparently, as a question, and you'll have the admirers of half a dozen stars clamoring for the honors for their favorite. You can even start a voting contest, promising to wire the result to the player getting the most votes. Work this on the screen and in the newspapers, if you use them, for a week before you show the title, then explain that of course O'Brien is the perfect lover. Then sail in to boom him as such. Tell how good he is and add that this is the best vehicle in which he has been seen. Hand letter cards with the title in the largest possible letters to go with portrait stills or lithographs, or run the card blank for a week, announcing that the portrait of the perfect lover will be shown presently.

"Forest Rivals"

Five-Reel World-Picture Features Dorothy Green and Arthur Ashley in Scenic Subject.

Reviewed by Robert C. McElravy.

THIS five-reel World-Picture, entitled "Forest Rivals," is a story of the Canadian Northwest, built entirely on conventional lines and rather weak in the matter of plot continuity and suspense. The outstanding feature of the production is its attractive locations, the scenic glimpses containing some decidedly pleasing woodland effects. But these hardly suffice to make up for the weak handling of the story.

Dorothy Green and Arthur Ashley head the cast of players, and both have been seen in much stronger pictures. The former plays the role of a mountain girl, whose uncle is a post trader and whiskey smuggler. The hero is an engineer, heading a party of surveyors, and he makes it his business to round up the dealers in illicit liquor. The villains of the piece are two French Canadians, whose desperate rivalry over the girl gets them into difficulty, at first with each other and later with the hero.

The characterizations are not particularly strong, being considerably overdrawn. The action tends to melodrama of an unconvincing type. As a whole, the production will attract the eye, but from a story standpoint, fails to rise above the average.

Cast.

Julie Lamont.....Dorothy Green
Tom King.....Arthur Ashley
Henri Lamont.....Jack Drumier
Harry Reynolds.....Kempton Greene
Jean Dubois.....Clay Clement
Pierre Dubois.....John Davidson
Andre.....Frank Montgomery
Marie.....Evelyn Axzel
Isabel King.....Madge Lee

The Story.

Julie Lamont, the heroine of "Forest Rivals," is the niece of Henri Lamont, a post trader and dealer in smuggled whiskey. She is beloved by two French Canadians, Jean and Pierre Dubois, each of whom are associated with her uncle in his illicit whiskey trade. Jean makes the first advances to Julie, when he comes upon her one day wading in a stream. She repulses him and flees for safety to a "haunted rock" nearby.

Pierre later learns that Jean has attempted to make love to Julie. The younger brother desires the girl for himself, and he and Jean fight a bitter hand-to-hand struggle for her. But the girl will have neither of them and continues in hiding.

Helen Holmes

Sometimes has Jack Levering to help when in danger in "The Fatal Fortune."

A party of engineers, headed by Tom King, visits the vicinity, and Tom comes upon Julie, who is sleeping near a cave in the haunted rock. A love affair develops between them. Tom carries a fraternity pin, which is believed to be a charm against evil spirits. He soon finds himself a rival of Jean and Pierre, who make an attempt to steal the pin. One of Tom's college friends plays the role of the ghost, to keep up the tradition of the haunted rock.

There are numerous conflicts between the opposing forces over the girl, but in the end, Tom wins her. Both Pierre and Jean are killed.

Program and Exploitation Phrases: If You Believe in Ghosts Bring Your Ideas with You When You See "Forest Rivals."

Strong Drama with Compelling Punch Provides Red-Blood Entertainment.

Exploitation Angles: About the best chance to get this picture over is to take up the bootlegging angle. Play that and you have something timely. This is a minor angle of the story, but the livest issue, so work it for what you can. Play up the featured actors, and hammer on the Quebec locations. You can get a strong secondary appeal with the settings.

"The Fatal Fortune"

New Helen Holmes Serial Promises to Be One of the Best on the Market.

Reviewed by Margaret I. MacDonald.

THREE of the fifteen two-reel episodes of "The Fatal Fortune," being released by the S. L. K. Corporation, recently exhibited to the press, revealed, up to the point shown, a carefully devised story, screened with plenty of melodramatic fire, and action that increases consistently after the groundwork of the plot has been defined. Helen Holmes, the star of the serial, is perfectly at ease in the role of a newspaper reporter, who is drawn from one adventure to another by force of circumstances. She is supported by Jack Levering and a cast well fitted to their respective roles.

Each of the first three episodes, "The Trader's Secret," "Men of Tigerish Mold" and "Tortured by Flames," are characterized by hair-raising situations which lead the spectator to expect some interesting complications and still more thrilling thrills before the close of the last chapter.

The story of the serial as told on the screen thus far is of the convincing sort which does not depend on the ready-to-order sort of thrill to carry the interest. On the contrary, the situations of the story beget their own.

The Story.

The story of "The Fatal Fortune" has its foundation in a feud between a couple of South Sea traders. At a certain point in their existence, the one enters the home of the other and, in a duel, one is mortally wounded and dies a short time afterward.

The sole witness of the murder is a young woman reporter, who has been interviewing the son of the surviving member, who has just returned from France. Helen, in at the death of the trader, discovers that he is her own father, and is entrusted with a portion of a map of a treasure-laden portion of one of the South Sea Islands.

From this point, Helen becomes the victim of a gang of men who try to recover the map, and is aided by the son of the trader who murdered her father. There is present, at critical moments, a masked man, who is also trying to gain possession of the map.

"The Lost Battalion"

Eight-Part Photoplay Produced by Edward A. MacManus Tells History of the 77th Division in Argonne Forest.

Reviewed by Edward Weitzel.

THE adventures of the men from the 77th Division in Argonne Forest is told in "The Lost Battalion," an eight-part picture written by Charles A. Logue and produced by Edward A. MacManus. The story is a mixture of fact and fiction, with a number of the characters taken by moving picture actors, and several of the survivors of

REVIEWS AND ADVERTISING AIDS (Continued)

that historic engagement in "the pocket" appearing in person in the photoplay. Among these latter are Major General Robert Alexander, Lt.-Colonel Charles W. Whittlesey, Major George McMurty, Captain William Cullen and Private Abraham Krotoshinsky.

The scenario is well put together. The first part shows that the men of the battalion were recruited from all the different nationalities and grades of society to be found in this country. Woven into the story is an interesting love interest, and there are frequent flashes of good comedy all through the earlier scenes and even during the fighting in Argonne Forest.

The engagement in the forest follows the real fighting which took place there, and is realistic enough to satisfy the ordinary spectator. At this late day it is not possible to outdo the battle scenes already shown on the screen, but an excellent reproduction of the hardships endured by our soldiers during this siege is given, and their courage and fighting qualities are also made clear. Burton King has directed the picture with skill, and the entire production has merit.

The leading characters in the fiction part of the picture are adequately acted by Helen Ferguson as a lively little stenographer, Marion Coakley as Nancy Crystal, Lieutenant Jordon as himself, Sydney D'Albrook as the burglar, Gaston Glass as Harry Merwin, and Bessie Lern as the girl next door.

Cast.

The Stenographer.....Helen Ferguson
Nancy Crystal—Merwin's Ward
Marion Coakley
The Landlady.....Mrs. Stuart Robson
The Mother.....Blanche Davenport
Lieut. Jordan.....Lieut. Jordan
The Girl Next Door.....Bessie Lern
The Burglar.....Sydney D'Albrook
Harry Merwin.....Gaston Glass
The Kicker.....Jack MacLean

The Story.

In "The Lost Battalion," there is a romantic interest between Nancy Crystal, the ward of a wealthy merchant, named Merwin, and one of the privates of the 77th Division. The merchant's son, who also joins this division, is in love with the stenographer in his father's office.

The girl is a lively young woman, who is sure she could become the greatest movie actress in the world if she were only given a chance. These two love stories run all through the picture, and the young people are united when the boys get back from overseas. There is another thread of interest around a young burglar, who gets into the service and pays his debt to society with his life during the heroic fighting of the lost battalion.

Other characters are drawn from the population of a great city, sent to Yaphank and then shown fighting alongside of their comrades in the forest, and exhibiting all the pluck and endurance of the best American soldiers. Two Chinamen are taken from Chinatown, where they are members of different tongs and are trying to kill each other, and they fight the common enemy from the same hole in the ground.

The scenes leading up to the siege in Argonne Forest are interesting and are brightened up by good comedy situations and subtitles. The fight and rescue of the Lost Battalion will satisfy the most ardent admirer of that famous exploit of the great war.

Program and Exploitation Phrases: The Top-Hole Event of the Great War Visualized with the Original Heroes in the Picture.
Screen's Greatest Historic Document a Picture Inspiring Ideals.
When Whittlesy Said, "Go to Hell"—History Was Made!
Great Picture Inspires Patriotism and Visualizes Greatest Event in the World War.

Exploitation Angles: Use the patriotic angle in this story and hook up strong with the appearance of those who actually took part in the picture who were with the famous Lost Battalion. It is useless to book this picture unless you are willing to spend a few extra dollars advertising it. It is not a common program picture, and to treat it as such will lose you the money you might have made through circus methods. Link up with some local A. E. F. man, if you can. Get him to help you with your press work and use him for a five-minute talk before each showing of the picture. And don't forget the "melting pot" angle of this picture. It can be made the strongest point.

The Tongs Give Their Quota.
He was too good a guerrilla fighter to lose. Chinatown's contribution to the 77th Division in "The Lost Battalion."

"The Sundown Trail"

Six-Reel Universal Subject Features Monroe Salisbury in Colorful Story.

Reviewed by Robert C. McElravy.

THE splendid atmosphere of early California days is reproduced in this enjoyable Universal subject, entitled "The Sundown Trail." It is a depiction of one of the most romantic periods in American history, and the times and customs are vivdly brought to life in this production. Monroe Salisbury is cast in the role of "Quiet" Carter, a successful placer operator, who lives in the town of Spanish Bar. His part is one of the dominating, vigorous types for which he is famous, and the supporting cast is a pleasing one.

There is a fine undercurrent of humor in the forepart of this production, which breaks out into actual comedy in spots. It pictures the sad plight of a town filled with bachelors, all of whom, with the exception of "Quiet" Carter, mourn the absence of good white women. The men decide to send an emissary East, in the person of "Oily" Jones, for the purpose of enticing husband-hunting women to the camp. Carter warns them that when the women arrive, trouble will come with them, and this prediction proves more than well-founded. But the resulting story is one that will entertain an audience and leave it with a feeling of appreciation.

Dramatically, the subject is not so clear-cut and effective as many of those featuring Mr. Salisbury. It moves too rapidly at several critical points, and takes a little too much for granted, but none of these drawbacks is fatal to the good impression as a whole.

Cast.

"Quiet" Carter.....Monroe Salisbury
Velvet Eddy.....Clyde Fillmore
The Girl.....Alice Elliot
Mexican Girl.....Beatrice Dominguez
The Planter.....Carl Stockdale

The Story.

The mining camp of Spanish Bar, pictured in "The Sundown Trail," is inhabited entirely by men, in the early California days. The men pine for the presence of some good women and delegate an individual known as "Oily" Jones to go East and bring back some of the fair sex. When the women arrive, there are many hurried courtships and weddings.

Accompanying the women is a young widow, Mrs. Blount, who is searching for a card sharp, called Velvet Eddy, who kidnapped her baby boy and brought him to California. She meets Velvet Eddy, without knowing him, and he makes an attack upon her. "Quiet" Carter, whose cabin is nearby, rescues Mrs. Blount from the gambler. Carter escorts her up the sundown trail and informs her that the man who attacked her was none other than Velvet Eddy.

Mrs. Blount insists, for reasons of her own, on going back to find the gambler. While attempting this, she becomes lost in the mountains, and, during a storm, seeks refuge in a cabin occupied by an adventuress, named Rosita. Mrs. Blount is suffering from loss of memory, brought on by fatigue and exposure, and Rosita exchanges clothes with her. Mrs. Blount is afterward mistaken for the adventuress and Carter again rescues her. He takes her to his cabin and marries her in order to save her from a vigilance committee engaged in raiding the fast women of the community. He fights a knife duel with Velvet Eddy and kills him. Later he saves his wife from the advances of an Eastern relative, who is trying to get her property. The wife's memory is restored and her child recovered.

Program and Exploitation Phrases: Thrilling Film-Story of Early California Days.
Picturing the "Days of Old and the Days of Gold."
Monroe Salisbury Star in Another Photoplay to Fit His Personality.
Universal Presents Monroe Salisbury in Gripping Photodrama.

Exploitation Angles: Play up Salisbury and make the most of the wife-hunting episode. To emphasize this, you might advertise in the papers or by posted bills for women to go West and get married, following up with a second display explaining. Tell that it is "a story of the day when the West was West." You are safe in booming the story, so play it up strongly.

REVIEWS AND ADVERTISING AIDS (Continued)

"La Belle Russe"

Six-Reel Fox Super Production Features Theda Bara in Adapted Belasco Drama.

Reviewed by Robert C. McElravy.

AN admirable vehicle for Theda Bara has been found in this six-reel adaptation of a play by David Belasco, entitled, in screen form, "La Belle Russe." It has strong dramatic fiber and calls forth the best of the actress' abilities, rising at times to high moments of interest. She plays a double role, that of twin sisters, known as Fleurette and La Belle Russe. This feature contains something of an element of surprise for those not familiar with the original play, since the bad twin does not appear definitely in the story until the denouement.

One of the excellent features of the production is the manner in which it presents high English family life under the cruel reactions of the recent war The war feature is an important one, but has been introduced in a manner which contributes to the main story rather than over-riding it, as has frequently happened.

The scenes are laid, at the beginning, in a theatre, where Fleurette, a dancing girl, captures the heart of Philip Sackton, second son of Lady Sackton. The speedy marriage, followed by an unhappy visit to the Sackton estate, are admirably pictured. Then comes the war and the eventual return of the couple under dramatic circumstances. The production as a whole, is one of absorbing interest and has been splendidly directed.

Cast.

La Belle Russe / Fleurette ..... Theda Bara
Philip Sackton ..... Warburton Gamble
Philip Sackton, Jr. ..... Marian Stewart
Sir James Sackton .... Robert Lee Keeling
Brand ..... William B. Davidson
Lady Sackton ..... Alice Wilson
Butler ..... Robert Vivian

Play by David Belasco.
Direction by Chas. J. Brabin.

The Story.

Philip Sackton, second son of Lady Sackton, becomes enamoured of Fleurette, a dancing girl, in the Fox production, "La Belle Russe." He marries the girl in the face of his family's objections, and is promptly notified of his disinheritance. He departs from the Sackton premises with his young wife under humiliating circumstances.

The war breaks out, and both Philip and his elder brother, Sir James, respond. The latter meets with an early death, and Philip becomes his successor to the family title. While Philip is in the trenches, on the night of a big attack, he hears from Captain Brand the story of La Bell Russe, who had wounded the captain severely during his wedding ceremony. After going "over the top," a few hours later, Philip is wounded and thought dead by Captain Brand.

Fleurette, who has given birth to a son, is notified of Philip's supposed death, and likewise Lady Sackton. The latter, in a repentant mood, begins an immediate search for Fleurette and the child. When she gets trace of them, they are invited to come to the estate to live, as Philip, Jr., is now the direct heir.

After the war, Captain Brand and Philip meet, and Philip learns for the first time that he had been reported dead. He immediately hastens to his mother, not having been able to locate Fleurette. The meeting with his supposed wife, in whom Captain Brand recognizes the person of Fleurette's twin sister, La Belle Russe, is highly dramatic. The appearance of Fleurette brings about a solution of the problem and exposes her sister's treachery.

Program and Exploitation Phrases: Famous Play by David Belasco with Theda Bara as Star.

Theda Bara Presented in Dual Role of Dramatic Moments.

William Fox Presents Theda Bara in a Type of Character New to That Famous Vampire.

Theda Bara—Vampire No More—See Her in New Character.

Exploitation Angles: The play is one of the classics of the drama. Make the most of this fact. Say that it is a production which has tested the abilities of the leading stars of the English speaking stage and invite the old-timers to make comparison between Miss Bara and the many notables who have preceded her in the role. Then make a special appeal to those who do not like vampire stories, with, "Don't get the idea that Theda Bara is good only in vampire parts. See her in a play famous on the stage and know the real Theda Bara." Work on these lines and you can get the Bara followers and a large proportion of the others, as well.

DON'T KID YOUR WIFE (Star Comedy).—A Lyons and Moran comedy. The plot of this is amusing. Lee's wife, desiring her husband to buy her some new clothes, takes her old ones to her neighbor's and pretends they have been stolen. Eddie thinks his wife did the stealing and there is a general mixup, in which the laundryman becomes involved. An entertaining domestic comedy.

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Reviews and Advertising Aids
(Continued.)

COMMENTS

AN ORIENTAL ROMEO (L-Ko), Sept. 24.—This features Oriental Charlie on the beach, where he meets with all manner of mishaps. He winds up with dashing into a girl's bath house and emerging in her garments in order to throw pursuers off the track. The chase at the close is good. This two-reel comic is one of the best yet shown with the young Chinaman in the lead, though he does not always make the most of his situations and imitates rather than originates.

DARING LIONS AND DIZZY LOVERS (L-Ko), Oct. 1.—A two-reel comic with some laughable moments, particularly in the final reel. A fat girl and her lovers and an old man with the gout appear in the cast, and in the last reel two lions complicate matters by their sudden appearance, running at large. Better than the average of its type.

OH, IT'S E. Z.! (Universal).—A comedy number featuring Florence Turner, the "girl with a thousand faces." The scenes occur in a modiste's shop, where Miss Turner impersonates a dummy in an amusing way. This is breezy and acceptable, and will bring numerous laughs.

WINNING A BRIDE (Western), Oct. 11.—A two-reel number featuring Herbert Heyes and Fritzi Ridgeway. The former plays the role of a ranch foreman who wins a series of events at a frontier day rodeo. Bronco busting, steer dogging and other feats are pictured in good style. The story is slight, but sufficient to carry the interest, and the number as a whole is entertaining.

HIS NAUGHTY WIFE (Sunshine).—A two-reel comic, with Harry Gribbon, Bobby Dunn and Harry McCoy in the cast. The first scenes occur at the offices of a pair of quack doctors and later ones in a restaurant. This has a liberal sprinkling of funny new business, such as bathing the children and hanging them out on the line. The close is full of rapid-fire comedy.

PATHE REVIEW NO. 19.—This number opens with some fine tinted views taken in Switzerland. The town of Thun and its environs are pictured, also a castle of feudal days. Numerous studies of deer follow, including the spotted deer of India, white-tailed deer and then the American elk and red deer of Europe. The "slow camera" projects athletic events by New York policemen, and the final interesting feature is a study of various forms of insect life.

SOFT MONEY (Rolin-Pathe).—A typical Harold Lloyd number in which Harold plays the role of a penniless youth who picks up a wealthy and intoxicated friend. They do the city cabarets together, and Harold abstracts most of his friend's money, only to lose it later. This is quite amusing throughout. Bebe Daniels plays the girl.

THROUGH IRON DOORS (Pathe).—Chapter 9 of "The Great Gamble." Aline and Ralph are rescued from the tree surrounded by fire just in the nick of time. Blake and an accomplice are thrown in prison, but through the help of Nell and the Rat make a daring escape. This jail break is well staged and not so casual as sometimes happens. The instalment closes with Aline once more lured into the power of the gang by a fake telephone call.

CHARLIE, THE HERO (L-Ko), Aug. 20.—A two-reel comic featuring Chai Hong, or Oriental Charlie. A burro, a chimpanzee and a portly policeman are in the assisting cast. Charlie joins the force and helps run in a gang of villains. This has no highly laughable moments, but is amusing and acceptable all the way through.

THE FIGHTING SHERIFF (Western), Sept. 6.—A two-reel subject featuring Magda Lane and Pete Morrison. The latter plays the part of a young sheriff in love with the wife of an outlaw. The cattle thief dies on the desert from taking an overdose of snake-bite remedy. This is an average Western, not particularly strong in drama, but with a rather pleasing story.

MUTT AND JEFF IN SWITZERLAND (Fox).—One of the funniest of all the Mutt and Jeff animated numbers. Their visit to Switzerland, where they learn to manufacture Swiss cheese, holes and all, is a laugh from beginning to end. They deliver the product in America by dirigible.

INTERNATIONAL NEWS, NO. 33 (Universal).—This pictures the "Devil Dogs" who fought to save Paris, Broadway actors on a strike, British officers honored by Pershing, entertainment of convalescent soldiers in San Francisco and numerous other topics of current interest.

HEARST NEWS, NO. 33 (Universal).—First visit of public to British fleet in five years; Edison, Burroughs and Ford in the Adirondacks; protecting health of poor children in New York City; scenes on the Mexican border and other features of interest are included in this.

TEMPEST CODY, SHERIFF (Universal).—A two-reel western comedy, featuring Marie Walcamp and Carl Miller. The girl becomes sheriff of the town and the hero makes numerous efforts to be arrested in order to get near her. He is finally involved in a holdup and the lady sheriff saves him from a lynching. This moves rather mechanically, but makes an entertaining subject.

AT THE POINT OF A GUN (Universal).—A two-reel western, featuring Pete Morrison as a young minister and Josephine Hill as the girl heroine. The plot is artificial and lacks conviction in numerous situations. The girl's wedding to the bad man and her test of the minister seemed unreal. This is a subject of only fair strength.

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List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG PRODUCTIONS.

Aug. 31—Checkers.
Sept. 21—Evangeline.
Oct. 12—Kathleen Mavourneen.
Nov. 9—Should a Husband Forgive?

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.
Oct. 12—The Last of the Duanes.
Nov. 30—Wings of the Morning.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.
Oct. 19—The Speed Maniac.
Dec. 7—The Daredevil.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.
Dec. 21—The Lure of Ambition.

EXCEL PICTURES.

Sept. 21—The Merry-Go-Round (Peggy Hyland).
Oct. 5—The Lost Princess (Ray and Fair).
Oct. 19—Snares of Paris (Madelaine Traverse).
Nov. 2—The Web of Chance (Peggy Hyland).

VICTORY PICTURES.

Sept. 14—Broken Commandments (Gladys Brockwell).
Sept. 28—From Now On (George Walsh).
Oct. 12—Sacred Silence (William Russell).
Oct. 26—Chasing Rainbows (Gladys Brockwell).
Nov. 9—The Winning Stroke (George Walsh).
Nov. 23—Eastward Ho! (William Russell).
Dec. 7—Thieves (Gladys Brockwell).

SUNSHINE COMEDIES.

Sept. 28—His Naughty Wife.
Oct. 12—Wild Waves and Women.
Oct. 26—The Yellow Dog Catcher.
Nov. 9—Footlight Maids.
Nov. 23—Back to Nature Girls.
Dec. 7—The Schoolhouse Scandal.
Dec. 21—The Roaming Bathtub.
Jan. 4—Chicken a la Cabaret.
Jan. 18—Hungry Lions and Tender Hearts.
Feb. 1—Sheriff Nell's Comeback.

MUTT & JEFF ANIMATED CARTOONS.

Aug. 17—The Frozen North.
Aug. 24—Sound Your "A."
Aug. 31—Hard Lions.
Sept. 7—In Switzerland.
Sept. 14—All That Glitters Is Not.
Sept. 21—Everybody's Doing It.
Sept. 28—In Spain.
Oct. 5—Honest Book Agents.
Oct. 12—New York Night Life.
Oct. 19—Bound in Spaghetti.
Oct. 26—In the Movies.
Nov. 2—Window Cleaners.
Nov. 9—Confessions of a Telephone Girl.
Nov. 16—The Plumbers.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

July 20—Among Those Present.
Aug. 3—Treating 'Em Rough.
Aug. 17—A Lady's Tailor.

PARAMOUNT ARBUCKLE COMEDIES

(Two Reels Each)

June 1—A Desert Hero.

PARAMOUNT COMEDY.

Aug. 10—Oh! Judge, How Could You.

DREW COMEDIES.

(Two-Reel Comedies)

July 13—Bunkered.
Aug. 24—A Sisterly Scheme.

PARAMOUNT PICTURES.

Aug. 3—A Sporting Chance (Ethel Clayton).
Aug. 3—Fires of Faith (Eugene O'Brien and Catherine Calvert).
Aug. 10—Bill Henry (Charles Ray).
Aug. 10—The Virtuous Thief (Enid Bennett).
Aug. 17—Love Insurance (Bryant Washburn).
Aug. 24—Out of Luck (Dorothy Gish).
Aug. 24—The Heart of Youth (Lila Lee).
Aug. 31—The Valley of the Giants (Wallace Reid).
Sept. 14—The Third Kiss (Vivian Martin).
Sept. 21—Stepping Out (Enid Bennett).
Sept. 28—The Egg Crate Wallop (Charles Ray).

ARTCRAFT PICTURES.

July 20—Wagon Tracks (William S. Hart).
Aug. 17—A Society Exile (Elsie Ferguson).
Aug. 31—The Witness for the Defense (Elsie Ferguson).

PARAMOUNT-ARTCRAFT SPECIALS.

July 6—The Firing Line (Irene Castle).
July 13—The Career of Katherine Bush (Catherine Calvert).
Aug. 3—The Dark Star.

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

July 27—The Immovable Guest.

PARAMOUNT-BRIGGS COMEDIES.

(Series of One-Reel Comedies—Weekly Release.)

SUCCESS SERIES (REISSUES.)

July 20—The Clown (Victor Moore).
July 27—Esmeralda (Mary Pickford).
Aug. 3—Miss George Washington (Marguerite Clark).
Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-BURTON HOLMES.

July 20—American Women in France.
July 27—The Miracle of Montclr.
Aug. 3—Bangkok, the Royal City.
Aug. 10—Going Down to Buenos Ayres.
Aug. 17—In Siamese Society.
Aug. 24—The Salvation Army on the Job.

PARAMOUNT-BRAY PICTOGRAPHS

Aug. 3—Respectable Criminals; A Little Lesson in Thrift; Cartoon.
Aug. 10—New York the Stupendous; Our Pagan Peoples—The Laguna Indians; The Steam Engine.
Aug. 17—Lake Mohonk; Weaving; Cartoon.
Aug. 24—Salvaging Torpedoed Millions; Angling for Chinook Salmon; Cartoon.

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STAR SERIES PRODUCTIONS.

The Girl from the Outside (Rex Beach).
Lord and Lady Algy (Tom Moore).
The World and Its Woman (Geraldine Farrer).
Almost a Husband (Will Rogers).
Strictly Confidential (Madge Kennedy).
Bonds of Love (Pauline Frederick).
Jinx (Mabel Normand).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—A Misfit Earl.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels Each)

July 13—Chasing Rainbeaux (Parsons).
July 27—After the Bawl (Carter De Haven).
Aug. 10—They're Off (Parsons).
Aug. 24—Close to Nature (Carter De Haven).
Sept. 7—He Did and He Didn't (Parsons).
Sept. 21—Honeymooning (Carter De Haven).
Oct. 5—Oh Bill, Behave (Parsons).
Oct. 19—Why Divorce? (De Haven).
Nov. 2—His Own Medicine (Parsons).

FORD EDUCATIONAL WEEKLY.

July 6—Fable of the Olive and the Orange.
July 13—School Days.
July 20—The Town of Up and Down.
July 27—Sweetness.
Aug. 3—A Genuine Panama.
Aug. 10—God's Handiwork.
Aug. 17—Caught.
Aug. 24—Days of Real Sport.
Aug. 31—Home Made.
Sept. 7—The Anglers.
Sept. 14—Going South.

GOLDWYN-BRAY PICTOGRAPHS.

Sept. 7—The Samoan Follies; The Mysteries of Snow; Cartoon: Out of the Inkwell.
Sept. 14—Meet Nick Carter; A Bare-Handed Fight with an Alligator; Cartoon: How Animated Cartoons Are Made.
Sept. 21—Hello, Mars; Strange Appetites; First Cartoon in Color.
Sept. 28—The Uncrowned King of Brazil; The Movies Exposed; Trained Sea Lions; Cartoon: The High Cost of Living.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

The Best Man (J. Warren Kerrigan).
Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

Made in America.

Ashley Miller Productions—One Reel—Patriotic
No. 3, "The Rookie."
No. 4, "Victory Army in the Making."
No. 5, "Building the Soldier."
No. 6, "The Hated K. P."
No. 7, "Overseas to Victory."
No. 8, "Forward—Always Forward."

ARTO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

DEITRICH-BECK, INC.

The Bandbox (Doris Kenyon—Six Reels).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

(Continued on page 1872)

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Metro Pictures Corporation.

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Noveity with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equlty (Epigram).
5—Wild Flowers (Comedy).

METRO ALL-STAR SERIES.

Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).

SCREEN CLASSICS, INC., SPECIALS.

Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspiclon (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).
The Brat.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUG. 31.

The Thirteenth Chair (Yvonne Delva, Creighton Hale—Six Parts—Drama—Leonce Perret Production).
The Great Gamble (Episode No. 5, "The Draught of Death"—Two Parts—Drama—Western Photoplays).
Don't Shove (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 17 (Educational).
Topics of the Day No. 18 (Topical—Literary Digest).
Pathe News No. 72 (Topical).
Pathe News No. 73 (Topical).

RELEASES FOR WEEK OF SEPT. 7.

The Great Gamble (Episode No. 6, "Out of the Clouds"—Two Parts—Drama—Western Photoplays).
Baby Marie's Round-Up (Baby Marie Osborne—Two Parts—Comedy-Drama—Leon T. Osborne).
Be My Wife (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 19 (Topical—Literary Digest).
Pathe News No. 74 (Topical).
Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 14.

The Virtuous Model (Dolores Cassinelli—Six Parts—Drama—Capellani Production).
The Great Gamble (Episode No. 7, "The Crawling Menace"—Two Parts—Drama—Western Photoplays).
The Rajah (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 18 (Educational).
Topics of the Day (Topical—Literary Digest).
Pathe News No. 76 (Topical).
Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 21.

The False Code (Frank Keenan—Five Parts—Drama).
The Great Gamble (Episode No. 8, "The Ring of Fire"—Two Parts—Drama—Western Photoplays).
He Leads, Others Follow (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 21 (Topical—Literary Digest).
Pathe News No. 78 (Topical).
Pathe News No. 79 (Topical).

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Aug. 10—This Hero Stuff (William Russell).

"FLYING A" SPECIALS.

Six Feet Four (William Russell—Six Parts).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

July—A Man's Country (Alma Ruhens).
July—The Woman Michael Married (Bessie Barriscale).
July—Man's Desire (All-Star Cast with Lewis Stone).
August—A Sage-Brush Hamlet (William Desmond).
August—The Pagan God (H. B. Warner).
August—The Gray Horizon (Sessue Hayakawa).
August—The Other Half (A Brentwood Production).
August—Her Purchase Price (Bessie Barriscale).

STRAND COMEDIES.

(One-Reel Comedies.)

Aug. 3—Betty and the Boys.
Aug. 10—Good Gracious Grace.
Aug. 17—Meet the Wife.

ROTHACKER OUTDOOR SUBJECTS.

Mar 16—In Pyramid Land.
Mar. 23—Mid Sahara's Sands.
Mar. 30—Glimpsing Gondolas.
April 6—A Palestine Pilgrimage.

Select Pictures

July—The Way of a Woman (Norma Talmadge).
July—The Country Cousin (Elaine Hammerstein).
July—The Spite Bride (Olive Thomas).
July—Everybody's Sweetheart (Elsie Janis).

Specials.

The Undercurrent.

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Three Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03893.
Sept. 17—A Lion in the House—03917.
Oct. 1—Chasing Her Future (Edith Roberts and Jimmie Adams).

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

July 16—Two-Gun Trixie (Mr. and Mrs. Dan Russell)—03809.
July 23—Brown Eyes and Bank Notes (Lois Neilson, Paco and Bob Brownie)—03831.
Aug. 6—A Puppy Love Panic (Lois Neilson and Caroline Wright)—03952.
Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

July 28—The Man in the Moonlight (Monroe Salisbury—Six Parts)—03836.
Aug. 4—A Petal on the Current (Mary MacLaren—Six Parts)—03848.
Aug. 11—A Little Brother of the Rich (Frank Mayo and Kathryn Adams—Six Parts)—03858.
Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.
Sept. 8—The Woman Under Cover (Britis Brunette—Six Parts)—03899.
Sept. 15—The Sundown Trail (Munroe Salisbury—Six Parts)—03911.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

July 7—Home (Mildred Harris—Six Parts)—03806.
Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.
The Right to Happiness (Dorothy Phillips).
The Heart of Humanity (Dorothy Phillips).

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 23—No. 7, "The Missing Bullet"—03783.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

Elmo the Mighty.

June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03806.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03828.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03886.
Sept. 8—No. 13, "Into The Chasm"—03901.
Sept. 15—No. 14, "The Human Bridge"—03913.
Sept. 29—No. 16, "The Plunge"—03933.

The Midnight Man.

(Drama—Eighteen Two-Part Episodes—James Corbett.)

Sept. 1—No. 1, "Cast Adrift"—03887.
Sept. 8—No. 2, "Deadly Enemies"—03900.
Sept. 15—No. 3, "Ten Thousand Dollars"—03912.
Sept. 29—No. 5, "Unmasked"—03932.

SPUR AND SADDLE SERIES.

(Two-Part Western—Marie Walcamp.)

Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03889.
Sept. 8—No. 2, "Tempest Cody Flirts With Death"—03903.
Sept. 15—No. 3, "Tempest Cody Rides Wild"—03915.
Sept. 29—No. 4, "Tempest Cody's Man Hunt"—03942.

(Continued on page 1874)

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List of Current Film Release Dates

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STAGE WOMEN'S WAR RELIEF SERIES.

(Monthly Release.)

Sept. 6—A Star Overnight (David Balasco and All-Star cast—Two-Part Drama)—03898.

Major Allen's Animal Hunt.

Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.

July 28—The Heart Punch (Jess Willard—One Reel).
July 28—Hiding in Holland (The Crown Prince—One Reel).
Sept. 8—Sinbad the Sailor (Two Reels)—03904.

CURRENT EVENTS.

Issued Every Friday.

OKEH KOMEDIES.

Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.
Sept. 8—As You Were (Neal Burns—One Reel)—03902.

RAINBOW COMEDIES.

Sept. 10—A Roof Garden Rough House (Zip Monberg—Two Parts)—03906.
Sept. 24—An Oriental Romeo (Charlie from the Orient with Harry Swett and "Duke" Garcia).

STAR COMEDIES.

(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Aug. 4—Waiting at the Church—03850.
Aug. 18—Penny Ante—03870.
Sept. 1—A Dog Gone Shame—0388.
Sept. 15—Heart Trouble—03914.

WESTERN AND RAILROAD DRAMAS.

(Two Reels Each.)

Aug. 16—The Fighting Heart (Pete Morrison and Magda?)—05867.
Aug. 23—The Hidden Badge—03876.
Aug. 30—The Four Bit Man (Jack Perrin and Josephine Hill)—03885.
Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—3897.
Sept. 13—The Jack of Hearts (Jack Perrin)—03910.
Sept. 20—The Best Bad Man (Peter Morrison and Magda Lane)—03921.
Oct. 4—At the Point of the Gun (Pete Morrison and Josephine Hill).

Vitagraph

VITAGRAPH FEATURES.

The Hornet's Nest.
The Man Who Won (Harry T. Morey).
The Girl Woman (Gladys Leslie).
The Bramble Bush (Corinne Griffith).
Over the Garden Wall (Bessie Love).
The Wolf (Earle Williams—Six Parts).
The Gray Towers Mystery (Gladys Leslie).
The Winchester Woman (Alice Joyce).
The Climbers (Corinne Griffith).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).
The Gamblers (Harry T. Morey—Six Parts).
The Wreck (Anita Stewart).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.
Dull Care.

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).
Vamps and Variety (Montgomery and Rock).
Mates and Models (James Aubrey).

O. Henry Series.

(Two Reels Each.)

The Buried Treasure (Edward Earle and Agnes Ayres.
Shocks of Doom (Edward Earle and Agnes Ayres).
A Ghost of Chance (Edward Earle and Agnes Ayres).
The Guardian of the Accolade (Agnes Ayres).

Wolfville Tales.

(Two Reels Each.)

The Canyon Hold-Up (Al Jennings and Patricia Palmer).
Toad Allen's Elopment (Nell Shipman).
The Trials of Texas Thompson (Nell Shipman).
The Washerwoman's War (Nell Shipman).

Smashing Barriers.

(Serial in Fifteen Episodes, Featuring William Duncan.)

No. 1—The Test of Courage.
No. 2—The Plunge of Death.
No. 3—The Tree Hunt of Tortune.
No. 4—The Deed of a Devil.
No. 5—The Living Grave.
No. 6—Downward to Doom.
No. 7—The Fatal Plight.
No. 8—The Murder Car.
No. 9—The Dynamite Tree.
No. 10—Overpowered.
No. 11—The Den of Deviltry.
No. 12—Explosive Bullets.
No. 13—The Deadfall.
No. 14—Trapped Like Rats.
No. 15—The Human Chain.

World Pictures Corp.

Aug. 4—Coax Me (June Elvidge).
Aug.11—The Praise Agent (Arthur Ashley and Dorothy Green).
Aug. 18—The Girl Alaska (Lottie Kruse).
Aug. 25—The Clouded Name (John Lowell with Corene Uzzel and Edward Keller).
Sept. 1—The Battler (Earl Metcalfe and Virginia Hammond).
Sept. 8—His Father's Wife (June Elvidge—Hardy).
Sept. 15—Forest Rivals (Arthur Ashley—Dorothy Green).
Sept. 22—Where Bonds Are Loosed (Dixie Lee—Arthur Begrens).
Sept. 29—Miss Crusoe (Virginia Hammond).
Oct. 6—The Oakdale Affair (Evelyn Greeley—An Apfel production).
Oct. 13—Woman of Lies (June Elvidge).
Oct. 20—The Black Circle (Creighton Hale).
Oct. 27—Arizona Catclaw (Edythe Sterling).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (In all territories except Buffalo).

HOUDINI SERIAL.

The Master Mystery.

(Drama—Fifteen Episodes—Two Parts Each.)

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JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).

CHAPLIN.

Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaled (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unhellever (Seven Parts).
The Unchastened Woman (Seven Parts).
When Bearcat Went Dry (Six Parts).

KINOGRAMS.

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PRIZMA.

Alaskan Revelations.
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Feature Releases

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The Square Gambler.

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Home Brew.
Her Bear Escape.

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Rowdy Ann.
Mary Moves In.
Shades of Shakespeare.
Dangerous Nan McGrew.

Cuckoo Comedies.

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EQUITY PICTURES CORPORATION.

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FIRST NATIONAL EXHIBITORS.

Sunnyside (Charlie Chaplin—Three Parts).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart).

HALL MARK PICTURES.

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SOL LESSER.

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Aug. 3—The Ghost Coast.
Aug. 2—Fiddlers and Acrobats.
Aug. 9—Corals and Onions.
Aug. 16—The Hon. Mr. Jap Van Winkle.
Aug. 23—Where They Go Ruhbering.
Aug. 30—When It's Time to Retire.

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Features.

The Troop Train (Six Parts).

UNITED ARTISTS CORPORATION.

Sept. 1—His Majesty the American (Douglas Fairbanks).

UNITED PICTURE THEATRES.

June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.

Broken Barriers.

(Continued on page 1876)

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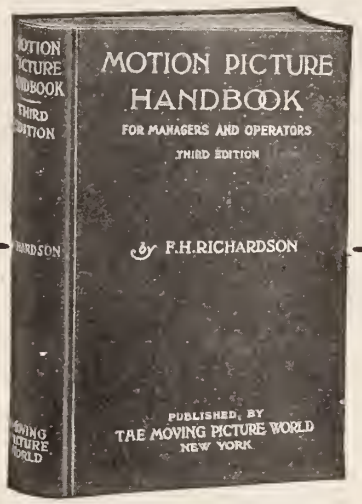

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Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

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Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).
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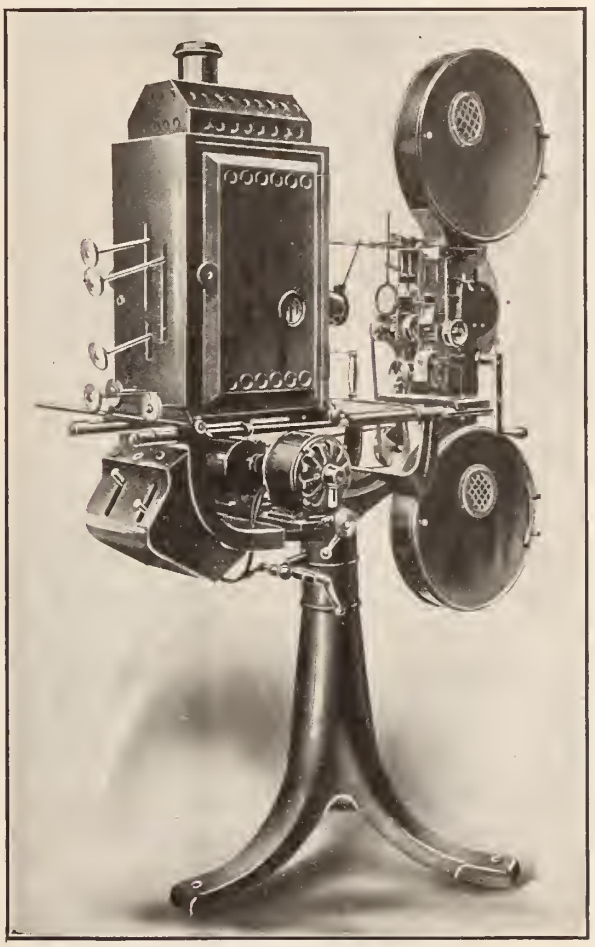

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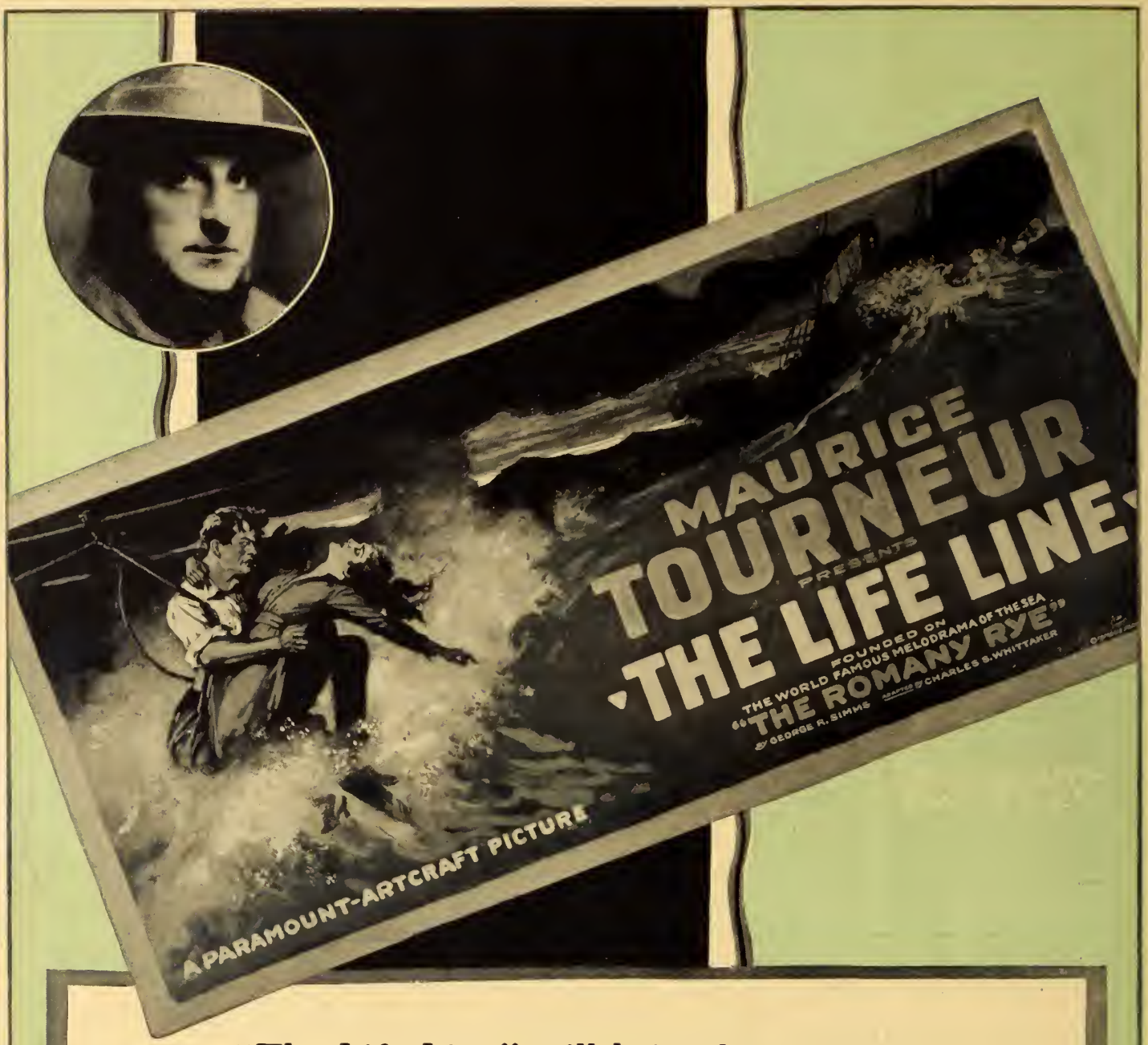

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By RIDA JOHNSON YOUNG

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By Augustus Thomas Directed by Hugh Ford

Scenario by Beulah Marie Dix

The play that made Augustus Thomas famous—

Made into an absorbing picture by Hugh Ford, with Robert Warwick starring in a part that is full of power, sympathy and romance.

This tale of old Pike County, Missouri, has in it the elements that appeal to all humans. The story of the great love of honest Jim Radburn for the beautiful girl who thought her education was a bar to her love is absorbing in its human interest. There's melodrama in the plot too.

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Serial Succes

NIGHT MAN

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chosen from Hundreds To open the New Big People's

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"These are the exact words from the letter below. Read the whole letter, you'll need no further argument in booking and announcing DOROTHY PHILLIPS in "PAID IN ADVANCE" as the one great, big, overpowering Alaskan story of the year, from the pen of the famous James Oliver Curwood.

It's so big that out of scores of BIG, new productions, Jansen & Von Herberg picked it to open their new PEOPLE'S THEATRE in Butte. No greater honor can be paid any production than to be "picked" to open a new house, especially with big and costly competitive pictures seeking the same distinction. See "PAID IN ADVANCE" at ANY Universal Exchange. It's its own most potent argument.

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BUTTE MONT.
August 28th, 1919.

Mr. George Bourke, Manager,
Universal Film Exchange, Inc.,
Butte, Montana.

Dear Mr. Bourke:

I take pleasure in informing you that Jensen & Von Herberg, owners of the Rialto Theatre in this City, have taken over the management of the Peoples Theatre and next Sunday will re-open it with first-run, high class, feature pictures.

The house is being thoroughly remodeled and when opened will be one of the finest picture theatres in the Northwest. A very high class 14-piece orchestra will be one of the features of this theatre.

Desiring that the opening be as auspicious as possible, Messrs. Jensen, Von Herberg and myself concurred in the choice of Oliver Curwood's great Alaskan drama entitled "PAID IN ADVANCE" as a worthy opening feature. I will say more than that! "PAID IN ADVANCE" is one of the truly great pictures it has been my pleasure to witness and it was selected from a great number of late releases which were under consideration.

It is the only real, true-to-life Alaskan drama that has so far been produced and I do not hesitate to say that "PAID IN ADVANCE" fully merits the distinction of being one of the greatest productions of the year.

Thanking you for the many courtesies which the Universal has shown us in the past, I beg to remain,

Yours very truly,
RIALTO THEATRE,
Manager

"Paid in Advance"

of Big Productions Theatre in Butte, Mon

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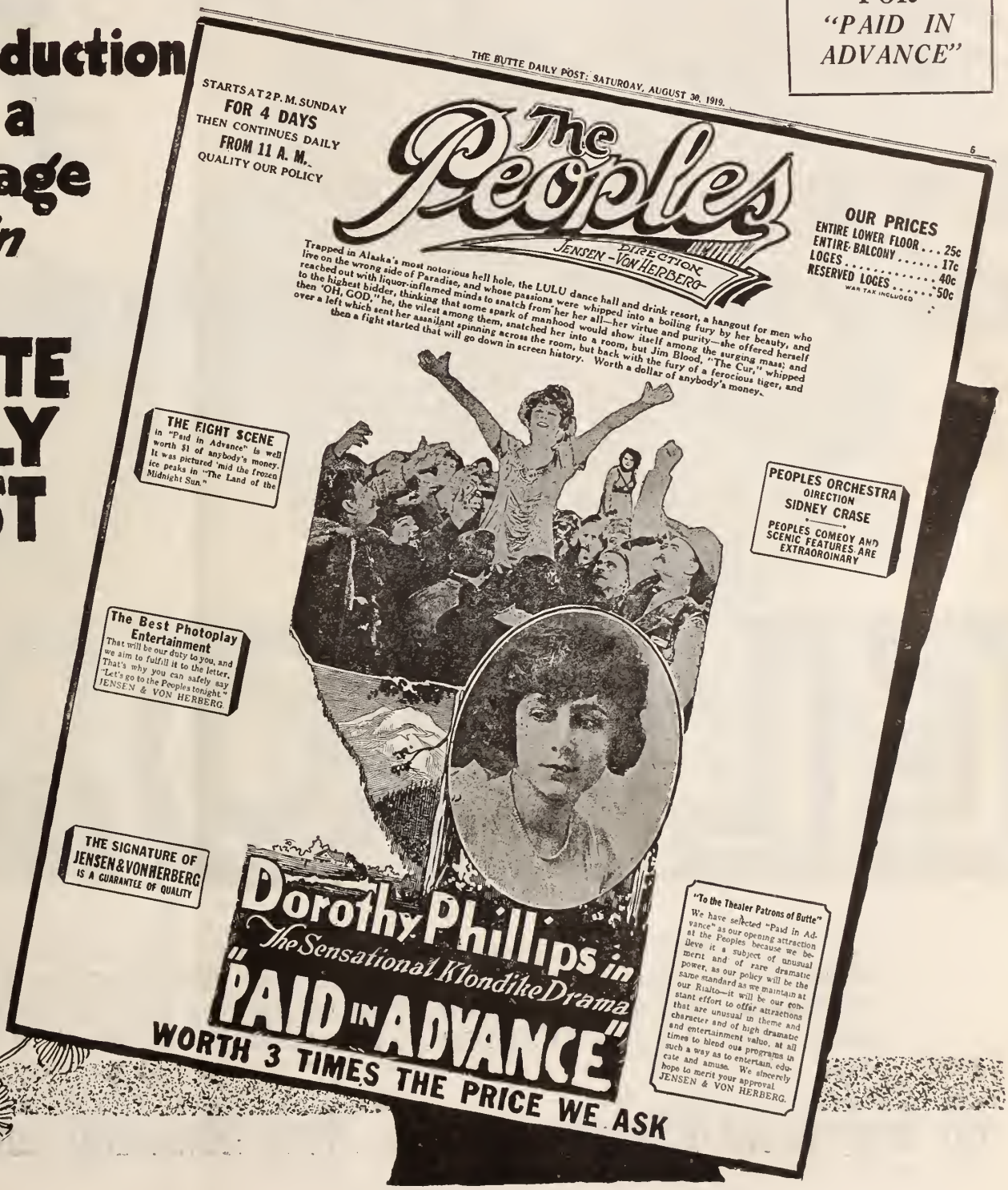
Any Universal Exchange Will Project It For You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FOR 4 DAYS
THEN CONTINUES DAILY
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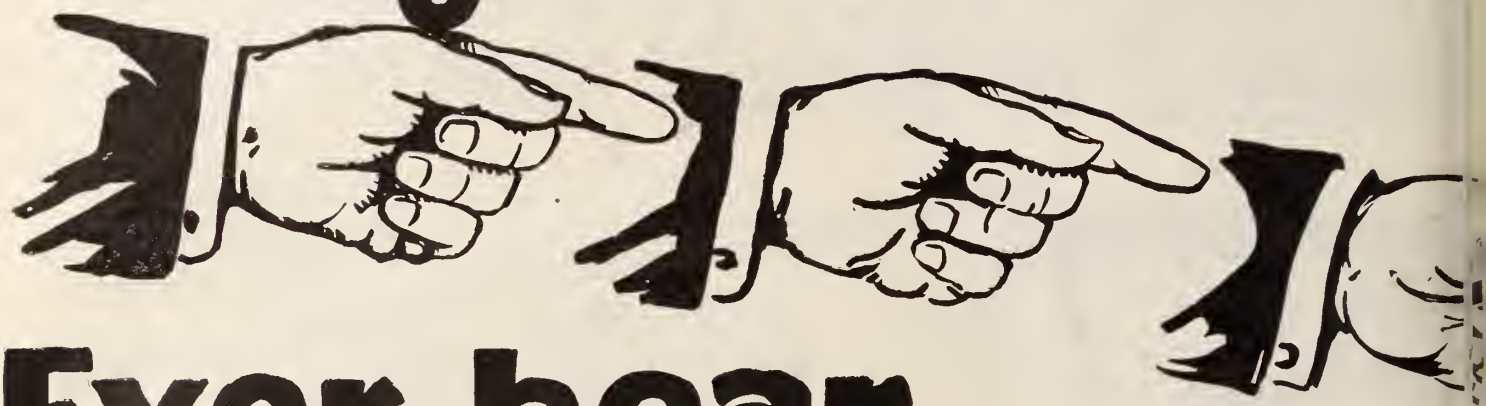
WAR TAX INCLUDED
Trapped in Alaska's most notorious hell hole, the LULU dance hall and drink resort, a hangout for men who live on the wrong side of Paradise, and whose passions were whipped into a boiling fury by her beauty, and reached out with liquor-inflamed minds to snatch from her her all—her virtue and purity—she offered herself to the highest bidder, thinking that some spark of manhood would show itself among the surging mass; and then "OH, GOD," he, the vilest among them, snatched her into a room, but Jim Blood, "The Cur," whipped over a left which sent her assailant spinning across the room, but back with the fury of a ferocious tiger, and then a fight started that will go down in screen history. Worth a dollar of anybody's money.
THE FIGHT SCENE in "Paid in Advance" is well worth $1 of anybody's money. It was pictured 'mid the frozen ice peaks in "The Land of the Midnight Sun."
PEOPLES ORCHESTRA
DIRECTION
SIDNEY CRASE
PEOPLES COMEDY AND SCENIC FEATURES ARE EXTRAORDINARY
The Best Photoplay Entertainment
That will be our duty to you, and we aim to fulfill it to the letter. That's why you can safely say "Let's go to the Peoples tonight."
JENSEN & VON HERBERG
THE SIGNATURE OF JENSEN & VON HERBERG IS A GUARANTEE OF QUALITY
Dorothy Phillips in
The Sensational Klondike Drama
"PAID IN ADVANCE"
WORTH 3 TIMES THE PRICE WE ASK
"To the Theater Patrons of Butte"
We have selected "Paid in Advance" as our opening attraction at the Peoples because we believe it a subject of unusual merit and of rare dramatic power, as our policy will be the same standard as we maintain at our Rialto—it will be our constant effort to offer attractions that are unusual in theme and character and of high dramatic and entertainment value, at all times to blend ous programs in such a way as to entertain, educate and amuse. We sincerely hope to merit your approval.
JENSEN & VON HERBERG.

For goodness



Ever hear of such a thing?

Can you imagine such a thing? Ever hear of ANY serial irrespective of who made it, that ever equaled a record such as this? What could we say in advertising that compares to such a statement? Picture it—a serial pulling business like a hundred dollar feature!!! Yet that's what ELMO THE MIGHTY is doing in scores of houses. Yet compare the cost. If profits and crowded houses are what you are in business for—for goodness sake don't hesitate another second but BOOK—

ELMO THE

and do it NOW. Your Universal Exchange Manager will hand you a copy of the big advertising and publicity campaign book, that's packed with ads and ad props that will make "ELMO THE MIGHTY" a sensation in your town. SEE AS MANY EPISODES AS YOU CAN.

66 Universal Exchanges Are Now Showing and Boo

sake read this

"Yesterday I had the First Episode of "Elmo, the Mighty," and did more business than I have done with features costing $100 a day."
RELIABLE THEATRE,
Millvale, Pa.

MIGHTY

The serial alone will be your mightiest answer as to why you should book it and boost it to the limit. Universal has always led the serial market, and ELMO LINCOLN and Grace Cunard in ELMO THE MIGHTY are piling up a tremendous record of profits for hundreds of houses.

ing This Great Serial to Thousands of Exhibitors

ADOLF PHILIPP FILM CORPORATION

ADOLF PHILIPP, President PAUL PHILIPP, Business Representative

OFFICES AND STUDIOS: ELEVEN EAST FOURTEENTH STREET, NEW YORK

NOW READY

THE FIRST THREE MUSICAL FILM COMEDIES

"MY GIRL SUZANNE"

A Musical Film Comedy in 2 Acts

By ADOLF PHILIPP

With Adolf Philipp, Patsy De Forrest, George Henry, Marie Buckley, Edw. Elkas, Jos. P. Marquis, Lucia Segar, Cleme Brian, a cast of FORTY and lots of

PRETTY GIRLS

"OH! LOUISE"

A Musical Film Comedy in 2 Acts

By ADOLF PHILIPP

With Adolf Philipp, Marie Pagano, Harold Peel, Gladys King McClure, Jos. P. Marquis, Emily Marceau, Phil Sanford, Will H. Sloane, Pauline de Palla, Edward Elkas, a cast of 30 and 20 Pretty Dancing and Bathing Girls.

AND

ADOLF PHILIPP'S MUSICAL COMEDY TRIUMPH

"THE MIDNIGHT GIRL"

A MUSICAL FILM COMEDY IN 2 ACTS BY ADOLF PHILIPP

With ADOLF PHILIPP, MARIE PAGANO and a cast of FIFTY

Youth's Greatest Star in Youth's Greatest Picture

MILLIONS who read the "ANNE" books forgot utterly that there could be any sorrow or misery in the world. That is what gave the stories their wide appeal.

"Anne of Green Gables"

was written by L. M. MONTGOMERY, made into a photoplay by FRANCES MARION and directed by WILLIAM D. TAYLOR. It is a human interest story of a little orphan who wins the hearts of people whose determination is not to like her. And the star is adorable, lovable, captivating

MARY MILES MINTER

Here is every element of success—a character whom MARK TWAIN called "the most delightful child since the immortal Alice," a book endorsed by the New York State Board of Education, an absorbing story with a heart throb or a smile in every scene, and a star who has thousands of admirers.

Is it any wonder that "ANNE OF GREEN GABLES" is booking like wild fire?

REALART PICTURES

LOVE AS WELL AS THRILLS

Produced by
ALLAN DWAN

"SOLDIERS

For Two a

Allan Dw

The live-wire exhibitor a
discovered that the best p
sible advertising for his ho
is its ability to *occasiona*
"hold over" a feature.

Hence the *real* special, that sends 'em
babbling the praise of your picture and thea
all over town, that establishes yours as T.
photoplay house.

The directing genius of ALLAN DW.

REALART PICTURES

REALART PICTU
ARTHUR S. K
112 West 42nd S

'ORTUNE"

'hree Week Runs

'roduction

ıe dramatic genius of
.UGUSTUS THOMAS

ıe story-telling genius of
:ICHARD HARDING
)AVIS

ere combine to give your showmanship a
ıan's size chance.

'he 'business you'll do with this Realart special, pro-
ıced by Mayflower Photoplay Corp., will be a guide to
'hat you're going to earn with those that come after.

:ORPORATION
resident
lew York City

Dramatize by
AUGUSTUS THOMAS

Book by RICHARD HARDING DAVIS

Leave Your Heart at Home for Safekeeping

That's your catchline for telling the public about sweet, vivacious, winsome

CONSTANCE BINNEY

star of the stage success, "39 East," soon to be seen in an unusual photoplay based on MRS. FISKE'S success,

"Erstwhile Susan"

a sweet, homely, happy story of a little Pennsylvania Dutch girl who rises from virtual slavery to the rank of an American queen. The play comes from HELEN R. MARTIN'S famous novel, "BARNABETTA," adapted for pictures by KATHRYNE STUART and made under the direction of JOHN S. ROBERTSON.

Success as book and stage play is but incidental history—CONSTANCE BINNEY in this role of a modern Cinderella will win the hearts of audiences everywhere as she already has captivated supercritical Broadway.

The stage is set for another great advent in stardom. All that are needed now are cashiers. Will you volunteer?

REALART PICTURES

All the Critics Agree It's *Wonderful!*

Six Feet Four

HARRISON'S REPORTS:—William Russell has never appeared in a better picture in his life—heart interest and suspense—a rare combination of the best elements. The picture is clean and should prove first class entertainment for any audience.

DRAMATIC MIRROR: — Will elevate any screen—worthy of showing in any theatre. An excellent production superbly directed.

WID'S DAILY:—One of the best Western stories that has come across in months. Six reels crammed full of story, and it's on plot action that the picture scores. A well sustained mystery—and an appealing love story.

Appeal to the hundreds of thousands of Jackson Gregory fans who have read this story in print and now will welcome an opportunity of seeing it on the screen in **your** theatre. See the American Film Company representative at your nearest Pathe Exchange **today!**

Produced by
AMERICAN FILM COMPANY, Inc.
SAMUEL S. HUTCHINSON, Pres.

Distributed by
PATHÉ

Policy Principle

BIG WORDS these days. And representing big VITAL things.

Producer-distributor policy today is almost as important as pictures.

Because it spells success or failure to the average exhibitor.

An unsound policy adopted by such a dominant organization as the Famous Players-Lasky Corporation would be fatal.

Fatal to all factors—producers, distributors, exhibitors and the picture-supporting public.

We appreciate our great responsibility.

Every policy we have sponsored has undergone the acid test of actual performance.

Each new policy we have announced and put into operation has been based on fundamentally RIGHT principles.

It has, in every instance, supplied the needs and requirements of the great majority of exhibitors.

And, finally, every policy we have advocated has received the eventual support of all right-thinking exhibitors.

We are wasting no time on idle promises.

We point back to our record of achievement.

We stand solidly on past performance.

We have made good with each succeeding policy shaped to fit the times.

We have vision and can accurately gauge our needs as an industry.

We gave you the Feature Program. Then the Star Series.

They solved the problems of their times.

Now we offer you the flexible Selective Booking Policy.

It is the solution of the industry's present problems.

And we shall foresee and prepare for future changes.

POLICY? YES! PRINCIPLE? YES!

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

PARAMOUNT-ARBUCKLE COMEDY

Joseph M. Schenck presents

"FATTY" ARBUCKLE

in

"BACK STAGE"

Written and directed by "FATTY" ARBUCKLE
Released exclusively through famous Players-Lasky Corp

ONE of the liveliest, funniest, fastest, most original, bound-to-be-the-most-popular Fatty Arbuckle subject ever released.

LAUGHS, thrills, humor, love, laughs, burlesque, astonishing feats, laughs, wonderful back stage scenes, laughs, falls, fights, laughs, original stunts, gags, laughs, action, plot, laughs—those are some of the things in "Back Stage."

FAMOUS PLAYERS-LASKY CORPORATION

FATTY ARBUCKLE is a sure-fire draw—a feature all by himself. In a picture like "Back Stage" he is a veritable clean-up.

DOUGLAS FAIRBANKS
in
"His Majesty, The American"

Every promise, every claim, every representation made by United Artists Corporation, is based on known values. It sells a visible, tangible service - the productions of the screen's foremost artists, rented to exhibitors on the intrinsic merits of the individual releases.

NOW PLAYING

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

729 Seventh Ave., New York City
OSCAR A. PRICE, President
HIRAM ABRAMS, General Manager

D.W. GRIFFITH'S Masterpiece
"BROKEN BLOSSOMS"

TO BE RELEASED OCTOBER 20

LOS ANGELES EVENING HERALD

. . .

KINEMA

There is something about a Salvation Army lassie's blue bonnet that starts a flow of admiration. Particularly is this true since the great war. No other product of the store counter or modiste's shop appeals more strongly to the finer senses of man—or woman. To the wearers of it who risked that which is most sacred to lend a helping hand to distressed mankind we owe a debt of gratitude which we cannot pay, even though we try from now to eternity.

When you are sitting comfortably at the Kinema, this week, in a seat made for your comfort, you will grasp what I mean. The newspapers and magazines have devoted columns and pages to the glorification of the Salvation Army lass and her doughnuts, but in the film, "The Blue Bonnet," you see enacted some of the hardships which were these lassies' lot in France, and then you wonder that you hadn't had greater respect for the wearers of the blue and red before.

The photoplay, splendidly done by the National Film Co., in the making of which President Parsons spared no expense, is the latest vehicle for Miss Billie Rhodes, who, after this picture, is to be known as "The Sunshine Girl." If ever a screen personality spread gladness, certainly little Billie does. Her face radiates wholesomeness, gobs of joy flow with every "ism" of her cunning mannerisms. Watching her dance gayly upon the silver sheet is like dreaming about fairies. Her every action is real and sincere. I can picture but one other actress portraying the sweet, tenderhearted Capt. Ruth, and that is a girl named Mary, whose work before the camera is too well known to require further identification. Billie is simply irresistible.

"The Blue Bonnet" is a "war play" only in the sense of atmosphere. The theme is one that tugs at the heartstrings, swells your throat with pathos and sinks soul-deep the doctrine of tenderness. The battle scenes are realistic enough, especially the "prop" snow, which does not look manufactured at all, and the acting is superb on the part of everybody concerned. This is conspicuously apparent in the case of the interpreter of the pawnshop keeper, whose name I regret to say I cannot recall. The photographer, too, has supplied some excellent scenes of New York life and Director Chaudet was right on the job when the troop-carrying leviathans steamed past the Statue of Liberty. The latter's direction of the photodrama would be flawless were it not for an occasional interruption of plot due to the story making too long jumps. But then the cutter may have been to blame, who knows?

Billie Rhodes had a "prettier" role in her first feature play, "Hoopla, the Circus Girl," but in "The Blue Bonnet" she has more opportunities for real acting. And she takes advantage of them, crowning herself with not only the reviewers' praise but with the fans' plaudits. There are only a few who really cause hard-boiled critics to choke with emotion or sentiment or whatever it is that brings the lump to your throat, and Billie Rhodes is one of them. I suppose she hits thousands of others the same way.

William Parsons
presents

BILLIE RHODES
in
The Blue Bonnet

By E. Magnus Ingleton *Directed by Louis Wm. Chaudet*

Prints of "The Blue Bonnet" are in all branch offices and Hodkinson managers can give you immediate play-dates.

Wid's says: "The Blue Bonnet" has good, elementary kicks in it and is undeniably popular. It will satisfy as a "special."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

TALBOT'S AMERICA, DENVER
Pastime, in "The Loop," Chicago
BOTH CHICAGO CIRCUITS

Immediate exhibitor decisions to defer playing dates or throw out other pictures to make openings for "Desert Gold" confirm all of the Hodkinson forecasts as to the bigness of this production. *"Desert Gold" will whip any competitive picture in the market.*

Benjamin B. Hampton
& Eltinge F. Warner's
presentation of

ZANE GREY'S
most powerful picture
DESERT GOLD

Directed by T. HAYES HUNTER

with an all star cast:

E. K. LINCOLN
MARGERY WILSON EILEEN PERCY EDWARD COXEN
W. LAWSON BUTT ARTHUR MORRISON
RUSSELL SIMPSON WALTER LONG FRANK LANNING
FRANK BROWNLEE WILLIAM BAINBRIDGE

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

SWARTZ'S VICTORIA, WILMINGTON
Clean Sweep of Denver Key Cities
THE EMPIRE, PORTLAND, ME.

BULLS-EYE OFFERS

The World's Most Unique Comedienne

GALE HENRY

IN HER LATEST COMEDY

"Don't Chase Your Wife"

DISTRIBUTED BY

THE·BULLS·EYE·FILM·CORP.

729 Seventh Avenue, New York

HERB. ACKER.

FOREIGN DISTRIBUTORS

APOLLO TRADING CO.

220 WEST 48th STREET

NEW YORK

Virginia Pearson Photoplays Inc. *presents*

Virginia Pearson *with* Sheldon Lewis *in* Impossible Catherine

Produced under the Personal Direction of John B. O'Brien

She hated men and she hated conventionality; she would neither be prim nor proper; she was WILD,—wild and untamed. But a Real Guy came along and boys—she was tamed!

Pathé Distributors

Announcing

Harold Lloyd in a series

Something like four years ago Pathe introduced a one reel comedy with an unknown young man as the star.

"Just Nuts" made an instant and spontaneous hit. It was the first of a long line of one reel comedies of a new and original kind.

They have found their way into the best houses of the country and into the hearts of the multitudes who see them.

They are the best one reel comedies that have ever been made.

Harold Lloyd need not fear comparison with any screen comedian of the day. Scores of exhibitors tell us he is the greatest of them all.

Pathe
Distributors

Special Two Reel Comedies

Now he is presented in a series of great two reel Special Comedies, meaty with laughs, peppy with pretty girls, zippy with action.

The Lloyd comedies are so popular that we advise exhibitors to get into touch with the nearest Pathe exchange at once for information concerning these new comedies.

Produced by Hal Roach

First Two Reel Comedy Nov. 2

Pathé Distributors

Mae Murray in

A Leonce Perret Picture

Produced by Acme Pictures Corporation

Pathé Distributors

"The Twin Pawns"

a drama suggested by Wilkie Collins' famous novel "The Woman in White."

He stole silently into her bedroom when the clock was striking twelve, arms outstretched, and wrapped and hidden from head to foot in a ghastly winding sheet.

Why did he do it? What had he to gain?

A stirring story, well done.

Frank Keenan Productions Inc. *presents*

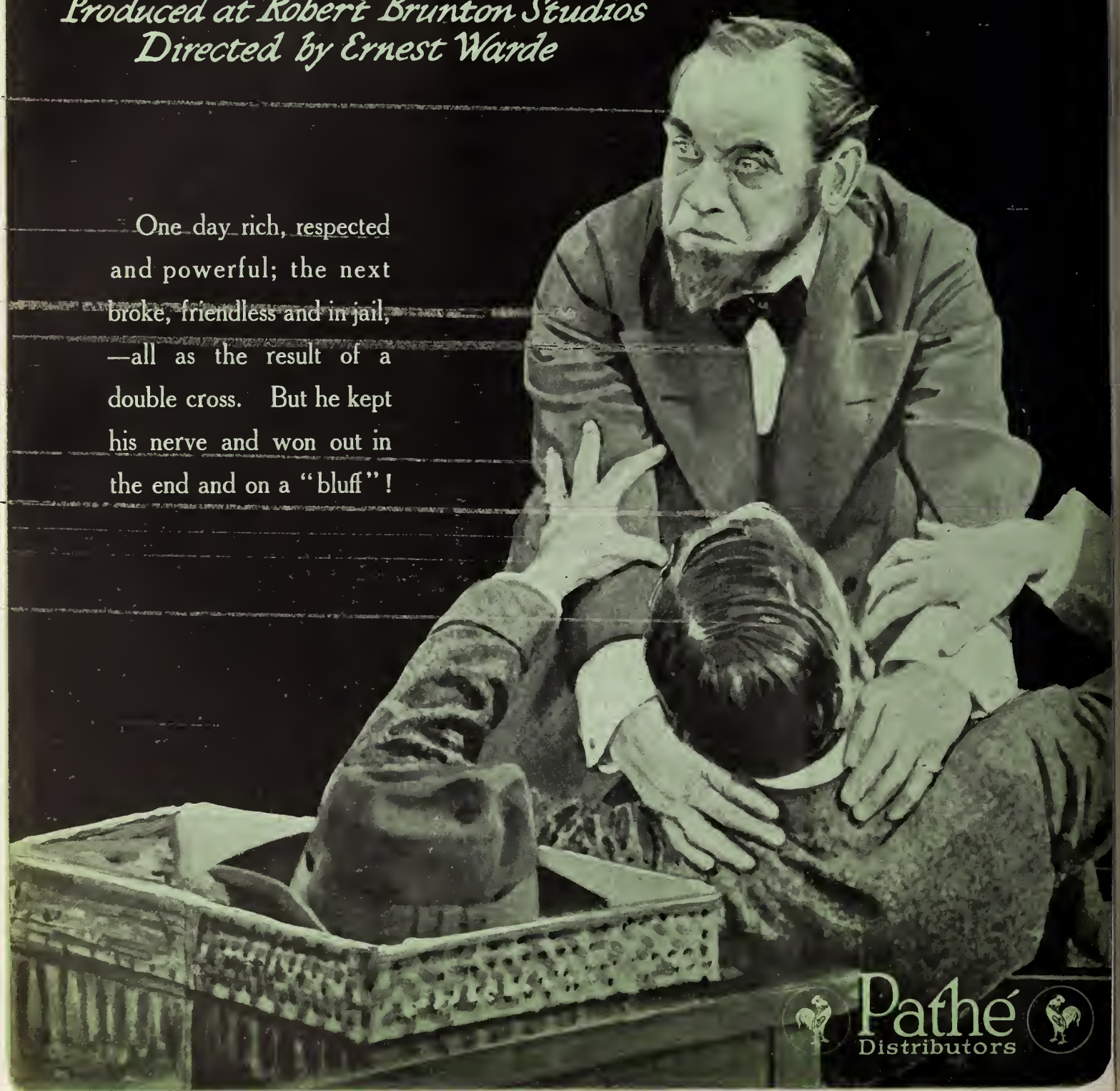
FRANK KEENAN

the masterly in

The FALSE CODE

Produced at Robert Brunton Studios
Directed by Ernest Warde

One day rich, respected and powerful; the next broke, friendless and in jail, —all as the result of a double cross. But he kept his nerve and won out in the end and on a "bluff"!



Pathé
Distributors

The Eyes of Young in "Eyes of Youth".

HARRY GARSON PRESENTS

CLARA KIMBALL YOUNG

In the Tremendous Success that has Charmed and Interested Thousands of All Classes~

"EYES of YOUTH"

By Max Marcin and Charles Guernon~Directed by Albert Parker.

A Play that Visualizes the Spiritual Experiences of a Young Girl on the Threshold of Life~Her Desires and Dreams Her Hopes ~Her Ambitions

The First of

Ten Big~Perfect Productions A Year~~

To be Distributed by

EQUITY PICTURES CORPORATION

H.K.Somborn PRESIDENT. Jos. Schnitzer TREASURER.

THIRTY~THREE WEST FORTY-SECOND STREET~NEW YORK~

NOTICE
to
EXCHANGES

The EQUITY PICTURES CORPORATION STILL HAS OPEN A FEW CHOICE TERRITORIES IN WHICH RESPONSIBLE EXCHANGES CAN SECURE VALUABLE FRANCHISE RIGHTS ON A NEW AND NOVEL BASIS — BASED ON THE WORD *EQUITY*.

The Equities to Carry

Ten Big-Perfect Productions A Year —

CLARA KIMBALL YOUNG

HOUSE PETERS

SUPREME SUPER SPECIALS

HARRY MORAN PRESENTS

HOUSE PETERS

in MONTE M. KATTERJOHN'S *Play*

"LOVE, HONOR and OBEY"

— NOW IN PREPARATION —

Distributed by

EQUITY PICTURES

CORPORATION

H. H. Sonnborn — Jos. Schnitzer

THIRTY-THREE WEST FORTY-SECOND STREET—NEW YORK

Coming!

With
48 Costumes To
Bewilder Feminine
Eyes!

CORINNE GRIFFITH

in

"THE CLIMBERS"

CLYDE FITCH'S Famous Play

A bigger and better version of a Broadway play that had a generation of success. It puts the light on the petty and hypocritical element of the upper crust of society.

It is the story of a charming and beautiful daughter of the newly rich. Unseeing his selfish motives, she marries the wrong man. His caddish caliber is revealed when a financial crash comes.

Repudiated she realizes she has made a mistake. A true blue blood who honestly admires her proves a real friend. Then comes a smashing climax as the lives are straightened out.

Directed by TOM TERRISS

VITAGRAPH

ALBERT E. SMITH, *President*

Again the critics

Ev. Sun · American Sun Telegram

"The Last of the Duanes," a gripping photomelodrama, began a two weeks' run at the Central Theatre yesterday. It is a William Fox picture and William Farnum is very much the star. As the hero of this Zane Grey story Mr. Farnum does enough "stunts" to satisfy a half dozen ordinary stars. *Buck Duane* is an outlaw down in Texas in the days when the Rangers were beginning to bring law and order into that State. But he is a good sort and spends most of his time and the greater part of his energy in fighting other outlaws, the real "bad men" of that part of the country. Finally, by capturing the two worst men in all Texas *Duane* wins a pardon from the Governor and returns home in triumph. Louise Lovely plays the heroine. The photograph is excellent. The thrills provided by Mr. Farnum must be seen to be appreciated, and even jaded movie fans will enjoy this supermelodrama of the screen. A Mutt and Jeff picture and a Sunshine comedy round out the two hour entertainment.

At the Central Theatre William Farnum appears in a film transcription of Zane Grey's novel, "The Last of the Duanes," covering himself with desert dust in a good cause. Word has been quietly slipped to Broadway that this is "the greatest Western melodrama ever screened," and it certainly makes a noble try at that record. Mr. Farnum performed the prodigies of a hero whose curly hair has given him the strength of a Samson.

AT THE CENTRAL.

At ths Central Theatre there is a new programme headed by William Farnum in a Fox picture, "The Last of the Duanes." It is a thrilling story of the West, with Mr. Farnum in a role that gives excellent scope to his powers. Fine photography and a good cast augment a consistent and well-directed story. While the feats of horse riding and the rugged, picturesque background make the picture exciting. Louise Lovely is the heroine. On ths programme there is also a Sunshine comedy that gets many laughs. The musical accompaniment is another feature.

William Farnum is the puissant hero of a lively motion picture thriller at the Central Theatre this week, where Zane Grey's novel "The Last of the Duanes" is shown in film form.

It is a story of Texas and the Texas Rangers—a story full of action and with plenty of sentiment.

WILLIAM FOX *presents*

William

Early playing dates mean immediate profits

FOX ENTERTAINMENTS

unite in praise!

Tribune World Herald Morn- Telegraph Ev- Journal

"The Last of the Duanes" a Vigorous Screen Story—Other New Feature Films.

A vigorous and virile story of the West is told in "The Last of the Duanes," with William Farnum in the star role, which was screened at the Central Theatre yesterday. There are enough thrilling stunts and beautiful scenery to tickle the palate of even those who may think they are "fed up" on Western stuff.

The scenario, taken from Zane Grey's novel of the same name, pictures the work of the Texas Rangers. The caption writer, however, must have had his fill of the wild and movie West, for he ended the picture with these facetious words:

"He (the hero) recovers. Th... are

At the Central Theatre William Farnum is being presented by William Fox in a screen adaptation of Zane Grey's "The Last of the Duanes."

There is a wonderful chase across the mountains and the foothills and an escape via a waterfall that looks to us as high as Niagara. But he does escape and after being hunted for a long time is pardoned, and, as the final title says, succinctly, "This is the end. He recovered. They were married and lived happy ever after and raised a large family of children." We liked that title. Most directors do it by showing the orange blossoms and the baby's cap and their little Cedric playing with a collie at the age of three. But Gordon Edwards directed it. That's the answer—or perhaps the credit should go to the title writer.

In the cast are Louise Lovely as the girl; Frankie Raymond as ... er, and Orra Gardner as ... vampire.

H. U.

FARNUM TOPS THE BILL AT CENTRAL

Appears in Various Heroic Attitudes in Screen Melodrama, "Last of the Duanes."

AIDED BY CAPABLE CAST

Play Abounds in Thrilling Situations, and of Course There's a Girl to Be Rescued.

There are some exceptional stretches of scenery with effective scenes ... picturesque foothills. Willia... Farnum as a horseman has few equ... and the riding up the almost impass... hillsides was one of the best thing... picture.

...se who follow the Farnu... from the number of ... al yesterday afterno... and for those who ... melodramatic type ... of the Duanes" wi... Although it is ... the Southwest, it ... of the West one me... t under this classific...

...ets in the cast who s... in his support are ... ankie Raymond. Har... raymond Nye. Edward... ick Herzog and Gene... The novel manner ... tion—the Lone Star ... hhn redemption for h... bring to justice the ... —is a welcome ch... manner of having ... save the day. Th... is only ... omestre... or, J... by ... ch...

Mr. Farnum as a Ranger.

William Farnum in "The Last of the Duanes" supplied an interesting photo-drama presented by the William Fox Company in the Central Theatre. Miss Louise Lovely shared the stellar honors in this romance of the famous Texas rangers. Mr. Farnum was resplendent as the ranger, who risked his life daily for the good of Texans and love of Jennie Lee, whose parents were killed by outlaws. The views of the mountains and valleys of Texas are important features. The picture is adapted from Zane Grey's novel of the same name, and in Buck Duano Mr. Farnum has one of the best roles in his repertoire.

FARNUM'S NEW PHOTO-PLAY THRILLING

"The Last of the Duanes," at Central Theatre, an Immediate Hit.

"The Last of the Duanes," a thrilling picture story woven about the exciting life of the Texas Rangers, is scoring a tremendous hit at the Central Theatre, where it opened Sunday, with William Farnum in the leading role.

The scenario for the play was taken from the novel of the same name by Zane Grey. The production is even more thrilling than the book, because of the manner in which the scenes and dramatic incidents have been picturized.

In addition to the interesting and dramatic episodes in "The Last of the Duanes" the action of the play is speeded up with several spectacular stunts which grip the audience.

William Farnum is unusually well cast in the play, and appears to great advantage in the Southwestern romance, with its picturesque background.

The scenic effects, photographed in the mountains and on the plains, are exceptionally clear and beautiful, and soon made the audience feel that they were actually living the dramatic story as it was unfolded before them on the screen.

Farnum

in Zane Grey's mightiest novel of intense life.

The Last of the Duanes

Staged by J. Gordon Edwards

COMING!
WILLIAM FARNUM in
WINGS OF THE MORNING

NOW PLAYING
AT THE CENTRAL THEATRE
NEW YORK

A VICTORY PICTURE

A WILLIAM FOX presents

WILLIAM RUSSELL

in

SACRED SILENCE

Directed by Harry Millarde.
Adapted by Roy Summerville from the famous stage success "The Deserter."

FOX ENTERTAINMENTS

COMING!

WILLIAM RUSSELL

in EASTWARD HO

The fascinations of Parisian life as the background of compelling drama.

WILLIAM FOX
presents

MADLAINE
in Snares

Early playing dates mean immediate profits

WILLIAM FOX
presents

Mutt & Jeff

in Capt. Bud Fisher's carefree comicalities that pack theatres throughout the world.

COMING!

IN SPAIN
HONEST BOOK AGENTS
THE NOOSE REEL
NEW YORK NIGHT LIFE
IN THE MOVIES
WINDOW CLEANERS
CONFESSIONS OF A TELEPHONE GIRL
THE PLUMBERS
THE BEAUTY DOCTORS

FOX ENTERTAIN NTS

FOX
Sunshine
They rock the peoples of the earth with laughter and transform silent audiences into uproarious happy gatherings
FOX
ENTER

Comedies
Early
playing dates
mean
immediate
profits
TAINMENTS

THE WHITE HOUSE
WASHINGTON

1 September, 1919.

I am very much interested and deeply gratified to learn that the Fox Film Company is intending to devote its News Weekly to the promotion of universal and lasting peace. It can render the greatest service in this direction. The Moving Picture News Weekly as an educator and a power for good can be made of the greatest service to the nation and to observant people everywhere throughout the world, and I congratulate the Company upon its public-spirited plans.

Cordially and sincerely,

Woodrow Wilson

ROBERTSON-COLE PRODUCTIONS

JESSE D. HAMPTON
Presents

H B WARNER

in

For a Woman's Honor

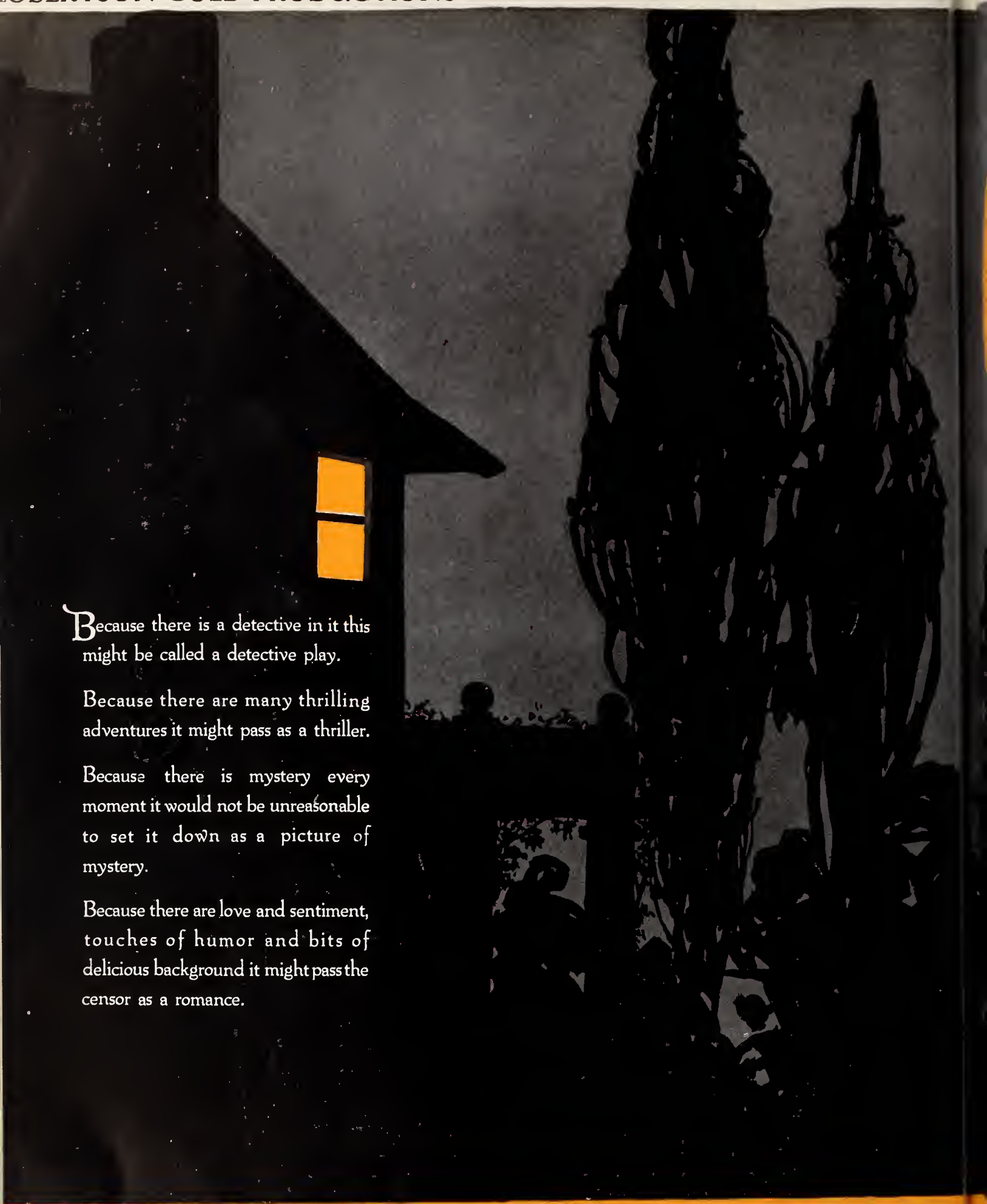
SUPERIOR PICTURE

NOT SMASHING—
NOT SHOCKING—

BUT the deepest, tenderest depth of sentiment runs through this new Warner offering. The grief of a strong man when his silence costs him sweetheart and friends is so ably pictured by Mr. Warner that he is simply irresistible to the photoplay patron.

He is supported by a cast of unusual excellence and the production is another triumph.

Distributed by
EXHIBITORS MUTUAL



Because there is a detective in it this might be called a detective play.

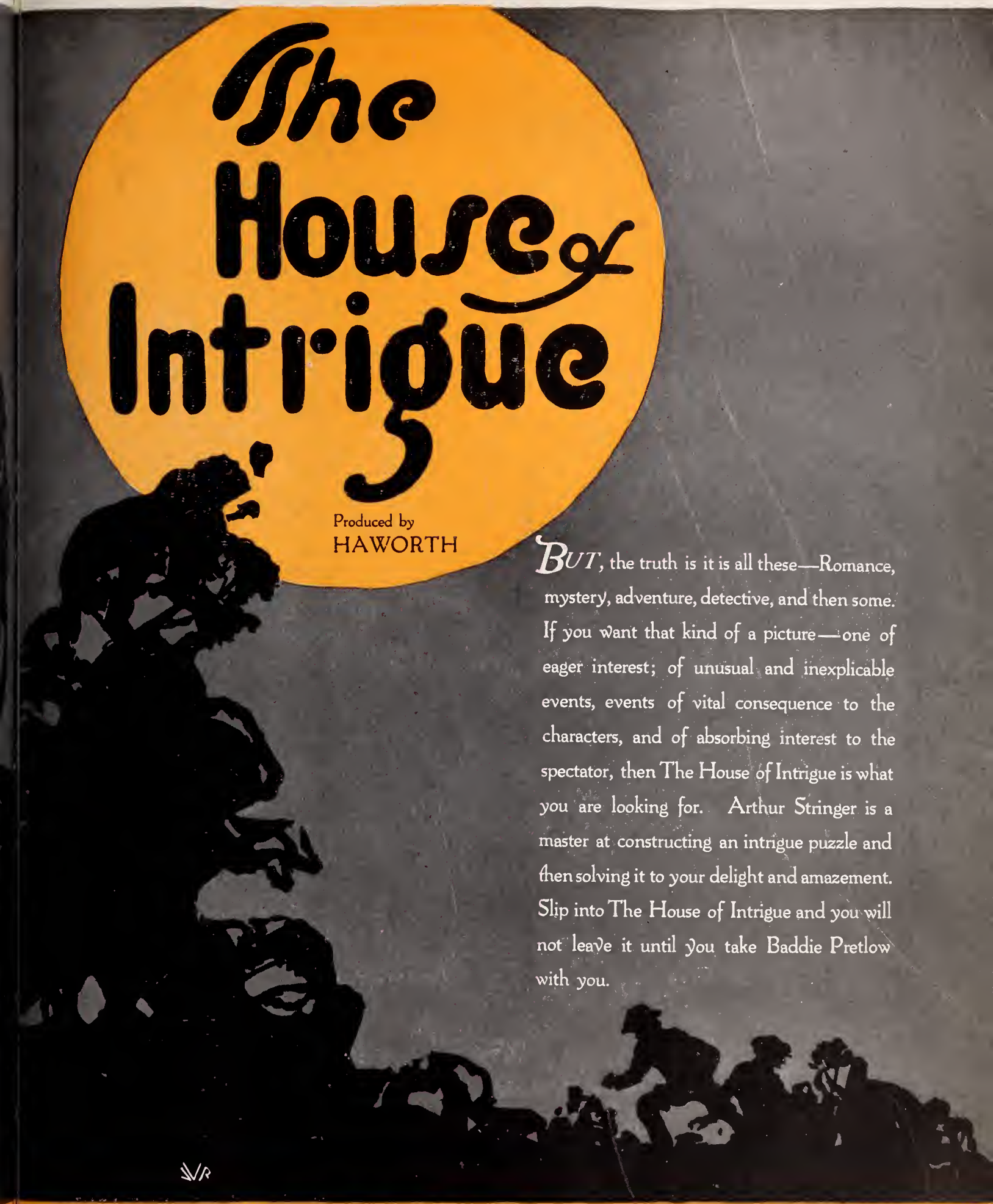
Because there are many thrilling adventures it might pass as a thriller.

Because there is mystery every moment it would not be unreasonable to set it down as a picture of mystery.

Because there are love and sentiment, touches of humor and bits of delicious background it might pass the censor as a romance.

The House of Intrigue

Produced by
HAWORTH



BUT, the truth is it is all these—Romance, mystery, adventure, detective, and then some. If you want that kind of a picture—one of eager interest; of unusual and inexplicable events, events of vital consequence to the characters, and of absorbing interest to the spectator, then The House of Intrigue is what you are looking for. Arthur Stringer is a master at constructing an intrigue puzzle and then solving it to your delight and amazement. Slip into The House of Intrigue and you will not leave it until you take Baddie Pretlow with you.

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

The Other Half

SUPERIOR PICTURE

THIS PICTURE SHOULD DRAW HEAVILY
—Tom Hamlin, Motion Picture News

ANOTHER KING VIDOR SUCCESS
—Charles E. Wagner, Exhibitor's Trade Review

SINCERITY AND GENUINE APPEAL
—Agnes Smith, N. Y. Morning Telegraph

WILL INCREASE THE RESPECT OF YOUR PATRONS FOR YOU —Harrison's Reports

A Brentwood Picture
Directed by King W. Vidor
Creator of
"The Turn in the Road"

Distributed by
EXHIBITORS MUTUAL

Sure to be a favorite with the public—

Katherine MacDonald

"The American Beauty

IS NOW—

THE NEW FIRST NATIONAL STAR★

Katherine MacDonald

"The American Beauty," has signed with the First National Exhibitors' Circuit, Inc., to make a series of high grade attractions. You know her from her recent tremendous success, "The Woman Thou Gavest Me."

HER INITIAL
FIRST NATIONAL PICTURE
THE THUNDERBOLT

(Released Oct. 6)

IS NOW READY

A Powerful Domestic Drama

COMING

"THE BEAUTY MARKET"

A Society Play

FOTOPLAYER MUSIC
-features your features

hundreds of houses large and small-have solved their music problem with *The Fotoplayer* the utmost in picture music . . .

The Fotoplayer combines the variety of an orchestra with the tonal quality of an organ . .

Write for our reason "Why."

There is only one "Fotoplayer" Beware of imitations.

The American Photo Player Co.

NEW YORK CITY
62 WEST 45 STREET

CHICAGO, ILL.
64 E. JACKSON BLVD.

SAN FRANCISCO, CAL.
109 GOLDEN GATE AVENUE

Announcing a genuine novelty ir
and laughs; a highly origina
the leading serial di

GEORGE

in

BOUND AN

With Margu

Produced and directed
Story by Fra

"Bound and Gag
thing that a seria
It is certain to

Released

PA

Distr

serials; a story filled with thrills
theme; and production by
ector of the world—

B. SEITZ

D GAGGED

erite Courtot

by Mr. Seitz himself
nk Leon Smith

ged" has every-
ought to have.
make a sensation!

October 26

THE

ibutors

TWICE IN ONE WEEK

WHEN General Pershing paraded on Fifth Avenue at the head of his brave First Division

KINOGRAMS—
put out a high quality complete and tinted 300 foot special in 2 hours and 18 minutes—34 deluxe prints

BEATING
the closest competitors by five good box office hours

KINOGRAMS
played matinees in all the big Broadway theatres, and

PLAYED IN PHILADELPHIA AND WASHINGTON THEATRES BEFORE OTHERS ISSUED IN NEW YORK

KINOGRAMS

THE VISUAL NEWS OF ALL THE WORLD

Issued by KINOGRAMS PUBLISHING CORPORATION
Distributed by WORLD FILM CORPORATION

ABRAHAM S. SCHOMER

Author and Director of

"The Sacred Flame"

Starring EMILY STEVENS

PRESENTED BY

Schomer-Ross Productions, Inc.

E. S. MANHEIMER, Sales Representative

126 W. 46th St. New York City

VICTOR KREMER
FILM FEATURES

VK

WHY GAMBLE

on pictures when you have a sure thing in these 30 one-reel classics that every exhibitor is clamoring to book?

10 FABLES IN SLANG by George Ade

America's Greatest Humorist

With such stars as Bryant Washburn, Beverly Bayne, Ruth Stonehouse, Richard C. Travers, Ben Turpin, Wallace Beery.

10 SUPERB DRAMAS

of the West, with the Popular Film Hero

BRONCHO BILLY

The first and greatest exponent of the dramas of the hills and plains.

10 SNAKEVILLE COMEDIES with SLIPPERY SLIM

SOPHIE CLUTTS, MUSTANG PETE

Western fun makers, with the quaint humor of small town characters, that stand to pictures as does Mark Twain to literature

READY NOW!

New Prints—One and Three Sheets—Photos—Slides

VICTOR KREMER FILM FEATURES

1333 Argyle Street, Chicago 105 West 40th Street, New York City

STATE RIGHT PICTURES

NEW YORK CHICAGO SAN DIEGO LOS ANGELES

"WHO IS MONSIEUR X?"

THE MYSTERIOUS MASTER MIND OF THE SACRED TWELVE SWORN TO RECOVER FROM THE FOUR CORNERS OF THE EARTH THE NINE DAGGERS THAT OPEN THE DOOR TO THE HIDDEN "DEVIL'S TRADEMARK"

SCENARIO BY
J. GRUBB ALEXANDER

"The Trail of the Octopus"

STARRING
BEN WILSON
&
NEVA GERBER

15 SMASHING EPISODES

PRODUCED UNDER THE PERSONAL SUPERVISION of BEN WILSON

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BOOK
HALLMARK PICTURES
CORPORATION
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TOM MIX

STATES
RIGHTS

The Best Bet on the
Market Today

Wm. N. Selig

Stupendous Production

THE HEART OF TEXAS RYAN

5 Reels of Thrilling Action

With

TOM MIX

At His Best

Wire Now For Quick Action

Exclusive Features, Inc.
130 West 46th St.
N. Y. C.

Who?

Why?

Ready
For Immediate Release

Someone Must Pay

in six acts
by

Ivan Abramson.

The Photo-dramatic Triumph
of the Season!

This is the feature that will get you big money and prestige. This is the photoplay that will carry over the balance of your program. Additional advertising stunt is the new song hit, "Someone Must Pay."

Wire

GRAPHIC FILM CORPORATION

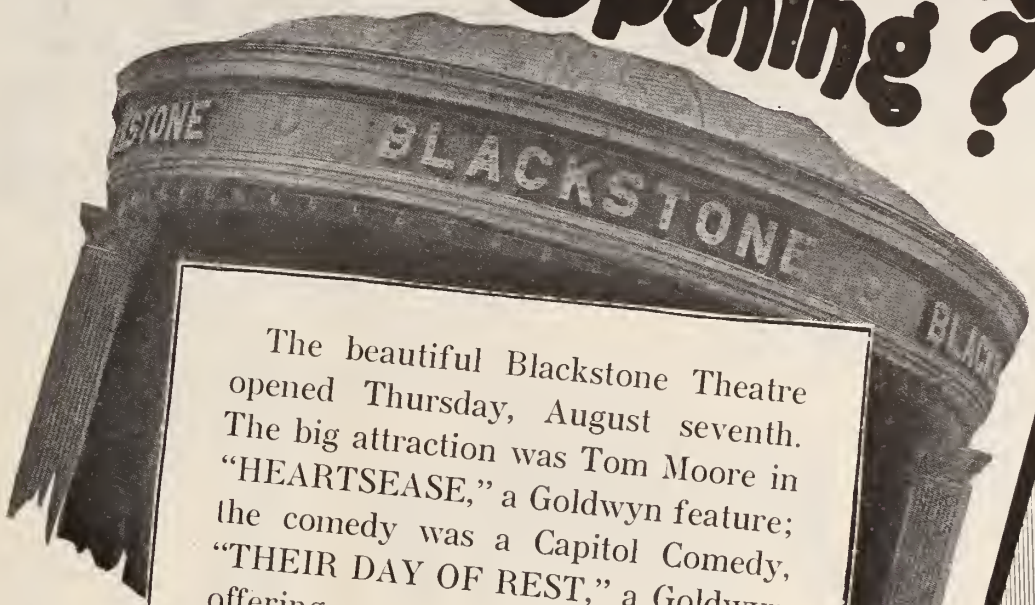
729 Seventh Ave.
New York

What?

When?

THE MOVING PICTURE WORLD September 13, 1919

What did Pittsburgh's Newest Theatre Pick for its Opening?



The beautiful Blackstone Theatre opened Thursday, August seventh. The big attraction was Tom Moore in "HEARTSEASE," a Goldwyn feature; the comedy was a Capitol Comedy, "THEIR DAY OF REST," a Goldwyn offering.

Business for the opening day was simply a matter of how much the house could hold and then some! The program pleased from every angle.

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

This is a reproduction of an advertisement which ran in the World of September 13th, over the signature of another film producer. The previous advertiser was evidently misinformed, and, for the benefit of the trade, the exact facts in the case are given.

It was a GOLDWYN OPENING!

SAMUEL GOLDWYN PRESENTS

PAULINE FREDERICK

IN

Bonds of Love

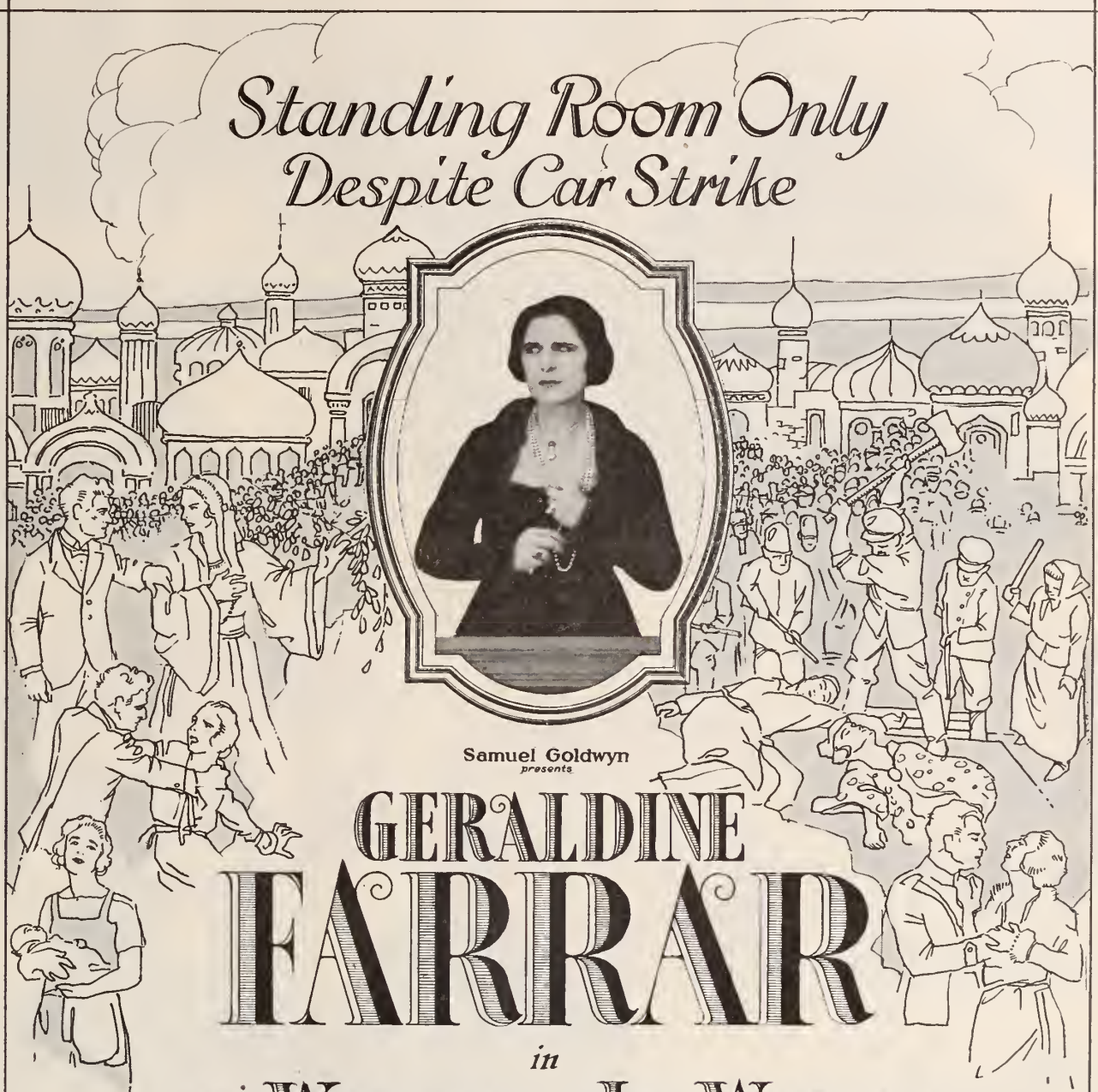
By Louis Sherwin

Directed by Reginald Barker

IT is made according to Goldwyn standards which guarantee all-around values to every film bearing the Goldwyn name and institutional mark. A star plus a story plus an author **and** plus an institution!

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Standing Room Only Despite Car Strike



Samuel Goldwyn
presents

GERALDINE FARRAR

in

The WORLD and ITS WOMAN

With Lou Tellegen

By Thompson Buchanan *Directed by Frank Lloyd*

The finest theatre in Louisville (The Alamo) is now running two weeks solid on Goldwyn pictures. Simultaneously the manager raised his prices! He chose "THE WORLD AND ITS WOMAN" for the first days, and, despite a big car strike—"Standing Room Only."

Some reasons:

"It is an aristocrat among films."—**New York Times.**
"The strongest vehicle in which Miss Farrar has appeared on the screen."—**Los Angeles Express.**
"The star's acting is a delight. She fulfills all the requirements of her role, and looks the part to perfection."—**Philadelphia North American.**
"An elaborate recital lavishly made."—**New York American.**
"The scenes in the opera were wonderfully done, and Farrar never looked more beautiful."—**Los Angeles Record.**
"The biggest production in point of setting, story and emotional content in which she has yet appeared."—**Philadelphia Press.**
"Best Miss Farrar has had."—**New York Tribune.**
"A romance as delightful and human as ever came face to face with a camera."—**Los Angeles Herald.**
"Miss Farrar looked exceptionally well."—**Philadelphia Inquirer.**

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

WORLD-PICTURES

On World Program

DIXIE LEE
and
ARTHUR BEHRENS
in
"Where bonds are loosed"

From the novel by the famous English author
E·L·GRANT WATSON
adapted and directed by
DAVID G. FISCHER

VIRGINIA HAMMOND
in
"Miss Crusoe"

by ROY S. SENSABAUGH
Scenario by
J. CLARKSON MILLER
Directed by FRANK CRANE

Current release —
DOROTHY GREEN and ARTHUR ASHLEY
in "FOREST RIVALS"

THE NAME GRIFFITH STANDS BACK OF EACH OF THESE SPECIAL PRODUCTIONS

IMMEDIATE RELEASE

BOOKINGS AVAILABLE

"THE MOTHER AND THE LAW"

"HEARTS OF THE WORLD"

"THE FALL OF BABYLON"

Carrying the Prestige of the Griffith Repertory Season of 204 Performances at Geo. M. Cohan's Theatre, New York City.

Albert L. Grey, Gen. Mgr.

D. W. GRIFFITH SERVICE

720 Longacre Bldg, New York

Designed by THE ADART CO. N.Y.

PACKED FULL OF ACTION & THRILLS!

"The ADVENTURES of HELEN"

A 2 REEL SERIES
ONE A WEEK
FOR THIRTY WEEKS

starring
The Greatest Daredevil
of them all

HELEN HOLMES

in the most thrilling
RAILROAD MELODRAMA
EVER SCREENED

POSITIVELY
THE FINEST
SHORT SUBJECT
BOX-OFFICE
ATTRACTION
EVER OFFERED

TERRITORIAL RIGHTS
NOW SELLING

AYWON FILM
CORPORATION
NATHAN HIRSH, Pres.
729-7TH AVE., NEW YORK, N.Y.

THE STANDARD ENGRAVING CO N.Y.C.

GRAUMANS

MILLION DOLLAR THEATRE

Broadway at Third

BEN TURPIN AS "LITTLE EVA"

MACK SENNETT PRESENTS

The Screen's Handsomest Man

BEN TURPIN

AS

Little Eva, Uncle Tom & George Harris

WHOSE SOULFUL, MYSTIC EYES HAVE STOLEN COUNTLESS HEARTS

IN

Uncle Tom Without The Cabin

– A MACK SENNET SUPER COMEDY –

BEN TURPIN AS UNCLE TOM

ALSO

this 4 column ad printed in the Los Angeles daily papers shows what Sid Grauman, the foremost exhibitor in the West, thinks of Paramount – Mack Sennett Comedies

He did record business for the week against tremendous competition

See Ben Turpin cross his eyes as Eliza crosses the Ice.

See Ben Turpin pose as "The Thinker" by Rodin.

See Charlie Conklin: the most horrible Simon Legree you ever beheld.

See Ben Turpin as Uncle Tom astride the great white horse, "Black Beauty."

See The Mysterious Dramatic Critic!

See Ford Sterling as the naughty audience.

CONTINUOUS PRESENTATION

Starts 11:15 a. m. until 11:30 p. m., excepting Mondays, when first performance starts 1:15. Before 5:30 (on Sundays before 4:30), 15c and 25c; evenings, 25c and 35c.

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MOVING PICTURE WORLD

Founded by J. P. CHALMERS 1907

SHOWMEN TO FIGHT OPERATORS' STRIKE

Indianapolis Theatre Managers to Enter Court to Learn Worth of Contract Made Two Years Ago

MANAGERS of the neighborhood motion picture theatres at Indianapolis are prepared to go into court to determine the validity of their contract made two years ago with members of the local Motion Picture Machine Operators' Union, according to R. R. Bair, chairman of the committee representing the neighborhood exhibitors, who have been negotiating with the operators for the establishment of a permanent wage.

"We are ready to see if our contract is a mere scrap of paper that can be ignored at any time," he said. "We have offered the operators an increase of $2 per week because of the increased cost of living. This would bring their wage scale to 69 cents an hour, the same scale that is now being paid at the downtown theatres."

Downtown Men Won Increases.

Operators at the downtown motion picture theatres who, with those in the neighborhood houses, went on strike the latter part of August when the exhibitors refused their demands of a wage scale of $1 an hour, returned to work a week later pending a settlement of their demands. The downtown theatre managers later agreed to grant the operators an increase of $5 a week, thus ending the downtown strike.

At the time of the strike the neighborhood managers, under protest, granted their operators a scale of $1 an hour until a new wage scale could be agreed upon. The committee of neighborhood exhibitors at conferences during the week offered the operators a voluntary increase of $2, but the operators are still holding out for $1 an hour.

A meeting between the committee of exhibitors and German Quinn, international organizer for the operators' union, will be held the first of next week with a view of trying to affect a settlement.

Much Human Knowledge Acquired Through the Eye

DR. H. J. MOSS, superintendent of the Hebrew Hospital, Baltimore, speaking before the convention of the American Hospital Association, in Cincinnati, recently said concerning moving pictures:

"The screen is valuable in order to bring the work of philanthropic institutions before the public eye. Fully 80 per cent. of all human knowledge is acquired through the eye. Motion pictures, the universal language, unlike words, do not require learning; their meaning is comprehensive to all, old and young, ignorant or wise. Moreover, the mental vision or horizon of those seeing pictures is enlarged and perspective deficiencies are corrected, bringing even to the least intelligent, with lightning rapidity, homogeneous mental images.

"About one-tenth of the entire population of the United States sees motion pictures every day. So compelling is the power of the motion picture that to men, women and children it gives ideas and ideals of life. Aside from its entertaining qualities, the motion picture is now recognized as an essential educational factor in schools, colleges, churches, chautauquas, women's clubs, rural life, the Young Men's and Young Men's Christian Associations, the reconstruction of cities, Americanization and industry in general."

In proof of his assertions Dr. Moss cited the result of the use of motion pictures in fourteen different campaigns in his home city.

New Hampshire Exhibitors Tell Congress Their Stand

AT a meeting of the Motion Picture Exhibitors' League of New Hampshire, at Boston on September 9, the following resolution was adopted and copies were sent to each of the Congressmen from the state and the chairman of the Ways and Means Committle at Washington:

"The Motion Picture Exhibitors' League of New Hampshire in meeting assembled at the Hotel Arlington, Boston, September 9.

"Be it resolved that this league go on record as endorsing the repeal of sections 800, 906 and 1,001 (Sub. 5) of the Revenue Act of 1918.

"And we also ask you to support House Bill 8,493, that was introduced by Congressman Julius Kahn of California in the House of Representatives on Monday, August 18.

"And a copy of this resolution be sent to the New Hampshire Congressmen and the chairman of the Ways and Means Committee.

"'Signed': J. E. Charboneau, A. H. Davis, T. W. Glover."

The meeting was called by President Charles H. Bean for the specific purpose of taking this action. There was a good attendance and much interest was displayed. The state exhibitors are organized 100 per cent. and will forward to Congress their patrons' petitions for the repeal of the taxes.

A grievance committee, consisting of A. H. Davis, Charles Hohman and David Adams, was appointed to take action against exchanges sending films C. O. D. after they have received checks for the same. J. E. Charboneau, of Manchester, was elected to fill the vacancy caused by the death of First Vice-President William H. O'Neil. The exhibitors went on record as favoring all that is best and cleanest in pictures.

BUYING THEATRES IN SOUTHWEST

becomes a game more exciting than dabbling in oil stocks. The latest moves in the hot "opposition" fight down that way are disclosed in our news story on page 1935.

Sid Grauman in New York; First Time in Twelve Years

SID GRAUMAN, manager of Grauman's Million Dollar Theatre, of Los Angeles, is in New York on his first visit in twelve years. He was accompanied East by Niel McCarthy, Los Angeles counsel of the Famous Players-Lasky Corporation, and will remain in the city for several weeks.

Mr. Grauman, who with his father owns the big picture palace which he manages, is one of the foremost exhibitors in the United States.

As the guest of Adolph Zukor, Mr. Grauman recently visited the Fifty-sixth street studio of the Famous Players-Lasky Corporation and met several of the stars of the organization. On Friday, September 19, he will be the guest of honor at a luncheon to be given by the Famous Players-Lasky Corporation at the Hotel Claridge.

Rival Labor Factions Call Los Angeles Studio Strike

Los Angeles, Sept. 17.

FOUR hundred and fifty stage carpenters, property men, electricians and technical directors, all members of the International Alliance of Theatrical Stage Employes, working in Los Angeles film plants went on strike at noon Sept. 15 at all studios which did not sign agreement replacing previous year's agreement which expired on Sept. 14.

The walkout is not a protest against working conditions or wages, but a factional fight between the International Alliance Theatrical Stage Employes and the Building Trades Council. Two branches of labor organizations each of which claims jurisdiction over studios.

W. J. Reynolds, secretary of the motion producers' Association, says:

"The strike is not against studios. We are not fighting organized labor. We are being supplied with all the men we need by the building trades council. There is no shortage of essential employes."

Officials of the striking organizations claim that most studios have signed new agreements and that the strike is expected to end soon, all studios are running as usual and it is not expected that production will be hampered by the strike.

GIEBLER.

Washington Exchange Managers' Association Incorporates and Will Have Permanent Home

WITH a view to being better able to carry on its business as a trade organization, without design to secure profits or personal benefits, the Exchange Managers' Association of Washington has secured a charter under the laws of the District of Columbia. The incorporators named in the papers are Robert B. Smeltzer, president; Herbert C. Wales, secretary, and Abe Dresner, treasurer. There is no capital stock and nothing to sell. It was felt that the association could better carry on its work as a corporation than as a group of individuals and so the step was taken.

Every exchangeman doing business in this territory holds membership in the association. Since coming into being it has done a great deal of good in cleaning up rather unsavory conditions existing in the business. It wields a wonderful influence over it own members and demands as much of each of them individually as it does from the exhibitors who do business with the members.

Permanent Home and Secretary

The association now plans permanent quarters with a permanent secretary to look after its interests. Both of these matters were discussed at the luncheon meeting at Harvey's last week, but no action was taken. It was decided to hold weekly luncheon meetings and a general meeting will be held at night each month hereafter.

The secretary was instructed to procure 5,000 report cards to be distributed by the members to their roadmen with instructions that the latter fill them out as daily reports on the theatres in the cities and towns visited by them to show what films each of the theatres are exhibiting on the day of the visit. The cards are to be returned to the secretary and by him redistributed to the exchanges furnishing the pictures reported upon. This will give the exchanges an opportunity to check up on their films and do away with bicycling, and it will keep the roadmen on the lookout for new prospects.

Dallas' Hand-Made Movie Magazine Stops Publication

THE WEEKLY NEWS, one of the most remarkable moving picture publications in existence, has recently suspended publication in Texas. The magazine was printed in pen and ink with colored illustrations. For three years it was brought out without missing a week.

T. J. Renaud, of the Washington Theatre, Dallas, was the editor, printer and sole owner. Each week he would copy laboriously from 40 to 120 pages of live and original moving picture news. He would make from twenty to forty copies of his magazine. The publication carried advertisements, hand colored. All captions were in red ink. Covers were in four colors. Letters from movie fans were published and the motion picture game was generally boosted in such an intelligent style that copies of the pen and ink magazine soon became ragged and thumb worn from circulation among interested readers.

Mr. Renaud published the magazine first at Houston, Texas, when he had some spare time on his hands. With the growth of the moving picture business and the invasion of the field by national magazines devoted to the subfect, the necessity of the Weekly News was eliminated. Mr. Renaud, with his important position of director of publicity for the Washington Theatre, one of the largest playhouses in Texas, found no time to continue his hobby.

His unusual effort, nevertheless, makes him a pioneer in the local moving picture publication game, and many copies of his unique publication are treasured by exhibitors and film men throughout the Southwestern territory.

Pete Smith Is Neilan's Special Publicity Man

PETE SMITH, for some time publicity manager of the Famous Players-Lasky Corporation, has resigned to become special publicity representative for Marshall Neilan Productions and took over his new duties on September 15. Mr. Smith's headquarters are in the New York offices of the Marshall Neilan organization in the Capitol Theatre Building, and he will soon leave for the West Coast to consult Mr. Neilan regarding an extensive publicity campaign. He will work in close conjunction with the publicity department of First National Exhibitors' Circuit, which company will distribute the Marshall Neilan productions.

Mr. Smith has been associated with the Famous Players-Lasky Corporation and its affiliated units for nearly five years. Prior to his connection with the company he was employed by various theatrical and picture publications. He left the Billboard, where he was picture editor and reviewer for over a year, in 1914, to do publicity work for the Bosworth-Morosco Company. When this concern was taken over by Famous Players-Lasky, he became a member of the publicity department. Later, he was put in charge of the publicity department of the Artcraft Pictures Corporation, handling publicity for Douglas Fairbanks, Mary Pickford, William S. Hart, George M. Cohan, Elsie Ferguson and other famous stars.

With the affiliation of Paramount and Artcraft, Mr. Smith returned to the home office on Fifth avenue and some time later was put in complete charge of the publicity department there under the supervision of John C. Flinn.

"It is like leaving my family," said Mr. Smith in connection with his resignation from the Famous Players-Lasky Corporation, "but Mr. Neilan has given me an opportunity that I could not overlook. My relations with everyone at the Famous Players-Lasky offices have been most pleasant and I am happy in the thought that I have their good wishes in my new undertaking."

Pete Smith.
"Please play up" star who goes to Marshall Neilan.

Herbert Griffin Back From Russia Again with N. Power

AFTER serving in Russia for a year and a half as Y. M. C. A. secretary, Herbert Griffin is back in New York and again at his former employment with Nicholas Power Co. Mr. Griffin reached New York Sept. 11. When he left Vladivostock all the equipment he had assembled during his service in Russia was turned over the the Community Motion Picture Bureau now taking charge of Y. M. C. A. work abroad.

Mr. Griffin's experience in the Nicholas Power employ made him invaluable in the work of entertaining soldiers as well as the Russian peasantry during his service in Siberia. He was given leave of absence by his firm and was the first Y. M. C. A. secretary to do motion picture work in Russia.

In our next issue Moving Picture World will carry an extended interview with Mr. Griffin, on the subject of his work in Russia—an article that we are sure will be invaluable to showmen and projectionists who are interested in the advancement of moving pictures.

"Smiling Jimmy" Lands in N. Y.

POSSIBLY predicting the storm that recently hit Texas, and endeavoring to steer clear of it, James B. "Smiling Jimmy" Kelly hit Broadway in time to welcome General John J. Pershing at the reception given him by The Elks Club. Mr. Kelly also horned into the reception at Madison Square Garden and other festivities.

Jimmy hasn't much to say, except that conditions in the South are fine, the exhibitors making lots of money and "The Pending War" between certain factions in the South is going to be a "Lalapaloosa." He also states that he will shortly announce something regarding his future intentions that will no doubt come as a surprise to the trade in general, especially to his many friends in the South.

"Although I am very much interested in the oil business of Texas, both financially and otherwise," states the smiling James, "I am not foresaking the greatest industry in the world, and will shortly announce to the public my future intentions." At the same time he mentioned that he had several good stories up his sleeve that he would turn loose within the next few days. Mr. Kelly is at the Wallick Hotel.

HOT FIGHT FOR THEATRES IN TEXAS

Buildings and Sites Throughout Southwest Are Being Purchased by S. A. Lynch Enterprises, While "Big Four" Maintain Lively Opposition—Fox May Become Factor

At present, Southwestern territory is the biggest battle ground for moving picture theatre control in the United States. The S. A. Lynch Enterprises, spending money like water, are after the control of important play houses in Texas, Oklahoma and Arkansas. The four largest exhibitors in the Southwest, E. H. Hulsey, who owns the principal moving picture theatres in Dallas, Houston, Waco and Galveston; Pierre Levy, of Fort Worth, Tom Boland, of Oklahoma City and W. A. Lytle, of San Antonio, are also in the market for theatres and are advertising the fact.

Recent purchases by the S. A. Lynch Enterprises as made public during the second week in September, include:

Rex, Nickel and Victory theatres in Waco from W. F. Soneman, the price reported to be $30,000.

The Greenville Opera House from Theodore Polemanakos.

Liberty Theatre, Houston, from Elizabeth Johnson.

The Palace Theatre, Little Rock.

Temple Theatre, Temple, Texas; consideration $30,000.

These theatres have been purchased outright by the Southern Enterprises, as the Lynch theatre buying organization is named.

Lynch Interests Buy Seven.

In Dallas the S. A. Lynch Enterprises have not, so far, secured a theatre or a building site. It is rumored that they are now negotiating for the purchase of the Crystal Theatre on Main Street.

In Fort Worth the Lynch interests have secured a building site, but no theatre as yet.

In Little Rock they have bought a piece of down town property as a building site.

In San Antonio they have secured a $100,000 piece of business property on Houston street.

In Oklahoma they have purchased a building site.

"Big Four" Keep On Sawing Wood.

The four Southwestern exhibitors have not been resting on their oars. From all parts of the territory exhibitors are calling upon them.

While nothing definite has been issued from their camp yet, rumors are to the effect that E. H. Hulsey has bought the Washington Theatre, at Waco, and that negotiations are in progress for the control of the R. & R. Theatres, a chain of houses owned by Robb & Rowley in Hillsboro, Winters, San Angelo, Big Springs and Abilene, Tex.

The four exhibitors have the advantage of being already well established on the ground. Hulsey is rushing his plans for a Dallas theatre to seat 3,000 people, on the busiest corner in the city.

Levy is expediting his plans for the construction of his large new house in Fort Worth. Hulsey, as previously announced, will build immediately in Houston. New theatres are also likely in Oklahoma City and San Antonio.

The advertising campaign of the four large exhibitors opposing control of the theatres by the producers is being carried on in the Dallas Times-Herald, Dallas News, San Antonio Express and the Daily Oklahoman, Oklahoma City, simultaneously.

Dallas Is "Grand Headquarters."

Dallas is headquarters for the S. A. Lynch operations, officials of the company being there in numbers at all times.

Herman Robbins, assistant general manager for the Fox Film Corporation, is in Dallas. It is understood that contracts for the Fox service for Hulsey theatres in Dallas and San Antonio had been rejected in New York on the grounds that not enough money was offered for certain stars. According to some opinions, this indicates that the Fox interests may take a hand in the local game.

The Lynch organization has sent circular letters to exhibitors in this territory giving their side of the controversy. Lynch officials declare that they have no fight against individual exhibitors, but say they have severed diplomatic relations with the Hulsey line-up.

At the offices of William Fox flat denial was made of any intention on the part of Mr. Fox to enter into the theatre-acquiring contest in the Southwest. Mr. Hulsey was quoted the regular rates for Fox films and the fact that the prices were not agreeable to the Texas exhibitor may not be construed as any indication that the Fox interests intend to have theatres in that section.

FILM EXPORTS HIT HIGH MONTHLY MARK

Total Nearly Three-Quarters of a Million Dollars per Month in Value—Most Unexposed Film to England

EXPORTS of motion picture films now total nearly three-quarters of a million dollars per month in value, our total for the month of July, according to the Department of Commerce, being 7,463,038 linear feet of unexposed film, valued at $218,300, and 8,246,501 linear feet of exposed film, with a total value of $502,910.

The greater part of the exports of unexposed film during the month were destined for England, which imported 6,856,970 feet, valued at $165,937. Canada stood second in importance, with 394,358 feet, but the value was only $13,013, whereas the comparatively small amount of 37,226 feet imported by France was totaled at $31,790. The only other country taking more than $2,000 worth of film was Mexico, whose imports of 53,384 feet were valued at $2,535. Exports of totals less than $2,000 were made during the month to Spain, Trinidad and Tobago, other British West Indies, Brazil, Japan and Hongkong.

Our most important customer for exposed film, so far as footage is concerned, is France, although England's imports reach a greater value. The following table shows in detail the exports of exposed film during the month:

"Where Danced the Sun."
A glimpse from the Paramount-Post nature picture, "A Voice of Gladness."

	Exposed Lin. Feet
Belgium	20,022
Denmark	330,000
France	1,316,966
Greece	12,000
Italy	3,000
Norway	64,158
Spain	259,380
Sweden	66,430
England	1,171,863
Canada	903,694
Guatemala	12,000
Panama	49,000
Mexico	420,884
Newfoundland and Labrador	164,000
Trinidad and Tobago	7,000
Other British West Indies	1,200
Cuba	51,417
Dominican Republic	35,197
Argentina	653,132
Brazil	541,428
Chile	118,233
Columbia	36,316
Peru	34,044
Uruguay	8,825
Venezuela	36,846
China	149,915
British India	59,437
Straits Settlements	100,000
Dutch East Indies	33,943
Hongkong	.....
Japan	204,555
Russia in Asia	72,000
Australia	1,039,372
New Zealand	198,244
French Oceania	72,000
Total	8,246,501

Big San Francisco Exhibitor Signs Contract to Show Productions of New Realart Company

WHAT may be the biggest contract ever closed between a West Coast exhibitor and a distributing company is that recently made by Turner & Dahnken through Bruce Johnson, general manager, and Ralph B. Quive, San Francisco manager for Realart Pictures Corporation.

What makes the contract unusual are the big figures covered by it, the extensive guarantees given by both parties and the large number of theatres and attractions covered. All the star productions of the corporation are to be presented in the extensive Turner & Dahnken chain clustered around the Tivoli in San Francisco. Turner & Dahnken theatres affected outside of the Tivoli are in Oakland, Sacramento, Stockton, San Jose and Berkeley.

America Theatre First in Denver.

The America Theatre of Denver will house Realart attractions first run in the mile high city. Alvar G. Talbot is the manager, and his live exploitations are known far and wide in the inter-mountain country.

In the metropolitan district the entire Marcus Loew chain of twenty-six theatres will display the new Realart pictures. Tom Moore's Rialto Theatre in Washington, D. C., will show the productions first in the capitol city. Mr. Moore is entering on a big campaign to exploit Realart stars.

One of the best located houses in Kansas City, the Liberty, has secured first showings. I. Libson has arranged for the attractions for his Strand Theatre in Cincinnati. Marcus Loew's Strand Theatre in Dayton will present Realart Pictures under the direction of Mark Gates.

Remember the Alamo.

Louisville photoplay followers will see Realart's stars and specials at the Alamo. A. F. Brentlinger, who runs the Liberty in Terre Haute, the Orpheum in Fort Wayne and the Muretto in Richmond, has signed his name to a Realart contract. Followers of motion pictures in Providence, R. I., will find Realart pictures at Max Nathanson's Modern Theatre.

Doc Robinson is a prominent theatreman through whom Realart Pictures will reach the Illinois public by way of the Apollo Theatre in Peoria. The Kahn and Greenfield Company will sponsor Realart productions in its chain of houses in San Francisco.

One of the first contracts to be received for Realart Pictures was from J. W. Keough, of Dedham, Mass. This is the town where Mary Miles Minter is making most of the scenes of her first production, "Anne of Green Gables." Among other places where Realart contracts have been closed are Jonesboro, Ark.; Vincennes, Ind.; Lexington, Ky.; Wichita, Kans., and Albany, N. Y.

Hobart Henley's Latest Picture, "A Gay Old Dog," To Be Released Through Pathe as a Special Feature

AN ANNOUNCEMENT of importance to exhibitors comes from the Pathe office to the effect that Hobart Henley has signed a contract to produce four features a year for the house of Pathe and that Mrs. Sidney Drew has signed to produce two reel comedy specials. The news takes on an additional interest in view of its close following upon last week's announcement that Pathe would soon release "The Gay Old Dog", Mr. Henley's production of Mrs. Sidney Drew's adaptation of Edna Ferber's famous story.

"The arrangement gives us one of the foremost directors and one of the best artists in the profession," said Paul Brunet, vice-president and general manager of Pathe, "and adds considerable prestige to the Pathe program. It also carries out the Pathe policy of better service in supplying the exhibitor with the best that is obtainable in features.

Brunet Predicts Big Successes.

"I am of the sincere conviction that under the Henley contract the Pathe clientele may look forward confidently to a series of brilliant successes. Each feature will bear the trade-mark 'produced by Hobart Henley.' He will select his own subjects, and no picture from his hands will lack the slightest essential making for artistic perfection and financial returns of the most satisfying figures."

The agreement with Mrs. Drew stipulates that she will produce eight if not ten two reel comedy specials a year. Mrs. Drew's name and fame are such that the company feels complimented that she should have selected Pathe as her medium for putting her plays on the market. The company realizes the value of Mrs. Drew's talents as an actress and her abilities as a director of motion picture plays.

Charles Condon Joins Goldwyn's Press Staff

CHARLES CONDON has been added to Goldwyn's press department at the Culver City studios, his particular work being the preparation of press books. With the exception of the year and a half which he spent in the army, from which he was released a few months ago, Mr. Condon has been engaged in one form or another of motion picture work since 1913, when he came to the New York office of Motography, conducted at that time by his sister, Mabel Condon.

Having passed through the various departments of trade paper work, Mr. Condon took charge of the Eastern office of Motography when Miss Condon founded her agency in Los Angeles. His last connection, prior to entering the service, was with Photoplay Magazine, where he was in charge of the trade advertising.

The Great Dickens Characters Which Step from "Dombey and Son" to the Screen.

Mr. Dombey, Little Flo, the second Mrs. Dombey, Cap'n Cuttle and Sol Gills seen from left to right in these views from "Dombey and Sons," one of Triangle's "Classics-in-Pictures."

Organized Effort by National Body To Defeat Film Tax in U. S. Congress

THE committee on legislation and tax, M. P. E. A., of which Louis F. Blumenthal is chairman, is calling the attention of exhibitors to the fact that the bill for the repeal of the various motion picture taxes will come up before the Ways and Means Committee of the House of Representatives for a hearing early in October. Particular attention is directed to the lack of co-operation on the part of the exhibitors in promptly sending in to their representatives in Congress the petitions which they are having signed at the theatres.

Must Redouble Efforts.

While it is known that several hundred thousand petitions have been signed, less than a hundred thousand have reached Congress. This is a poor showing for the industry and between now and the first of October efforts should be redoubled by the exhibitors to see that these petitions are in the hands of their Congressmen.

When this committee first started in its work there was a lack of understanding among members of Congress as to how hard the motion picture exhibitors had been hit by the tax system. But since the efforts of state directors, appointed by this committee, in co-operation with their chambers of commerce, labor organizations, banking institutions and others, have been petitioning Congress, there has been a decided change in attitude of a great number of the members. Ten different Congressmen have either introduced bills or offered to introduce them in behalf of the repeal of the taxes on motion pictures.

Get Word to Congressmen.

"All exhibitors' organizations," says Mr. Blumenthal, "irrespective of whether they are members of the Motion Picture Exhibitors of America, Inc., or not, should unite now to impress Congress with the injustices of the tax law so that when the hearing is held every member will be fully acquainted with the iniquities of the various motion picture taxes."

The following are the states which have been already organized by this committee. In most of these states the directors have appointed men in each congressional district to see that the theatres show the various slogans for the repeal of the taxes on their screens and that the petitions are circulated amongst their patrons.

List of State Directors.

Arizona: Joe Richard, Rickard & Nace, Phoenix.
Alabama: H. C. Farley, New Empire Co., Montgomery.
Arkansas: S. S. Harris, Kemper Theatre, Little Rock.
California: Harry Leonhardt, California Theatre, Los Angeles.
Colorado: Harry T. Nolan, Rocky Mountain Screen Club, Denver.
Connecticut: Wm. H. Spragg, Olympia Theatre, New Haven.
Delaware: James N. Ginns, Queen Theatre, Wilmington.
District of Columbia: Harry Crandall, Metropolitan Theatre, Washington.
Florida: E. C. Daffin, Daffin Theatre, Tallahassee.
Georgia: Ralph DeBruler, Capitol Theatre, Macon.
Idaho: B. W. Bickert, Majestic Theatre, Boise.
Illinois: R. R. Levy, 220 S. State street, Chicago.
Kansas: L. M. Miller, Palace Theatre, Wichita.
Kentucky: Louis Ditmar, Majestic Theatre, Louisville.
Louisiana: E. M. Clarke, Saenger Amsterdam, New Orleans.
Maine: Wilbor A. Shea, 43 Water street, Eastport.
Maryland: Thomas Goldberg, 3100 W. North avenue, Baltimore.
Massachusetts: Ernest Horstman, 127 Pleasant street, Boston.
Michigan: Phil Gleichman, Broadway Strand, Detroit.
Minnesota: Theo. L. Hays, New Garrick, St. Paul.
Montana: E. C. O'Keefe, Regent Theatre, Billings.
Nevada: Dale Hurst, Grand Theatre, Reno.
New Jersey: H. Charles Hespe, Hippodrome, Jersey City.
New Mexico: Fred Cameron, Lyric Theatre, Albuquerque.
New York: Rudolph Sanders, Marathon Theatre, Brooklyn.
New Hampshire: Chas. Bean, Pastime Theatre, Franklin.
North Carolina: Percy Wells, Royal Theatre, Wilmington.
North Dakota: D. M. Chamberlain, 627 First avenue, Minneapolis, Minn.
Oklahoma: A. B. Momand, Odean Theatre, Shawnee.
Oregon: C. F. Hill, Globe Theatre, Albany.
Pennsylvania: David Barris, 1331 Vine street, Philadelphia.
Rhode Island: Walter Hartford, Pawtucket.
South Carolina: George Warner, Ideal Theatre, Columbia.
South Dakota: Chas. Gates, Strand Theatre, Aberdeen.
Texas: P. C. Levy, Strand Theatre, Fort Worth.
Utah: Joseph F. Goss, Ogden.
Virginia: Jake Wells, Wells' Theatre, Norfolk.
Washington: Frederick Mercy, Mercy Amusement Company, Yakima.
Wisconsin: Tom Saxe, Alhambra Theatre, Milwaukee.
Wyoming: C. B. Root, Laramie.

Full Co-operation Asked.

Whenever an exhibitor receives a reply from his Congressman he is requested to direct same either to his state director or to national headquarters, 1587 Broadway, New York. The assistance rendered by the state directors has been remarkable, in many instances the Congressmen taking a complete turn over from direct opposition to the repeal to active co-operation in behalf of the bill.

It only requires a little time and a clear statement of the reasons why the taxes should be repealed to convince the Congressmen of the unfairness of same. All data, such as questionaires, material for slides, petitions, etc., can be had free of charge at national headquarters.

Whenever a state director or district leader has not been able to get in touch with the exhibitor, it is up to the exhibitor himself to write for this material and to convey the word to his nearby exhibitor to do likewise.

The moving picture machine operator, or projectionist, of today is the manager of tomorrow's moving picture theatre. Richardson's Department in Moving Picture World is advising the projectionist how to become the best moving picture showman.

Zulus, a Beard, and Much Atmosphere for "When Bonds Are Loosed."
Arthur Behrens and David G. Fischer in the African village in this feature which World will distribute.

CONTRACTS WITH BRITISH - AMERICAN

Hall to Release Through Hallmark Corporation Twelve Special Pictures Beginning October 1

FRANK G. HALL, president of Hallmark Pictures Corporation, has closed a contract with Nancibelle W. Grant, president of British-American Picture Finance Corporation, to release through the Hallmark Corporation a series of twelve special productions beginning October 1, and one each month thereafter. The pictures to be acquired by the British-American company will be selected from the best independent productions offered on the market for the coming year and will be purchased outright for cash, the world rights to be controlled by British-American. These pictures will be released to the exhibitor on a rental based on the merit of each production.

The British-American Picture Finance Corporation had a contract with the Independent Sales Corporation whereby the latter released all its pictures. The Independent Sales was absorbed recently by the Hallmark Picture Corporation.

To Release Three Big Pictures.

Under its new contract with British-American, Hallmark Pictures Corporation will release three big productions acquired under the new contract. These three are "Wit Wins," a Burton L. King production, starring Florence Billings; "Love, Honor and (?)," co-starring Ellen Cassidy and Stuart Holmes, a Charles Miller production and "Parted Curtains," starring Henry B. Walthall. These three productions will be ready for release throughout the United States October 1.

With the acquisition of the last-named productions, British-American has seven pictures releasing through the Hallmark Corporation and others are to be acquired from the open market.

President Hall in commenting upon the deal with British-American said: "Under the contract which existed between British-American and Independent Sales Corporation, we gave to the exhibitors of the country, pictures that proved their worth and their value at the box-office. Under the new contract Hallmark has acquired the distributing rights to three specials that will also prove their worth and before the expiration of a year, we expect to have the remainder of the twelve called for under the existing contract and these, too, will be pictures that any exhibitor can book and realize on.

No Daylight Saving

Evidenced here with Adolf Philipp and Marie Pagano in the Adolf Philipp film comedy, "The Midnight Girl."

Fox Company Preparing to Move to Its New Building

PLANS are now being laid by Fox Film Corporation for removal from the half-dozen floors it now occupies at 130 West Forty-sixth street to the big administration and studio building now nearing completion on Tenth avenue from Fifty-fifth to Fifty-sixth street.

Notwithstanding slight delay due to labor troubles which affected progress on the brick work of the building, William Fox now expects to be able to instal all the departments of the organization in their new and attractive quarters next month.

The original date set for the official opening of the new Fox building was October 1, but this had been postponed as a result of several changes in construction.

Piqua Exhibitor Fighting Efforts of Clergy to Close Ohio Theatres on Sunday Afternoons

A DETERMINED legal fight is being made by H. W. Kress, president of the Piqua Amusement Company of Piqua, Ohio, against the efforts of three clergymen of that community to force the closing of motion picture theatres there and in the rest of the state on Sunday afternoons. In the fight, Mr. Kress is keeping May's Opera House and other theatres of the company open and is presenting pictures of the highest moral and educational value.

"The Turn in the Road," and the Martin Johnson pictures, "Captured by Cannibals" and "Cannibals of the South Seas," Robertson-Cole features released through Exhibitors Mutual, were selected by Mr. Kress as his first Sunday pictures and they will be shown in court to demonstrate their moral and educational value. He also showed "The Eleventh Commandment," an Exhibitors Mutual release.

Organized in the Fight.

While Mr. Kress is making the legal fight, the real struggle appears to be between the Central Trades Council of Organized Labor Locals and the Piqua Ministerial Association. The Central Trades Council passed a resolution requesting the local theatre owners to keep open on Sunday afternoons. In response to that the Opera House was opened on August 17.

On the following Sunday afternoon the Rev. John S. Altman, and the Rev. W. F. Caldwell attended the performance and on the following Wednesday filed a complaint against Mr. Kress and caused his arrest. He was released on his own recognizance and he now declares he will fight the case to the highest court; have the entire question submitted to the people and decided by referendum.

Universal Buys Two More Novels.

Two of the latest stories purchased by Universal are among the best known stories of today and are by authors of prominence. "The Girl in the Mirror," by Elizabeth Jordan, has been purchased for screen production.

"The Girl in the Mirror" is a mystery story and opens with an artist watching a young lady neighbor in a mirror placing a revolver to her head.

The other story is "Overland Red," written by Henry Herbert Knibbs.

The Men Who Are Extending Fox Activities to All Parts of the Globe.

The removal to its new quarters will soon give the Fox Company added impetus in its big work.

Fanatical Bill Pending in Minnesota Would Put Theatres Out of Business

AN attempt is being made at the present special session of the Minnesota Legislature to deliver the heaviest blow that has ever been aimed at the vitals of the motion picture industry to be impressed with a public ator James Dwire, of Minneapolis, known as "The Boilermaker," has introduced in the state senate a bill that would drive out of business more than 90 per cent. of the exhibitors of the state.

A measure designed along similar lines has also been introduced in the state House of Representatives by some of the senators. The measure virtually makes the motion picture industry in the state a public utility to be regulated by the State Railroad and Warehouse Commission. It fixes a state license fee of $2,000 for every theatre in cities of 50,000 or more population, a fee that is double the highest license assessed by any city in the state against saloons before prohibition days. It provides for a fee of $1,000 for theatres in cities with a population of between 20,000 and 50,000 and $500 for communities under 20,000.

Would Limit Admission Charges.

The bill limits the admision charges to a maximum of 20 cents in cities of over 50,000, and to 10 cents in smaller communities. The picture theatres, under the bill, would be placed under the jurisdiction of the Railroad and Warehouse Commission pending the establishment permanently of alleged reasonable admission charges based on from 10 to 6 per cent. of invested capital. The bill declares the motion picture industry in the history of the state. Senuse. It has been referred to the senate committee on general legislation in the Senate, and the House bill is also in committee.

"These measures should have been referred to a lunacy commission," said Theodore Hays, of Ruben and Finkelstein, exhibitors in the Twin Cities.

Will Die in Their Tracks.

It is considered doubtful that the bill will be given serious consideration, in view of the evil political consequences that would grow out of public opinion should theatres in the state be compelled to shut down, as they certainly would in the event of its enactment. That the measure will never come up for enactment at the present session seems certain.

The special session of the legislature was called by the Governor for the express purpose of considering such really important matters as the high cost of living, labor and returned soldier problems and forest fire and flood protection for the state. The time for passage of bills expires this week and it is predicted that these fanatical moving picture measures will die in their tracks. Exhibitors of the state and the Minneapolis Film Board of Trade are concentrating their efforts to the end that such pernicious legislation will not be enacted.

Scores of Newspapers to Run Serial Story of "The House of Intrigue," Robertson-Cole Film

IN ADDITION to an advertising and exploitation campaign of an unusual nature, the film version of Arthur Stringer's story, "The House of Intrigue," a Robertson-Cole production distributed through Exhibitors Mutual, is to have the further benefit of a newspaper revival of the story. The story will be published in serial form by the newspapers of the McClure Newspaper Syndicate throughout the United States.

Coming just at the time of the picture's release, the appearances of the serial in many newspapers will undoubtedly prove a big help to the exhibitor. Among the large papers who have already contracted for it are the Indianapolis Star, Seattle Times, Cleveland Plain Dealer, Denver News, Fort Worth Star Telegram, Helena Record Herald, Albany Press, Brookly Union, and St. Louis Times. The circulation of these papers alone runs into millions.

The story originally ran in serial form in the Saturday Evening Post and was later published in book form where it achieved a place among the best sellers. It is a story which has perhaps been more widely read than any of the modern novels.

Theatres and Papers Tie Up.

Arrangements are already under way to have theatres and newspapers cooperate. The first tie-up reported is from Albany, N. Y., where the Knickerbocker Press is running the story and the picture will be show at Proctor's. The theatre patrons are advised on the screen to read the story in the Press and the newspaper carries a daily announcement that the picture may be seen at Proctor's.

The production was made by Haworth under the direction of Lloyd Ingraham. The cast is a strong one, including Peggy May, Mignon Anderson, and Donald McDonald.

The moving picture machine operator, or projectionist, of today is the manager of tomorrow's moving picture theatre. Richardson's Department in Moving Picture World is advising the projectionist how to become the best moving picture showman.

The Fan Which Fans the Flames of Mystery and Tragedy Until the Conflagration Brings Near Disaster.

Three scenes from "Lady Windermere's Fan," Oscar Wilde's now being issued by Triangle. Lady Windermere is shown receiving the fan in the center view. At the right the flames are near.

President Praises Fox News as Power for Good; Corporation's Cameramen Located All Over World

WITH the time not far distant for release of the first regular reel of the widely heralded semi-weekly Fox News, reports from Fox exchanges of the progress of this picture is making throughout the United States and European markets indicate the great interest shown by exhibitors in a product of this nature. The release of the first reel is scheduled for October 11.

From all parts of the country Fox Film Corporation is receiving requests for information as to release schedules and deliveries on the Fox News. In reply to these queries the Fox News office, under the directorship of Herbert E. Hancock, is informing the exhibitors of the magnitude of the plan and the entertainment values of this unique film enterprise. The organization of the Fox News is complete and thoroughly efficient. Intense personal interest is being taken in the project by William Fox, president of the corporation, and Winifield R. Sheehan, general manager.

President Congratulates Fox.

Not only has the enthusiasm of exhibitors and others in the motion picture field been aroused, but lively interest in the project has spread to the White House. In spite of his activities as the head of the nation, President Wilson, upon having the announcement of the Fox News brought to his attention, and learning of the high educational value of the plan as outlined, wrote the following letter to Fox Film Corporation:

"I am very much interested and deeply gratified to learn that the Fox Film Corporation is intending to devote its News Weekly to the promotion of universal and lasting peace. It can render the greatest service in this direction. The Moving Picture News Weekly, as an educator and a power for good, can be made of the greatest service to the nation and to observant people everywhere throughout the world, and I congratulate the company upon its public-spirited plan.

"Cordially and sincerely,

"(Signed) Woodrow Wilson."

President Wilson's letter will be shown in the first Fox News issue.

Up to date, it is announced, several thousand expert cameramen have been engaged. In every city of any consequence in the world, Fox News has a representative.

Among the principal more distant points covered with headquarters in each, are Yokohama, Tokio, Shanghai, Pekin, Hongkong, Canton, Manila, Honolulu, Wellington, N. Z., Sydney, Melbourne, New Guinea, Borneo, Sumatra, Tibet, Russian Siberia, Irkutsk, Manchuria and Alaska. Canada, South America and Central America are also covered. Even down in Terra del Fuego Fox News has a cameraman ever on the lookout for the new and unusual.

In Big European Cities.

In Europe the cities under the watchful eyes of the Fox News camera include Stockholm, Petrograd, Glasgow, Dublin, Liverpool, London, Copenhagen, Havre, Paris, Bordeaux, Brussels, Lisbon, Madrid and Rome. Even in Turkey, Arabia and all the tiny Mediterranean countries has Fox sent the news photographer on his errand; into Afghanistan and to Bombay, and down through darkest Africa to the Cape of Good Hope.

Under the editorship of Eugene Castle, of San Francisco, Fox News will issue a special Pacific Coast edition to be attached to the weekly reels of the regular service. Mr. Castle has a separate staff of cameramen operating over California, Washington, Oregon, Alaska, and western Mexico.

The Fox organization also has completed negotiations with the United Press, whereby Fox News will take standard news wire service and a special feature service.

The sale and distribution of Fox News will be handled by an entirely distinct organization in charge of Lewis S. Levin, who has a special staff of salesmen under his direction. The sales force is represented in each of the Fox exchanges, and is now showing remarkable results from the campaign under way for the placing of Fox News among the exhibitors of the country. Sales in the foreign field are being handled through the foreign department.

Managers Who Fly the Fox Banner in Western Canada.
R. A. Scott, head of the Vancouver branch; W. S. Jones, manager at Winnipeg; Michael Rose, who pilots the ship at Calgary.

Harold Lloyd Opens New Era in Comedies With the Release of "Bumping Into Broadway"

A NEW ERA in comedy making will be inaugurated with the release of the first of the $100,000 two-reel Harold Lloyd specials, according to Paul Brunet, vice-president and general manager of Pathe, in announcing the titles of the initial four Lloyd productions to be distributed under the new and broadened policy adopted by the Rolin Film Company and Pathe.

"Bumping Into Broadway," which cost thousands of dollars, will introduce Lloyd as the star in multiple reel comedies, Mr. Brunet announces, and will be released on November 2. Already this production has been booked by many of the foremost first run houses, which found the Lloyd one reelers to be money-makers and patron-satisfiers. "Captain Kidd's Kids," "From Hand to Mouth" and "His Royal Slyness" are others of the series which have been completed.

Recovered from Accident.

Lloyd has sufficiently recovered from the accident to begin preparations for the continuation of his studio work. He is still suffering from some severe cuts, but these will be healed shortly and will in no way inpair his ability or his worth as a comedian of the highest order.

Every one of the new Lloyd two reel subjects will be produced on the lavish scale of feature productions. It is the intention of Hal Roach, president of the Rolin Company, to make the Lloyd pictures features in every sense of the word—productions big enough to be deserving of the headline position on any motion picture program. Every one of the four comedies Lloyd has completed come up to these specifications.

Slap stick will be taboo in the new Lloyd pictures as it has been in his comedies. The public taste has gone beyond the rough and tumble performances that used to be classed as humorous. Instead, a more subtle, clean cut production, with at least some semblance of a story, is the current demand in the comedy line. Lloyd pictures will all have a foundation in plot and story.

Goldwyn Has Film Library Containing Over 500 Reels

GOLDWYN'S stock library of film, containing over 500 reels, making a total of approximately 50,000 feet of pictures, dealing with all sorts of incidents that a director may wish to utilize in his productions, has just been completed at the Goldwyn laboratory in Culver City. The library is said to be the largest and most complete of any ever compiled.

The department has been under process of collection for the past year, but only last week was the shipment of several million feet of negative film completely segregated, clipped, rolled and card-indexed. Louis J. Physioc, head of the laboratory, supervised this work, with Mrs. Beth McAlister looking after the technical end.

The stock is kept in a big iron filing case of drawers in a fireproof film vault. It consists of a varied collection of film scenes, anywhere from five to 500 feet in length. There is everything, from a close-up of a wriggling angleworm to a long shot of a seething torrent of wrecked timbers in the northwoods. When the director needs a flash of a train arriving at a station, the card index will show at once where to find the roll of negative.

SIZING UP GEORGE "SERIAL" SEITZ

Director-Producer-Star of the First George B. Seitz Productions, Inc., Serial, "Bound and Gagged," Is a Record Breaker at Concentrated and Efficient Action

By Edward Weitzel

SAID George Seitz: "No, I didn't write the scenario." Said I: "You surprise and disappoint me. When a man organizes a production company, puts up the financial backing, directs, cuts and assembles its first serial and plays the hero of same, his neglect to provide so trifling a detail as the scenario for the aforesaid serial is evidence of downright indolence and slack business methods on the part of a rising young chap who once thought nothing of working eighteen hours out of the twenty-four."

Young Mr. Seitz only crossed his legs more comfortably, leaned back lazily in a wooden-seated chair, blew a cloud of smoke from his cigarette with the grace of your properly brought up leading man and laughed brazenly, just as if he had a perfect right to take a five-minutes' rest in his dressing-room after having been hard at it since nine in the morning logging off a scene every five minutes for "Bound and Gagged," the new serial in ten episodes to be released by Pathe, which the George B. Seitz Productions, Inc., is now making in a studio overlooking the mysterious and muddy waters of the Harlem River.

Stowing Away Salty Atmosphere.

Many of the scenes in "Bound and Gagged" are of ships and the raging billows, so the actors all stand on the front steps of the studio and inhale deep draughts of atmosphere and local color before entering the building. That is, all but proprietor-director-cutter-assembler-leading man Seitz. He needs so many different kinds of atmosphere to jibe with his manifold occupations that he stows away one quick breath as he dashes into the studio on the run and never stops to take another breath until his head is resting on his pillow and he wastes a few moments in peaceful slumber before working out in his dreams a new scenario to take the place of the one he was too shiftless to write.

Take it from the subtitle man and other eminent authors: A fellow's conscience is sure to find him out.

No Stunt Is Barred by Seitz.

It will be noticed that there are several nautical terms in the second and third paragraphs of this article, such as "logging off," "to jibe" and "stows away." That is to emphasize the prominence of the ship scenes in the earlier episodes of the serial. Frank Leon Smith, who wrote the story and also the scenario, evidently was well acquainted with Director Seitz's fondness for calmly instructing members of his companies when diving from the bowsprit or crosstrees of a ship to do it in the most reckless manner possible and was determined to give him every opportunity to take several doses of his own medicine. To the credit of leading man Seitz it must be recorded that he instantly obeys the instructions of Director Seitz and throws himself headlong into the sea with heroic abandon when, as Archibald Alexander Barlow, he is about to be seized by the minions of the villain, Don Esteban Carnero, and forced to yield up the valuable documents which he has just pretended to swallow.

The ease and eclat with which the star of "Bound and Gagged" rivals the best stunts of "Dug" Fairbanks, George Walsh and the other acrobatic heroes of the screen and drops from a second story window onto the back of a horse, scales the side of a house with the enviable agility of a tomcat disturbed in the midst of his love song by a brickbat, and leaps barriers that would daunt the holder of the running high jump record, constitute a surprising series of accomplishments and prove that, like all brave commanders, Director Seitz does not order those under him to do anything which he would hesitate to try himself—at least once.

A Lightning Change Act.

While, as leading man Seitz, the proprietor of the company producing "Bound and Gagged" was taking that five minutes' rest in his dressing room he submitted most graciously to being interviewed, and answered each and every question put to him without showing any signs of impatience. But when the five minutes were over and a voice from below called up, "All set, Mr. Seitz!" he changed with the lightning-like rapidity of a defective assuming a new disguise in a melodrama from the suave and polished leading man to the absorbed and all-seeing director whose time—but more of this anon. Let us not forget that this is an interview, and get on with it a bit.

We left George Seitz some place in the middle of the second paragraph, laughing brazenly at the charge that he had shirked his duty by not writing the scenario of his new serial. Finding him in such unrepentant state of mind I deemed it best to change the subject:

"If you have no objections, Mr. Seitz, will you please give me a full history of how you became a moving picture director, in five lines, and let your friends in the screen world know whether you evoluted from an actor to a scenario writer and director or from a scenario writer and director to a star?"

"The Story of a Life."

Again the affable leading man smiled graciously as he replied:

"Take this as a short synopsis, and supply your own subtitles: Made my debut as actor with Castle Square Stock Company, Boston, after studying painting and practicing the art. Quit acting and wrote plays. Sold one to James K. Hackett, who played it for two years. Wrote scenario for first Pathe serial ever produced. Have been writing and directing serials ever since. Got back now to where I started in the show business and am acting again."

"Tell us about the character you are playing in the serial."

"He's a chap with lots of money who is jilted by his girl for a poet, and vows to prove to her that he's a regular feller even if he is rich. So Archibald Alexander starts on a trip around the world with nothing—not even with clothes."

An Unencumbered Traveler.

"As head of the producing company I trust that this unusual saving in the matter of wardrobe did not exert any

The Lily of the Field.
The clothes bet which whirls off "Bound and Gagged" with episode one, "The Wager."

"Snared!"—
Is the title of the third episode of "Bound and Gagged." George Seitz here with his co-star, Marguerite Courtot.

undue influence on your selection of the scenario."

Leading man Seitz's reply came quickly:

"Oh, I don't get very far without my clothes!"

"I was afraid you wouldn't."

"You see, I'm put into a room minus my garments, but I make a window shade double as a one-piece suit and dig up a——"

In what manner Archibald Alexander manages to complete his wardrobe so as to get past the police will remain a profound secret until the first episode of the serial is run off in the Pathe projection room. Just at this interesting moment the voice of the assistant director sent the call, "All set, Mr. Seitz," up to the dressing-room, and at the summons the remarkable metamorphosis described above took place. That Director Seitz now stood in the shoes so lately occupied by leading man Seitz was made clear by the business-like way the machinery of a rehearsal was set in motion.

Director Seitz in Action.

Once upon the floor of the studio, the actors and crew ready to do his bidding, Director George Seitz in action becomes a remarkable example of what tion of scene after scene of a serial a man tion of scene after-scene of aserial a man can make of himself by long practice and the necessary physical and mental equipment. His powers of concentration are extraordinary; also the extent of his memory. He carries every detail of a scene in his head and has it rehearsed and ready for his two cameramen to take while the director of a feature picture would be trying to decide whether to have the hero look bored or pleased when he is told he has been left ten thousand dollars by his uncle.

While conducting a rehearsal it is apparent the director of "Bound and Gagged" is oblivious to everything and everybody not connected with the work in hand.

"Aren't we going to say good-bye to Mr. Seitz?" asked one of the party that had been watching the rehearsal.

"Good gracious, no!" exclaimed another of the interviewers. "He doesn't know now that any of us are on earth."

Feist Issues Statement Regarding Previous Work of Eminent Authors

THE Goldwyn Pictures Corporation is gratified over the public reception tendered by the press of the country to its group of Eminent Authors and their active part in the production of photoplays, and it expresses pleasure for the way other companies following the lead of Goldwyn have played up several of these authors in announcements to the trade.

Two reel features that were based on stories by Rex Beach and others are being rescued from the film warehouses and done over into longer pictures. Since the Goldwyn organization controls the novels and big picture stuff of its group, it welcomes an experiment which it regards as free advertising for Eminent Authors.

What Feist Has to Say.

Felix F. Feist, vice-president of the Goldwyn Distributing Corporation, issues the following statement:

"The famous group of authors known as Eminent Authors are under long-term contracts with the Goldwyn organization for the production of all their writings, present and for years to come. Exception is made only in the case of picture rights sold previous to the Eminent Author-Goldwyn arrangement. The authors concerned are Rex Beach, Rupert Hughes, Basil King, Mary Roberts Rinehart, Gertrude Atherton, Gouverneur Morris and Leroy Scott.

"Their allegiance and interest extends to actual production of their novels in pictures. They are taking part in author-director co-operation and will have an eye to the cutting and titling of their photoplays as well as the scenarios adapted from their stories."

Rupert Hughes has just returned to New York from Culver City where "The Cup of Fury" is well under way. Rex Beach has gone out to initiate the production of "The Silver Horde." Gertrude Atherton was there for "Perch of the Devil." Mary Roberts Rinehart and Basil King are now co-operating respectively in the production of "Dangerous Days" and "The Street Called Straight." Gouverneur Morris plans to visit Los Angeles later, and Leroy Scott will remain East for the production here of "Partners of the Night."

Bewilderment.

The tumbled chamber that figures in "The Mystery of the Yellow Room," the Emile Chautard production for Realart.

Congress Prepares to Pay Claims of Film Men

CONGRESS has been asked for an additional appropriation of $400,000 for payment of losses on insured, registered and C. O. D. mail. Representatives of the Post Office Department have told the Appropriations Committee of the House of Representatives that there are no funds with which to pay claims arising during the year ending June 30, 1918, amounting to $100,000, while the remaining $300,000 will be require to meet losses on which claims developed during the fiscal year ending June 30, 1919.

Film men having claims against the Post Office Department growing out of parcel post service have complained that the Government is very slow in effecting adjustments. It develops that claims for the twelve months ending June 30, 1919, will total over a million and one-half. Appropriations already made for the purpose of payment of these claims total $1,351,493.45, of which only $3,000 now remains unexpended.

During the twelve months ending June 30, last, the fees collected on this class of mail by the Post Office Department amounted to $4,130,645. When all claims are reported upon it will probably be found that their total for the same period will approximate one-half of that amount, leaving a small margin for the other expenses of the service.

Faversham-Elliott Form $300,000 Organization

MAXINE ELLIOTT, who recently arrived after her visit to her sister, Lady Forbes Robertson in England, was met at the pier by Mr. and Mrs. William Faversham, and a definite announcement was made for the coming season.

Miss Elliott and Mr. Faversham have made a star combination for moving pictures. They have formed their own organization with a capital of $300,000.

Rehearsals will begin at the Paramount Building, where Mr. Faversham and Miss Elliott have their own studio.

George D. Baker will direct the first two films, the scenarios of which he has made from H. de Vere Stacpoole's "The Man Who Lost Himself" and "White Man," by George Agnew Chamberlain. Part of the time will be spent at Daytona, Fla., where a studio is being erected for them.

Sessue Hayakawa

WHOSE artistic power has built for him a deservedly great following. Seen here amid the beauty of

"The Dragon Painter"

—a Haworth production—inaugurating a new series of Superior Pictures—and distributed by Robertson-Cole through Exhibitors Mutual.

Rambles Round Filmtown

With Walter K. Hill

The Rambler.

His Other Business Is Moving Pictures

THE dry goods trade sat up and took notice when John Moneymaker busted all traditions; when his pufflicist crashed into the pages of the Dry Goods Spendthrift with his tale of Woonsocket Calico. Mr. Moneymaker, it seems, had invested a few paltry millions in the moving picture business; had become president of a producing concern and (afternoons) was a member of THE industry. In this way his regular business methods broadened; were, thus to say, pre-released.

He read the fillum tradepapers. One forenoon he bought a carload of calico—Woonsocket Calico, rare, snappy and syncopating in color scheme. Enter Mr. Moneymaker's pufflicist. The result:

Moneymaker Makes a Statement.

The policy of calico producing and distributing was reviewed and set forth. Mr. Moneymaker had secured by rare chance a carload of Woonsocket Calico—his great good fortune, his long years of effort, his vision of the future, his generosity in allowing the public to buy up to five-yard lots—all was set forth.

Then followed a statement from the owner of the Woonsocket Calico Mills. Congratulating Mr. Moneymaker, the public generally and the League of Nations. Calico that really was calico would now rustle in the Fifth avenue breeze. "We have for years been perfecting the art of double crossing the patterns on calico," said the statement. "We are fortunate now in applying the fruits of our art to this big merchant."

Everybody Makes a Statement.

The general manager of the Woonsocket Calico Mills added his statement; his congratulations. The foreman of the fleet of Woonsocket Calico looms also made a statement—for years the toilers at the looms had hoped they might some day know that their work would be sold over the counters of this merchant prince.

Melissa Krastchowsky, the Czecho-Slovac queen in exile, who has for fifteen years worked at one loom in the Woonsocket Calico mills, burst into tears (in her statement) so glad was she that at last the calico she, herself, had woven should go into the stores of the great merchant prince.

The chief engineer also made a statement; the fireman who had for 18 years chucked coal into the furnace; the head oiler at the Woonsocket Calico Mills—all hands issued statements that Mr. Moneymaker had been the one merchant prince they had been aiming at—and at last Woonsocket Calico was to be sold by Mr. Moneymaker, the great merchant prince!

That's what a pufflicist with a boss whose other business is moving pictures can do with a carload of calico.

—x—

For audiences that are inclined to be a bit "jumpy" in the nerve department, a soothing balm might be found in "A Scream in the Night."

DISTORTING UNIDENTIFIED VERSE.

Last night I lay in a pufflicist's bed,
When no pufflicist chanced to be nigh.
I thought as I lay in that pufflicist's bed,
How easily pufflicists lie!

—x—

We Have With Us Again A Few H. T. Snowden Nifties.

Lem Linseed, of the Jazzbo Theatre, Tincup, Ohio, ran "Cape Cod Folks" last Friday, and as an extra inducement presented each lady patron with a kippered herring.

"Lips That Touch Liquor Shall Never Touch Mine" was cancelled by C. O. Dee, of the Oilcan Theatre, Lipswitch, Ky., on the claim that the subject is untimely.

Bill Spivins, scenario editor of the Succotash Film Co., is busy these days preparing a film version of "Father John's Almanac."

Zeb Knuckle has traded his theatre at Oxjoint, Ind., for a ticket to the world's series.

—x—

The Mrs. informs us that:

Ice cream soda, pineapple flavor, costs 22 cents, including war tax, in the Mirror candy places.

The last soda we remember having in a mirror place had a Scotch flavor and cost 75 cents, including Sir tax.

—x—

"In the good old days B. P.,"* take it from Lowell Cash, "Eddie Lyons said to Lee Moran:

"'When I was younger, the doctor warned me that if I didn't give up smoking I'd lose my mind.'

"Lee hated to pull it, but did answer:

"'Why didn't you give it up?'"

*Before Prohibition.

—x—

Too bad Wilkie Collins did not live to see these moving picture times. How silly of him to call one of his world-famed novels "The Woman in White," when Pathe could have told him "Twin Pawns" was a much better title!

—x—

The Capitol Theatre claims Pryor right to the services of Arthur, the veteran bandmaster.

—x—

It seems timely to suggest that some- one produce a serial in which all the dangerous stunts are performed by a dummy or an athlete substituting for the star, who shall sit on the side-lines and be photographed to prove on the screen that such is the case.

What a novel serial that would be!

—x—

Believing, with Les Mason, That The Way to Get a Season Pass Is To Go After It—We Make a Try.

AND the New Capitol Theatre couldn't put a "better" press agent on the job than this same Ben Atwell! From coast to coast, this news has received a joyous reception! "The biggest theatre in the world" has one of "the biggest press representatives!"—Trade Review.

To this we add, as our personal bid for a "ducat," that the receipt of the news has also extended its "joyous reception" from Lakes to Gulf—and even into New Jersey, where some 318 weekly sheets exist solely on theatre passes and pufflicists' "dope."

Peter Smith Shifts His Weight to the Other Leg and Rocks W. K. Industry.

IN leaving Famous Players-Lasky and going to Marshall Neilan, this fact follows in Pete Smith's wake: Neilan discovered the great amount of publicity that Cecil B. De Mille was getting and decided to "collect at the source."

Thus there is a new hand at the Neilan mimeograph multiple-wheel, and the first duty of Skipper Smith was to send out stories with these captions: ("Please Play Up"):

"Marshallneilan Roses Newly Discovered Freak of Flora."

"Marshallneilan Perfume All the Rage in Society Circles."

"Vice-President Thomas H. Marshallneilan Welcomes Pershing."

"Field Marshalneiland Foch Suffers from Attack of Spivvins."

"Troops March to Marshallneilan Airs with Pershing Leading."

"Grand Martialneilan of St. Patrick's Parade to Be an Irishman."

And not a line about Famous Layers-Laughsky!

—x—

Leaving the comma out of a line made Metro recently announce "fewer bigger and better pictures."

Neither did we "get it" at first reading!

—x—

You can always depend upon Moving Picture World to supply the inside details of THE industry.

"Eugene O'Brien in 'The Perfect Liver,'" for instance.

—x—

Several Kinds of Pocket-Booking.

Monday, Selective Booking; Tuesday, Open Booking; Wednesday, Program Booking; Thursday, Star-System Booking; Friday, Free-lance Booking; Saturday, Re-booking.

And to pay the rent: Sunday, Pari Mutuel and Hand-booking.

—x—

"When is a press sheet?" asks Motion Picture News.

When it is in the picture showman's hands two weeks ahead of playing date for the film it applies to.

—x—

When saloon keepers are no more who will run politics?

The most numerous type of grafter (as his successor) is the garage keeper.

—x—

Robert F. Hill, who gives an occasional thought to RAMBLES, has progressed from scenarist to director.

A word to the wise!

—x—

Will modesty compel great Captains of THE industry to keep silent under this scourging?

What this industry needs is "A Miracle Man"—not the picture but the man.—Trade Review.

—x—

While running it a second week would indicate that the New York Rivoli, at least, needs the picture.

—x—

Triangle's Boston office reports wide distribution for "Three Black Eyes" in that territory last week.

—x—

Helping along a good advertising hunch:

The Eyes of the World See the Eyes of Young in "The Eyes of Youth."

—x—

Maltreating a famous expression, we submit that the nation-wide billposting campaign some sections of THE industry is propagating might be referred to as "millions for de-fence, but not one cent for advertising."

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Changes of address should give both old and new adddresses in full and be clearly written. Two weeks' time should be allowed for change.

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CLASSIFIED ADVERTISING—3 cents a word for Help or Positions Wanted, minimum 50 cents; 5 cents a word for all commercial ads., minimum $1.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, September 27, 1919

More Foolishness

A TELEGRAPHIC report from Minneapolis contains the information that a bill has been introduced in the Minnesota state senate by a senator known as "the Boilermaker" that would put ninety per cent. of the exhibitors out of business. The same measure has been introduced in the state House of Representatives. This bill proposes to have the moving picture business in Minnesota regulated by the state Railroad and Warehouse Commission and limits the admission charges to a maximum of 20 cents in cities of over 50,000 and to 10 cents in smaller communities. It also fixes a state license fee of $2,000 for every theatre in cities of 50,000 or larger population, $1,000 for theatres in cities with a population of between 50,000 and 20,000, and $500 for all the smaller communities.

It is hardly necessary to add the assurance that all of the friends of the moving picture in Minnesota are lined up against the bill, and that it is almost certain it will meet with defeat. One exhibitor comment that "the bill should have been referred to a lunacy commission" hits the nail on the head.

Motion Pictures in Alaska

THE finest theatre in all Alaska is a moving picture theatre. It is called the Empress and was built at Cordova by Captain L. A. Lathrop. The news is brought by W. H. Code, owner and manager of the Code Theatre, Nome, that the motion picture business in the Pacific Northwest has increased rapidly this fall and that the dwellers in the land of the midnight sun are the most enthusiastic sort of picture fans.

Send in Your Petitions

AN article in this issue gives a list of the state directors appointed by the M. P. E. A. to see that petitions for the repeal of the various motion picture taxes are circulated among theatre patrons, and calls attention to the importance of getting as many of these petitions as possible into the hands of the Ways and Means Committee of the House of Representatives before the bill for the repeal of the taxes comes up for hearing before that body early in October.

It is reported by Chairman Louis F. Blumenthal of the M. P. E. A. committee on legislation and tax that while several hundred thousand petitions have been signed, less than a hundred thousand have reached Congress, and exhibitors are asked to redouble their efforts to place these petitions in the hands of their Congressmen. The efforts of the state directors have succeeded in getting the co-operation of many prominent bodies such as chambers of commerce and labor organizations in behalf of the petitions, and every exhibitor organization is asked to join with the Motion Picture Exhibitors of America, Inc., in this effort to have Congress repeal the motion picture taxes now in force.

Film Export for July

WITH the export of motion picture film totaling three-quarters of a million a month in value, and over thirty-four countries represented in its distribution, the business of supplying our neighbors with screen amusement may be said to be in a fairly healthy state. For the month of July the Department of Commerce give the total number of linear feet of unexposed film at 7,463,038 and of exposed film at 8,246,501 as the amount sent out of the country.

Advance Booking in England

IT IS interesting to learn from the party of English film men, now visiting this country, the way in which pictures are booked in Great Britain. Owing to the large number of American films that are available, as well as the native product, and the limited number of theatres, the managers of what English slang terms "the picie-pals" make a practice of booking far in advance, one theatre owner admitting that he is booked solid for two and one-half years.

According to the story of one of the party, as given in this issue, there is room for improvement in this method of booking. The English theatres depend upon this country for ninety per cent. of their pictures, and the publicity campaign carried on at the time a picture is shown to the managers for booking has been entirely forgotten when the picture, eleven months or so later, reaches the theatre. There are also cases of film mutilation which should be corrected. The English exhibitors are on a tour of the leading cities of this country, to

study how the American picture houses are run. They should be able to pick up considerable useful information on the subject.

The Moving Picture World takes this opportunity to extend its cordial greetings to every member of the party, and to express its satisfaction at this evidence of the interest taken in American films by our cousins, the owners of the English cinamas.

Hooking Up with Success

THERE isn't the slightest doubt in the world that the best thing for a picture to hook up with is success. And the best way to do this is to start off with a worth while story, and look to it that the scenario hooks up with good construction. These obvious but important facts have been repeated many times in the editorial columns of this publication; but as producers continue to put pictures on the market which pay but little attention to these first aids to success it seems a charitable deed to remind them again of the weak points in the poorer grade of their output.

Every producer will admit the impossibility of always securing stories that are so vital and so convincingly human that they are practically proof against errors of construction. Scenario departments must use the best material which comes to hand, and skillful treatment of quite an ordinary plot will make it the foundation of a thoroughly enjoyable picture of excellent box-office value. Absolute clearness in the unfolding of the story and long lines of construction which begin at the beginning and carry through to the end and do not break off in the middle or commence when the action is half over and start the spectator trying to settle in his own mind who's who and what's what long after the time for such explanation is passed are two of the rules that were flouted with disastrous results to a recently released picture founded on a best seller of several years ago. No expense had been spared to secure a competent cast and to give the story the correct environment, but the plot kept to the trail with the steadiness of gait of a bucking broncho and reached a finish after chasing down side tracks and doubling back in the most reckless fashion. As a "scenic" the picture was a success; as a convincing story that varified its acts and inculcated respect for the workmanship shown in its making it failed to register. And all because its construction was seriously at fault.

At the present moment there are hopeful and patient souls who are devoting all their energies to the discovery of a method of colored photography which shall give the faces of the actors and the objects about them the exact shades bestowed by nature. Other inventive minds are convinced that the photoplay will never take its rightful place as one of the arts until pictures are projected with a true stereographic effect. If this be so, the masterpieces of painting in the Metropolitan Museum of Art are without the power to inspire a sense of beauty, grandeur or ethical value because they lack the third dimension. Whatever the worth of such inventions to screen fiction, they will always be negative in comparison to the importance of the never ending demand for the well made plot.

The writer has been looking at pictures almost constantly for the last five years and is thoroughly convinced that the greatest weakness in the product of the screen is faulty construction of the scenarios. That badly made plots are discoverable in occasional box-office winners has very little bearing on the matter.

President Wilson's Endorsement

THE endorsement of the Fox News Weekly by President Wilson is a fine feather in the cap of the Fox organization. The President's written opinion that "the Moving Picture News Weekly as an educator and a power for good can be made of the greatest service to the nation and to observant people everywhere throughout the world" is in line with his past attitude toward the scope and merit of the screen.

Melodrama for the Screen

STILL the list of celebrated old English melodramas which are being turned into screen plays continues to lengthen. The latest of this "thrillers" is "The Romany Rye," which title when translated into English reads "The Gypsy Gentleman." The play will be picturized under the name of "The Life Line." The drama was first produced in this country forty years ago at the Booth Theatre, which stood at the corner of Sixth avenue and Twenty-third street. It was a famous production in its day and had a fine cast. Among its members were Henry E. Dixey and the character actor J. J. Mackey. The chance for spectacular effects in "The Romany Rye" is as great as those presented by the other English melodramas already directed by Maurice Tourneur, and its translation into screen form should further disconcert the element among scenario writers that holds all moving picture material should be written originally for the screen. The success achieved on the screen by producers Brady, Fox and Tourneur with stage melodrama may be taken as a sign that this class of pictures is in strong demand by the exhibitor and the public.

Planning More Theatres

THAT the real estate men of New York City believe that the motion picture industry is a permanent and attractive field for financial investment is made clear by the investigation now going on in over a dozen eastern cities looking to the buying and developing of sites for motion picture theatres. After careful study of the matter, a number of wideawake realty investors are looking for sites in these cities where immediate construction is possible of the highest type of screen theatres. Where it is advisable, buildings will be constructed—offices, stores or hotels—structures which will serve to improve the location of the new theatre.

New Virtue Discovered in the Movies

THE claim comes from London that "the rising generation of English girls include a larger proportion of beauties than any preceding one....and theorists say that the movies are the cause." To quote further from an article which appeared in the Philadelphia Press: "Constant contemplation of the most beautiful types of womanhood on the films, they argue, cannot fail to have its effect. The semi-darkness of the theatre, the music, the upward gaze, are all conditions favorable to such psychic influence, it is urged, and the mental impression received by young people under these conditions when gazing upon selected types of lovely face and form must tend to have a cumulative effect resulting in the general beautification of the race."

If this be true the detractors of the screen may as well acknowledge their defeat. With such an inducement to bring the fair sex to the picture houses, no other reason is needed.

Keeping in Personal Touch

By Sam Spedon

ALBERT DONAGHY, of the Exhibitors Distributing Company, of St. Johns, N. B., was in New York last week and part of this week, putting himself in line with the film market for future bookings. He said: "Business in the Maritimes was never better than this summer. Tourists were numerous and home patronage big. Moncton, located about ninety miles from St. Johns, is booming. It has grown to be one of the largest and most important cities, commercially, in the Provinces. There is likelihood that it will be the film center of that section of Canada, instead of St. Johns. It is centrally located, with many advantages for distribution."

* * *

William A. Scully, Metro's New Haven branch manager, was in New York last week planning with the home office for the following week's campaign.

* * *

Edward A. Golden, general manager of the American Feature Film Company in New England, was in New York last week on his weekly visit to the film center.

* * *

Abe Goodside, of the Empire Theatre, Portland, Me., was in New York last week, booking his programs for the fall and winter. He will open the Capitol, one of the largest houses in New England, at Springfield, Mass. in November. This summer's business, he said, was never better; vacationists were plentiful and the residents generous.

* * *

B. Amsterdam, of the Masterpiece Film Company, of Philadelphia, was in New York enjoying his weekly visit and indulging in a sample of Mrs. Astor's cooking.

* * *

J. Smith, as manager, opened the Fairfield Theatre, at Fairfield, Conn., on Saturday, September 13.

* * *

Fred Flarity, connected with the Boston office of Pathe, was in New York last week in conference with Sales Manager Quimby at the home office.

* * *

George Roberts, of the Stratton Theatre, Poughkeepsie, was in New York last week arranging bookings for the O. S. Hathaway Circuit.

* * *

Edward Church, lately connected with the First National exchange of New Jersey, has resigned his position.

* * *

Max Spiegel, of the Exhibitors Mutual, has booked the twelve Chaplin Classics at the Newark Theatre, Newark, for a week's run each.

* * *

Mary Plaskow, who was for a long time connected with Exhibitors Mutual, resigned her position this week to become a bride. We could not learn the name of the lucky man, but understand he is connected with the film industry.

* * *

Walter Hayes, of the Strand, Buffalo, was seen in Manhattan this past week. He is a busy man and presume he was here on business.

* * *

The Newman Picture Corporation will start producing "The Return of Tarzan" at the Mittenthal Studio at Yonkers, this week. Many of the scenes will be portrayed in Florida. The Newma Corporation is the same concern that produced "The Open Door."

* * *

Poli's Strand Theatre, at Waterbury, Conn., will suspend its stock company policy and resume the showing of pictures in two weeks.

* * *

Edward P. Smaney, of the Robertson-Cole publicity staff, has resigned his position.

* * *

Merle Smith, of the Kleine interests of Chicago, is expected in New York September 20. He contemplates entering the producing field, using the Edison studio in the Bronx.

* * *

Harry Reisenbach returned from the Coast on Monday, September 15. He had been in conference with the Clara Kimball Young Company managers. While away he outlined a promotion and publicity campaign for the C. K. Y. pictures, which will occupy sixty days exploitation. Each picture is to be sold for a two weeks' run.

* * *

Morris Pouzzaer, manager of the Empire Theatre, of New London, Conn., was in New York this week signing contracts for the coming season.

* * *

The Boston Photoplay Company has purchased the Rialto Theatre at Waterbury, Conn.

* * *

E. J. O'Donnell, with the United Picture Theatres Corporation, has just returned from a western trip. Mr. O'Donnell resigned his connection with the U. P. T. C. on Saturday, September 13.

* * *

W. W. McGee stopped a few days in New York on his way to Boston. He was looking over the amusement parks in the vicinity of Gotham and the Hub to compare them with the Ingersoll Amusement Enterprises, of Detroit, of which he is the general manager.

* * *

J. A. Quinn, manager of the Rialto Theatre, of Los Angeles, in which Sid Graumann just purchased a half interest, is on his way to New York. Mr. Quinn, so we are told in the newspaper clipping, will, on his arrival in New York, resume his duties as president of the Motion Picture and Theatrical Co-operative Association.

* * *

Leo Dennison, formerly of the Paramount and General Film, is in New York in anticipation of joining the Hallmark pictures.

* * *

Arch Smith, Pathe division manager at Cleveland, including Pittsburgh, Indianapolis, Cincinnati, Detroit and Buffalo, was in New York the latter part of last week.

* * *

Elizabeth Benneche Peterson, who was special publicity writer for Virginia Pearson, is now in the publicity department of the Fox Film Corporation. The Prospect Press will soon issue a volume of original poems by Miss Peterson.

* * *

Sol Lesser leaves for the Coast, Saturday, September 20.

* * *

W. H. Gueringer, vice president of the Saenger Amusement Company, of New Orleans, controlling fifty or sixty houses in the Southern states, has opened a New York office in the Longacre Building.

* * *

The Park Theatre, at Bridgeport, Conn., a big legitimate theatre there, is showing "The Right to Happiness" for an indefinite run.

* * *

Louis Weslyn, composer of "Send Me Away with a Smile," has written a song to be issued with "Everybody's Business," by the W. H. Productions.

* * *

Milton Hoffman arrived in New York this week from the Coast on his way to London to take charge of the Famous Players-Lasky studio as general production manager.

* * *

Herman Robbins, sales manager of Fox, after a tour of the exchanges, has returned to the home office.

* * *

J. L. Kendrick, sales promotion manager of the Vitagraph distributing organization, is no longer connected with that concern. He resigned last Saturday.

* * *

L. T. Rodgers, producing Kid Komedies featuring the Lee Kids, is now editing the second picture, directed by Teft Johnson, and will soon announce the release.

* * *

J. C. Hornstein, many years branch manager of the United Theatre Equipment Corporation, has resigned his position to become general manager of Howells Cinema Equipment Company, which handles all supplies for export. Mr. Hornstein will be succeeded at the United by L. W. Atwater. Everyone who has had business dealings with Mr. Hornstein will wish him continued success in his new position.

* * *

Charles W. Harden, well known throughout the United States film circles, has been appointed sales manager at Seattle for the United Artists Distributing Corporation.

* * *

Sergeant Norvin F. Hass, who won three stripes for service "over there," has become a member of the Pathe sales force at Minneapolis. Sergeant Hass has been in the industry for fourteen years and knows it from the bottom up. Everybody who knows him wishes him an over-the-top record.

* * *

H. L. Isaacs, formerly manager of New York and New England for Fox, will go to Sidney, New South Wales, as directing manager of the same company in Australia.

* * *

Harry Sherman is in New York from the Coast. He has nothing to say about his business intentions, but evidently isn't letting the grass grow under his feet.

Rowland Predicts Best Year of All for Fast-Expanding Metro Organization

THAT Metro is on the eve of its greatest year, the most prosperous in its history not only for the company but for exhibitors of Metro productions, is the prophecy made by Richard A. Rowland, president of Metro Pictures Corporation and Screen Classics, Inc., three weeks after his return from his ten weeks' first-hand survey of the European motion picture field.

"The year 1919-20," says a statement by Mr. Rowland, "gives certain promise of being the banner year in the history of our organization. I am not prone to prophecies, so I say this only after the most careful scrutiny of present-day conditions in the industry, as they apply at home and abroad. And I say it with the utmost confidence after what I have observed personally since my return from abroad."

Activity in the Home Offices.

Inasmuch as Mr. Rowland's return from Europe was coincident with the release of "The Brat," the newest Nazimova production, and with the completion of the first three of the "fewer, bigger and better" specials made by Screen Classics, Inc., for the 1919-20 season—"Lombardi, Ltd.," with Bert Lytell; "Fair and Warmer," with May Allison, and "Please Get Married," with Viola Dana—he expected a degree of intensified activity in the Metro home offices.

He found it.

"I was delighted," commented the Metro president, "with the smooth running of the organization upon my return, notwithstanding the fact that the home office and the exchanges had been deluged with business following our announcement of the new policy."

Mr. Rowland an Exhibitor Himself.

In addition to being the executive head of the Metro distributing and the Screen Classics, Inc., producing organization, Mr. Rowland is a large exhibitor. As a member of the firm of Rowland & Clark, owners of a great chain of theatres, he has combined the viewpoint of the exhibitor as well as the maker of photo-dramatic productions.

"I adhered to this dual viewpoint throughout my recent tour of the European picture field," said Mr. Rowland. "I have, in fact, never lost sight of the exhibitor's angle. Being an exhibitor myself—having started in the industry as an exhibitor—I have faced all the problems that daily confront a showman, and my knowledge of them has aided me greatly in my work as a producer."

As to the prediction that Metro is entering the most successful of its four years of activity, Mr. Rowland also points out that its expansion will take in Europe as well as this country. This expansion is very likely to be extended even further, although announcements are not yet ready to be made.

Entire Output Placed in Great Britain.

Metro has placed its entire output for the next two years with Jury Imperial, Ltd., headed by Sir William Jury, for distribution throughout the British Empire. Jury Imperial, Ltd., will be sole distributors of Metro productions for England, and has started already with the Nazimova pictures, which have created a furore among the British picture-goers. Jury Imperial, Ltd., controls a chain of more than 200 theatres in the British Isles alone.

By Good Advertising Wilmington Exhibitor Successfully Extends Run of Feature Picture

THE delicate matter of extending the original run of a special feature attraction without sacrificing part of the profit on the original showing has been solved by the management of the Victoria Theatre, Wilmington, Del.

In many instances, after an attraction has completed its engagement and an exhibitor's receipts show a profit on the run, there is often a tendency on the part of the showman to yield to requests and hold the picture over for an extended engagement.

The number of exhibitors who have lost money through this procedure is indefinite. Yet it is apparent that more than one exhibitor has decreased his profits on a picture by extending his engagement, seeing his crowds decrease, and his proportionate receipts filing the loss column.

Asked to Extend Showing.

The management of the Victoria Theatre recently experienced a three-day run of fine business. With the end of the engagement, the manager received numerous requests from friends to extend the showing.

"I know lots of people who didn't see this picture," they said. "Why not hold it over?"

The patrons' requests were sufficient to influence the manager of the Victoria, and "Bill Apperson's Boy," starring Jack Pickford and released by First National Exhibitors' Circuit, was held over at the Victoria for another day.

And this is the way the Victoria exploited the return engagement. Advertisements about four inches square appeared in all Wilmington newspapers bearing the following word matter:

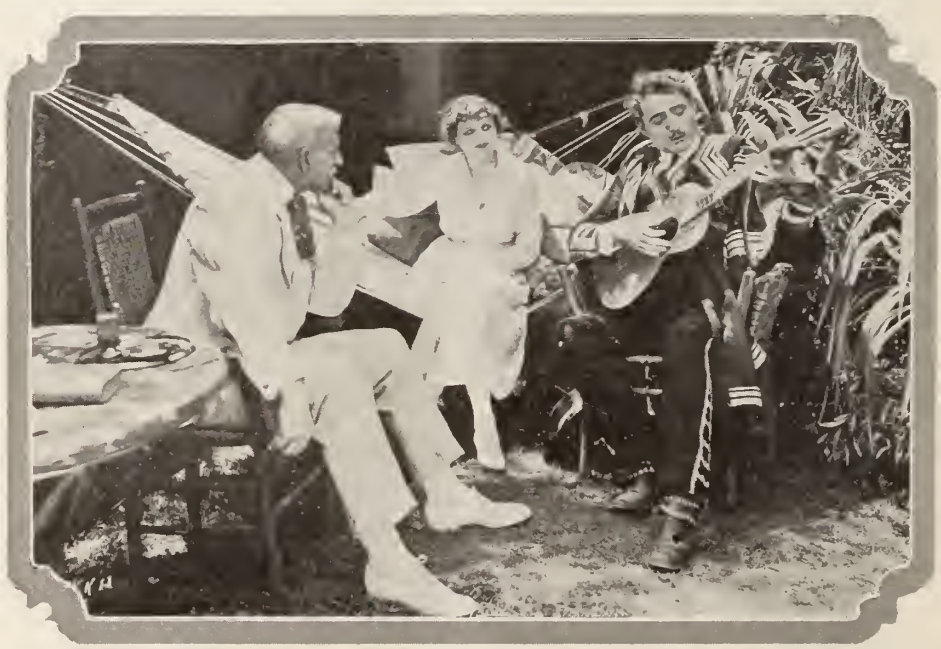
Victoria
Owing to the pleadings and demands of the many Victoria patrons, it has been decided to retain
"Bill Apperson's Boy"
with
Jack Pickford.
Tell Your Friends.

This advertisement hit the right spot. The day on which this advertisement appeared proved to be the biggest day of the engagement. The picture was held over and another smashing day's business was accomplished.

"The Wreck" Has Strong Cast.

It is seldom that a featured motion picture is offered to the public with such an assembling of players of the highest order as Vitagraph offers in "The Wreck," with Anita Stewart, and soon to be released.

In the cast are Harry T. Morey, E. K. Lincoln, Gladden James, and William Dunn. The picture was directed by Ralph Ince.



"If Music Be the Food of Love—Play On."
Warren Kerrigan has therefore an indefinite musical engagement in his Hodkinson feature, "A White Man's Chance."

English Exhibitors Here to Tour Large Cities Seeking Information

THE American film industry and theatrical conditions in general will be studied at close range for the next six weeks by a trio of English motion picture exhibitors, who are spending a week in New York City. The visitors are Isaacs Collins, of Newcastle-on-Tyne; Victor Sheridan, of London; and Thomas Burns, of Stockton-on-Tees, each of whom owns numerous motion picture houses in several English cities. They were accompanied to America by C. A. Clegg, of London, manager of the Famous-Lasky Film Service, Ltd., distributors of Paramount-Artcraft pictures in Great Britain.

After spending a week in New York City studying motion picture conditions and inspecting the leading motion pictures theatres, the visitors will make an extended tour of the country. They will visit Chicago, St. Louis, New Orleans, Kansas City, Denver, Salt Lake City, Portland, Seattle, San Francisco, Spokane, Los Angeles, Detroit, Toronto and other large motion picture centers.

Several days' time will be spent in Los Angeles, where they will have an opportunity of becoming thoroughly acquainted with the producing end of the American film industry. During their stay in Los Angeles, they will be entertained at the Lasky studio at Hollywood. The party will sail for England from New York on October 25.

War Restricted Development.

"The motion picture industry in England stands today on the eve of a period of tremendous expansion," said Isaac Collins in discussing conditions in Great Britain. "For five years the industry was hampered by the war, with the result that no new theatres were built and the producing activities of the various English companies were greatly reduced.

"Now, however, with peace at hand, the English motion picture exhibitor can look forward to nothing but a wonderful era of expansion. Plans are being made for a great increase in the number of motion picture theatres, and many splendid houses will be built during the next few years.

"The English producers are resuming activities, and are giving more attention to producing photoplays along American standards. A number of companies are said to be planning the importation of American technical staffs to aid them in competing with the American producers.

Show Nine-tenths American Films.

"The American photoplay is tremendously popular in Great Britain, and will always be so in my opinion. Approximately ninety per cent. of the motion pictures shown in England are American made, with the result that the theatre goer has cultivated a taste for American pictures.

"Unlike the American exhibitor, the English exhibitor is booked far in advance. At one of our meetings a theatre owner announced that he was booked solid for two and one-half years. This is due in a large measure to the fact that there are so many films and so few theatres, that the English theatres are from six to nine months behind the American theatres in their programs. These conditions will become more nearly normal, as the industry expands and the number of theatres increase.

"The American motion picture theatres, as we have found them in New York, are marvels in the way of theatre construction. We are tremendously interested in seeing the American motion picture houses and studying the manner in which your pictures are screened, and are looking forward to our tour with keenest anticipation."

Exhibitor Sheridan of London Gives World Man an Interview

OF medium size, stockily built and a dynamo of energy is Victor Sheridan, a snappy individual who owns picture theatres in London and suburbs. He is managing director of Associated Cinematograph Theatres, Ltd., with houses at Holloway, Camberwell, Croydon, Gillingham and Chatham—six in all.

Mr. Collins owns a circuit of theatres in the north of England—including representation in New Castle, Gateshead, North Shields, Whitley Bay, Tosforth, Ashington and Cramlington. Mr. Burns is located at Stockton-on-Tees where he has the largest-capacity house of the three that supply a quarter million people with picture entertainment.

When interviewed at the Biltmore all these showmen voiced optimism concerning the outlook for pictures in England. C. A. Clegg, who chaperones the party on its trans-oceanic and trans-continental tour, is an American showman of great experience who has settled in London for Famous Players-Lasky and become "acclimated." There can be no doubt about Mr. Clegg—he knows his America and equally well knows England and the ways of doing film business over there.

The World man had the good fortune to chat with Mr. Sheridan individually and from him learned many interesting details of English showmanship; was told how English firms representing American producers exploited their wares and was given a side-light on the general business of picture exhibition in the "tight little isle." Mr. Sheridan, we might here observe, is not of the complacent type of Englishmen that is generally met on this side.

The Aggressive Mr. Sheridan.

"They tell me I'm the only one who 'kicks,'" said Mr. Sheridan (perhaps he didn't say "kicks," but that was what he meant). "When I pay extra for a film I demand extra advertising to go with it; but I get just the same amount of billing matter as with an ordinary film. We are denied the tremendous benefit that American showmen possess in showing American films—we get practically nothing in the way of 'publicity,' such as stills, one, three and six sheets, newspaper cuts, etc."

(When the World man asked Mr. Clegg for enlightenment on this point it was made known that war restrictions had prevented the shipment to England of only the most limited quantity of these aids to exhibitors. Only a re-

England Comes to America to Study Its Moving Picture Conditions.
C. A. Clegg, manager of Famous Players-Lasky Film Service, London; Victor Sheridan, of London; Thomas Burns, of Stockton-on-Tees; Isaac Collins, of Newcastle-on-Tyne. In America for a country-wide tour.

stricted number of sheets of printing might be sent abroad and there was not enough demand for "paper" to warrant having lithograph stones made in England to duplicate these originals and meet the expense.

Mr. Sheridan proceeded with an interesting description of how films are booked by the English exhibitor, specifically referring to the display of American films. "Fully ninety per cent. of the pictures shown in England are American-made," said he. "Italy is sending very few films into our country and France none at all. The English producer is getting under way but, as yet, has not become an influential factor. We look to America for our supply and America seems to be an unfailing source.

Must Book Months Ahead.

"Because of war conditions and other considerations, we have fallen into the habit of booking films from eight to eleven months in advance. While this insures the exhibitor an assured supply of features, we are handicapped in not being able to book new films at the time when they are really new and timely. It is impossible with us to take advantage of any immediate situation—styles and dresses are out-of fashion before we can show the pictures we have booked so long ago.

"The way we are compelled to book American pictures also works against the interest of the exhibitor. Having sold the negative and the English rights to an English distributor, trade showings are given by the firm that is to handle the picture or series of pictures in England. On these occasions we are shown an American print in a darkened theatre, where the stereopticon effects are sharp, the printing superb, the projection steady as a rock and every condition is of the best.

"Newspapermen are invited to these showings, the papers are filled with praise of the films and then the exhibitor is solicited to do his booking. Eleven months afterward the picture gets into the theatres. All that has been said in the press is utterly forgotten and worthless as encouragement to public patronage.

"We have only a limited supply of printing available, and must depend upon the limited efficiency of the publicity men in the office of the English distributor for our aids to box-office patronage. Having once reviewed the film or commented upon it, the newspapers cannot be induced to go over the whole matter again. Thus the real value of newspaper criticism is to provide a selling argument for the distributor with which he disposes of film to be shown publicly months later.

Films Run the Gauntlet.

"Having booked the film on this special showing,in an utterly dark theatre, the exhibitor must show it in a theatre that must be fairly well lighted, by order of the authorities. The process of getting good projection is thus made more difficult, and the public does not see the same film the exhibitor does when he books it.

"The exhibitor-showing is given with an uncut and uncensored print. After the showing the distributor, being economical, orders a boy to 'cut out 500 feet'—or some greater footage—before the film goes to the censors. This boy, or some inexperienced person, remembers only the 'punches' in the film as it has been shown, and in order that he may obey orders he cuts out the scenes he can best recall—and those scenes are the 'punches.'

"The picture then goes to the censor, and there it takes its chances of being further cut. The picture is finally published for exhibition on English stock with English printing—and the stereopticon effect is lost, there are 'jumps' continually as the picture is screened and the public complains of the pictures.

Three Day Runs Prevail.

"Our opportunities for drawing crowds are limited, not alone because of lack of publicity aids from the distributor, but because of the domestic customs of the public. If we can fill our houses once on the entire day's attendance we are doing well. We get none of the evening crowds that New York theatres have after the early hours—practically no one enters our theatre after 9 o'clock at night. Our afternoon attendance is small and the bulk of our business is done in the early hours of evening.

"We show pictures three days, and of this only one day is really big. In the first part of the week (except Monday) trade is always light. It starts to pick up from Thursday onward and Saturday is always our big day. Monday is good, also, because working people have been taking Monday as a holiday since the armistice, to make up for the tremondous effort they put forth in supplying the Government with war material."

Mr. Sheridan promised to give us another interview when he returns from his trip across America. We believe he will have something of further interest to say. HILL.

First Activity on the New Griffith Studio at Mamaroneck, N. Y.
Showing part of the Flagler estate of thirty acres purchased by D. W. Griffith for his eastern studio.

"When Bear Cat Went Dry" Is Being Booked by Many

THE competition between the different branches of World Pictures for the honor of the greatest number of pre-release showings of "When Bear Cat Went Dry," the big super feature picturization of Charles Neville Buck's story of mountain life in Eastern Kentucky, is reaching such a point that all estimates made as to the gross business this picture would do has been shattered.

It now looks to the officials of the World Company that "When Bear Cat Went Dry" will be the biggest money getter ever released by this company. The advertising department reports that the initial order for exploitation material has long been sold out and that the second edition of paper and advertising novelties for this box office winner is rapidly being depleted.

The exhibitors, keenly alive to the "pull" this picture has, are using more lithographs than they have ever done before. Columbus, Ohio, which normally uses not over 251 sheets will be billed with 1,000 one sheets. An exhibitor in Wheeling, W. Va,. has put in an order for $200 worth of advertising matter and will give the picture a week run instead of the usual two day run for the biggest star picture.

Vitagraph Will Release "The Wolf" in September

VITAGRAPH will this month release "The Wolf," another of the string of splendid picture plays made from popular dramas of the stage. "The Wolf," made from Eugene Walter's play of the Canadian Northwest, bristles with action and abounds in beautiful scenery.

Earle Williams plays the leading role of Jules Beaubien, a French-Canadian trapper. Jane Novak is his leading woman, playing the part of Hilda MacTavish. Splendid work is also done by Brinsley Shaw, as the Indian companion of Jules; George Nichols as the religious fanatic, MacTavish; Robert McKim as the villain; Billy Mason as the juvenile, and Beulah Clarke as the Indian maiden. James Young, who directed the picture, has done one of the finest pieces of work in his career.

TRAVEL MAKES WOODY AN OPTIMIST

Realart's General Manager Returns from Scouting Trip Extending from Coast to Coast and Brings Report of Prosperity for Picture Showmen in Every Town Visited

THE general manager of Realart, John S. Woody, has just returned from a "scouting trip" that took him around the circle from here to the Pacific coast and from what he has to say judgment may be rendered that moving picture business, and all other lines of amusement, has never been in such gratifying condition. In St. Louis, Detroit, Cincinnati, Chicago, Denver, Salt Lake City, Seattle, Portland, San Francisco and Los Angeles Mr. Woody found picture theatres all too small to accommodate the crowds.

Learned Showmen.

Everywhere he made it a point to interview the leading exhibitors in his determination to discover the status of business and to learn the plans showmen have evolved for the immediate future. Everywhere he discovered the same thing—theatres too small and bigger theatres planned as a resulting necessity.

Prosperity abounds throughout the western section of the country where he toured; all lines of business show the result of good times. New theatres with larger seating capacities are under way in Chicago, Seattle, Omaha, San Francisco and other cities where Mr. Woody investigated during his tour.

In Chicago the great success of the Riviera and the evident need of greater-capacity theatres in the "Loop" has prompted Sam Kats to undertake a $3,000,000 proposition in the business center. The new house will seat 2,500 and will be run along the same lines as the Riviera.

Chicago Needs Theatres.

Andrew Karsas, a prominent South Side exhibitor, agrees with Mr. Kats in the declaration that Chicago theatres are not big enough to hold the people who want to see pictures. Lubliner & Trinz and Ascher Bros.' circuits show the same conditions as prevailing. All of these houses have raised admission prices and have increased rather than decreased attendance thereby.

Similarly in Omaha, Mr. Woody says, the only difficulty seems to be to provide seats for motion picture fans. In this connection he quotes H. M. Thomas, the progressive manager of the Rialto Theatre in that city. Manager Goldberg, of the Sun Theatre, is erecting another house to help remedy this condition; it will seat 1,500 people and will be opened very shortly.

In San Francisco, Mr. Woody learned from Engene Roth that his California and Portola Theatres are being amalgamated with Herman Webber's Imperial, so that there will be a joint house for the bigger and more important special productions where these pictures can be booked for runs of from three to five weeks.

The T. and D. chain of theatres are going in heavily for bigger and better pictures, which will also be put on for longer runs than have heretofore been the custom. General Manager Johnson promises to exploit these important attractions in effective fashion.

At Seattle, Mr. Woody found that the shipbuilding industry, which is commonly supposed to have died since the war, is very much alive and that it is keeping over 20,000 workers in the city. These workers, in addition to those engaged in the earlier, staple industries of this city, crowd the motion picture theatres daily and can never see too many pictures, if they're good.

Another benefit of the war has been the establishment of Seattle as one of the most important ports for the trans-Pacific trade. This is an even more lasting contribution and is largely the basis for the enlarging plans which are being carried out by several prominent exhibitors in that territory.

Northwest Active.

Jensen & von Herberg are erecting a 2,500-seat house in Seattle which Mr. von Herberg claims will be a lasting monument in his career as showman. He plans to incorporate every improvement devised to date for the presentation of a picture program. This firm is also extending its interests into Tacoma, Portland, Butte, and other cities in the Northwest.

Mr. Woody stopped over at Portland to greet Claude Jensen, William Parker and other exhibitors, and then proceeded to San Francisco. From there he went to Los Angeles, where he reports an even greater "bullish" tendency than in other sections in the West.

Fred Miller and Harry Leonhardt are planning extensive innovations in their new 2,500-seat California Theatre. These showmen are working out advertising and exploitation schemes of a magnitude never before attempted on the Coast.

Manager Grauman, well known throughout the industry because of his Los Angeles house, is figuring on another theatre to seat 4,500 and to be conducted along the lines which have made Grauman's Theatre a success since the day it opened. Emil Kerlein, of the Kinema, and the Clune management, at the Broadway and the Auditorium, are planning to devote their houses to long runs exclusively, with special emphasis on specials.

Longer Runs.

In Denver, Mr. Woody learned from Alvah Talbot, of the American Theatre, that he intends to change from his former policy of running two shows a week. For the last three months, the American has had full week runs, and business has been so good that Mr. Talbot has decided to make this his permanent policy; in fact, on special productions, the American's bookings will probably be for an even longer period.

Returning to New York, Mr. Woody stopped off at St. Louis. Here he found that the "dry" movement has improved business by fifty per cent. The breweries are now manufacturing soft drinks and labor is at a premium. Led largely by Harry Keppler, of the Greater Amusement, which controls fifteen theatres, exhibitors have put over a "go-to-movies" campaign which has boomed business in every theatre.

Skourase Brothers, whose Pageant Theatre has heretofore been regarded as a suburban house, are increasing its capacity to three thousand seats and will convert it into a first run house. In fact, the general tendency among the live exhibitors in St. Louis is along the line of more protracted runs.

This is exemplified by the King and Pershing Theatres, which formerly showed pictures for one, two or three days; these houses are now booking pictures for a full week. The Northland which recently opened with this policy, is reported to be doing a really phenomenal business.

Beware of Greeks Bearing Monocles.
Will be Doris Kenyon's motto after the above scene from "The Bandbox," Deitrich-Beck picture for Hodkinson.

Agnes Ayres Deserted the Law.

Agnes Ayres, leading woman for William Russell whom William Fox will present in "Sacred Silence," which will be Mr. Russell's first appearance as a Fox star, is a young lady who had decided that the bar called her and was studying to be a lawyer when she chanced to visit a motion picture studio. The director took her for one of the extra girls. Struck with her features, which screen exceptionally well, he asked her if she would like to work before the camera.

Miss Ayres, who incidently is likewise making her first appearance under the banner of William Fox, is best known for her work in the filming of the O. Henry stories.

Sweet Productions Retains Professor.

Jesse D. Hampton announces that Professor Ernest C. Sealer, the eminent scholar and linguist, will be retained by the Blanche Sweet productions in the capacity of authority on details of dress, location, life and customs of future Sweet specials, released by Pathe. His official title will be Supervisor of Atmosphere.

In "A Woman of Pleasure," the first production in which the professor's services were used, all the correctness of dress, the mannerisms and the acts of the big Zulu uprising taken at Tejunka Pass, Cal., were planned and mapped by the professor in conjunction with Director Wallace Worsley.

Telegrams to Famous Players-Lasky Home Office Tell of Capacity Business with "Miracle Man"

THAT George Loane Tucker's "The Miracle Man," which is proving to be one of the box-office sensations of the year, demonstrates conclusively the soundness of the contention of those who advocate the policy of "longer runs for better pictures," is the opinion expressed by Walter E. Greene, vice-president in charge of distribution of the Famous Players-Lasky Corporation.

Mr. Greene has just received a telegram from H. G. Ballance, Famous Players-Lasky's branch manager at Los Angeles, which read as follows: "Just finished second record-breaking week of 'Miracle Man' at Kinema Theatre, second week exceeding opening week by over fifteen hundred dollars. Theatre playing capacity daily. Will probably run for from four to six weeks."

"Here is another instance," said Mr. Greene, "of a theatre increasing its business with 'The Miracle Man,' as the run of the picture is extended. The Kinema is duplicating in Los Angeles what the Rivoli is doing in New York, where, following two triumphant weeks at the George M. Cohan Theatre, the picture moved to the Rivoli, to smash house records there and to continue into the second week, the fourth on Broadway, with capacity business."

R. M. Thomas, of the Rialto, Omaha, wired: "'Miracle Man' opened here today, breaking all previous Sunday records for this theatre. I feel certain there will be marked increase in business each day of run. Never saw any picture have such a wonderful effect on a mixed audience. Scores of men left theatre with their eyes full of tears."

From not a single theatre, Famous Players-Lasky states, where the picture has played, has less than capacity business been reported for any performance during the opening week.

First Kay Laurel Film To Be Ready in October; J. M. Shear Is Planning Countrywide Exploitation

J. M. SHEAR, executive head of J. M. Shear Company, producers of the new series of Kay Laurel productions, starring the former Ziegfeld Follies beauty, announces that plans have been formulated for the production of six Kay Laurel features during the year under the direction of Jack O'Brien. Mr. Shear has not definitely decided on the method of release of the Laurel features, but states that he is negotiating with one of the big distributors to take over the marketing and distribution.

Director O'Brien is on the third week of production with the first Laurel feature, the title to which has not been announced. It is taken from a well known author's work. The story's action is laid in the oil fields of Texas and Oklahoma.

To Be Well Exploited.

In connection with the exploitation of the Kay Laurel features, Mr. Shear is planning a countrywide publicity and advertising campaign to include space in the trade and daily papers. A few months ago, Miss Laurel made her debut in the silent drama as star of the screen version of Rex Beach's "The Brand" and was given wide publicity.

Director O'Brien has surrounded Miss Laurel with a strong cast of supporting players including Robert Ellis as leading man; E. Fernandez, as an Indian character and Olive West.

Movie World Represented at Dinner to Army Major

HEALTH COMMISSIONER Royal S. Copeland, of New York, presented Major Warren Bigelow, U. S. A., with a solid gold jeweled watch as a token of appreciation from the personnel of the Re-Employment Bureau for Soldiers, Sailors and Marines on September 9, when the director of the organization was given a testimonial dinner at Allair's, 143 East Seventeenth street, New York.

At the guest table were Sydney S. Cohen, president of the Motion Picture Exhibitors' League of the State of New York; Charles Blumenthal, Herbert N. Straus, Martin Dodge, J. D. Wansor, Rowland Haynes, Walter T. Dieck and Miss Alice Carpenter, of the Mayor's Committee.

Dr. Copeland, who was toastmaster, said the gift was an expression of friendship on the part of the personnel of the bureau. Major Bigelow expressed his thanks and his pleasure at being associated with the hosts of the evening, nearly all of whom were formerly in the service. Major Bigelow said that positions had been found for more than 17,300 former soldiers, sailors and marines since last April.

Henry Cole, director of motion picture publicity for the Re-Employment Bureau, who was chairman of the dinner committee, was largely responsible for the success of the affair. Others on the committee were Michael Meiselman, treasurer; Miss Anna E. Vanson, secretary; L. H. Sullivan, H. T. Broome, E. W. Drake and F. A. Giffin.

Major Bigelow was put on duty as director of the Re-Employment Bureau by Colonel Arthur Woods, assistant to the Secretary of War. Before entering the service Major Bigelow was a prominent New York lawyer. He is a member of several, fraternal and professional associations.

Territorial Names Firms Handling Jester Comedies

THE Territorial Sales Corporation of 1600 Broadway, announces the sale of territorial rights to the Jester Comedies in practically all the territory of the United States. These are the comedies in which Twede Dan is featured, and according to all reports they have met with popular approval. They are said to be full of "pep" and ginger, backed up by a supporting cast of talent and a bevy of bathing girls.

The comedies are two-reelers released at the rate of two a month, through the following exchanges. Standard Film Service, Cleveland, for Ohio, Michigan and Kentucky; W. J. Lytle, San Antonio, for Texas, Oklahoma and Arkansas; Merit Film Corporation, New York, for New York and Northern New Jersey.

The Eastern Feature Company, Boston, for New England States; Peerless Film Service, San Francisco, for California, Nevada, Arizona and Hawaiian Islands; Greater Features, Seattle, for Alaska, Washington, Oregon, Montana and Idaho; Eltabran Film Company, Charlotte, for North and South Carolina, Virginia, Maryland, District of Columbia, Delaware, Georgia, Florida and Tennessee; Twentieth Century Film Company, Philadelphia, for southern New Jersey and eastern Pennsylvania; Albert E. Weiland, Standard Film Exchange, for western Pennsylvania and West Virginia; Ludwig Film Company, Milwaukee, for Illinois, Iowa, Kansas, Nebraska, Minnesota, Wisconsin, North and South Dakota, Missouri and Indiana.

Theatres for sale; theatres for rent, and theatres wanted by live managers are listed very frequently in The World's Classified Advertising Department.

Attractive Song Covers for Four Recent Fox Features.
The Fox organization is taking advantage of co-operation offered in music hook-ups.

Away Up and Down the Line in Ohio Everybody Packs 'Em in Like Sardines

By Nat Bregstein

PERHAPS it's because Sandusky, Ohio, is right alongside of Lake Erie that George J. Schade, proprietor of the Plaza and Schade Theatres figures every stranger works up a thirst. At any rate to prove that he was a genuine sport, he offered me a drink and it wasn't of the late variety either. He was very much surprised at my refusal to drink.

I told him my mission and we immediately got down to business. The following narrative explains why any production is good enough to make money for brother Schade.

"Exploitation is my middle name and I exploit everything from soup to nuts," he said. "The rottener the pictures are the more money I make on them."

"Why?" I asked.

Looks for Punch.

"It is as simple as A B C,' he replied. "When I buy a production, like every other exhibitor, I look for the punch. If it isn't there, instead of losing heart, I create a punch by exploiting the picture in a manner that has met with the approval of the Sandusky movie fans for some time in the past, and I believe will meet with their approval in the future. I never play a boomer. Some of the pictures that I have made money with in the past are 'Mickey,' 'Stolen Orders,' 'Out of the Fog,' with Nazimova and others too numerous to mention.

"Regarding the open booking, it will not work out in my town. It is all right for the big towns with the week's run, where there are changes during the week, but it is not the best plan for yours truly.

"A remarkable thing about the movie fans in our town is that they use the telephone exclusively for information regarding the coming productions. The calls have been so frequent recently that I have been thinking of hiring another telephone girl. I forgot to mention the fact that our movie patrons are not satisfied with mere suggestions when it comes to exploitations. For instance, when I recently played 'Yankee Doodle' I had to give them the whole works, girls a plenty and everything."

Just then somebody came in for another drink and I made a hasty exit.

Other Sandusky Houses.

The Victory Theatre in Findlay, Ohio, which is managed by J. Redfern, has a seating capacity of 295 with admission prices of six and fifteen cents. Mr. Redfern has been here about three years and says he does not like open booking, as you don't know where you are at, and in addition kicks about high prices. He further states that business is good.

The New Royal Theatre, of which W. K. Richards manager, is a second run house with a seating capacity of 300, and is located on Main street. Admission prices are ten and fifteen cents. He exhibits First National, Select, Fox, etc. Mr. Richards claims big business recently on "Daddy Longlegs," a Paramount production, and says he favors open booking.

The Majestic Theatre, which is managed by H. W. Powell, has a seating capacity of 1,000, with admission price of twenty cents. Mr. Powell uses Goldwyn and Paramount productions and says open booking is not good for a small town. Mr. Powell has been a subscriber to the Moving Picture World for the past ten years and reads it thoroughly.

The Lyceum Theatre, of which Mr. R. E. Jacobs is the proprietor, has a seating capacity of 249 with admission prices of six and eleven cents. Mr. Jacobs says open booking is a good thing if prices are reasonable.

Conditions in Youngstown.

Youngstown, Ohio, is another city where the Moving Picture World is read by every exhibitor. Mr. Shugrue, manager of the Orpheum Theatre, situated on the Main street, seats 200, with admission price of ten cents, has been doing a good business right along.

G. J. Schade
Hospitable Sandusky, Ohio, exhibitor.

Mr. J. Trunk, of the Dome Theatre, one of the oldest picture houses in town, having been built seven years ago, says that he believes all contracts ought to be binding. He further states that business is good and that he will soon open a new theatre that will seat 450.

The Strand Theatre, managed by Charles W. Denzinger, is a house seating 2,000, with admissions at 20, 25 and 30 cents. Mr. Denzinger believes in open booking and says that business is fair.

Good Business in Cleveland.

Ohio is certainly on the map as far as the moving picture business is concerned. The Loew interests have added a few theatres in the downtown sections during the past year.

Paul Gusdanovic, who owns the Strand, Orpheum and Eclair Theatres, says that open booking for first run houses is the best thing that ever happened. However, he prefers the Star series. Mr. Gusdanovic believes a prosperous season is in store for Cleveland exhibitors and says that he is going to have five more theatres if he can get them.

L. Zoffer, of the Corona Theatre, another cash customer on the subscription list for the Moving Picture World, states that Cleveland has too many theatres. He believes the small house is here to stay despite talk to the contrary. As proof he says he has been in Cleveland for seven years, and does not possess the largest house in Cleveland by a long shot. With regard to the open booking question, he says that it is a hold-up. On the increased price question he says twenty-five cents is the limit that the movie customers will pay in Cleveland and believes in the small house every time for actual profit.

Some one wandered into Loew's Mall Theatre the other day and showed the organist how one man can play two organs at one time. This is a duplex theatre and has two entrances, upstairs and downstairs. William J. Smith, the manager, says this is indeed an innovation and gives the organist a longer rest period.

Notes from Bucyrus.

Bucyrus, Ohio, has a Hippodrome, which seats 450 and runs Universal, Metro, Hodkinson, Pathe, etc. "I am open on open booking," says Otto Herzer. "Wait till I play a few tunes for the customers. Here is your $3.00; send me the Moving Picture World. Good luck. I have to go back and play again."

The Grand Theatre is run by Miss Noyer, a school teacher. I showed her the World.

"I know the value of a good reliable magazine; this looks like the goods to me," she said, handing me a check for $3.00. The Grand Theatre has a seating capacity of 350, with admission prices 10 and 17c. It has a short orchestra.

Miss Oweka Woodruff, manager of the Orpheum, is a very popular girl. She does the booking and everything.

She said: "We cater to a select patronage and run Goldwyn, Vitagraph and Paramount." Admission prices here are 10, 17 and 20 cents. Business is good.

Akron News.

Akron, Ohio, has twenty-nine exhibitors and is known as the best paying town in Ohio.

Here is a statement of S. S. Kasse, who owns the Empress Theatre, one of the busiest downtown houses: "$10,000 a year is a mere trifle for the exhibitors to make in this burg and some of the theatres are making five times that. This is certainly the clean-up village for the exhibitors. It was not, however, four years ago, when the Empress was a lemon, but stand outside and watch

them come in now. I believe open booking is good."

Gossip from Fostoria.

Help! Help! Help! Fostoria, Ohio, wants more factories. The town has a population of 9,000 and has two exhibitors. According to one of the Buck Brothers, who own the Colonial Theatre, it will be renovated so as to increase the seating capacity from 250 to 800. He says that the town hasn't been its own since the factories left it, but they are staging a comeback for more plants. In addition he says they are going to get on the job very soon for some exploitation stunts of their own. This theatre runs Paramount, Select, Goldwyn and Fox.

Another exhibitor, H. E. Hickey, runs the Majestic, a house seating 240, with admission prices of 11 and 17 cents.

"Does this town draw from any surrounding towns?" I asked Mr. Hickey.

"Yes. We draw from Arcade, Bloomdale, Rising Sun and Bradener, Ohio," he replied. "All these towns are nowhere near as large as Chicago and that's why business is only fair."

A sign in front of the Majestic reads as follows: Tuesday, Grace Cunard, "After the War." Sunday, Frank Keenan, "The Silver Girl." See Barnes and see the difference.

Tips from Toledo.

Another knockout in favor of the motion pictures is in Toledo. A. Horwitz, who runs the Colonial Theatre, a house seating 800 with admission price of 30 cents, says he gave the K-O to burlesque at his house some time ago and is now running pictures and is mighty glad of it. He is doing an excellent business and is perfectly contented.

George Dixon, who, when he is not practicing his profession as a lawyer, is busy attending to the wants of the Regent and Metro theatres, says he believes that open booking is the real thing.

"Are you selling magazines?" asked Mr. Dixon.

"No, I am interviewing a lawyer," I replied.

H.-A. Gerstle, manager of Loew's Valantine Theatre, says that every exhibitor is going to do extensive business in Toledo. There is plenty of room for everybody in this town.

Ashland Gossip.

C. L. Clark, a candidate for mayor in Ashland, Ohio, is some busy man. When he isn't speaking he attends to his cigar store and when he gets through with the cigar store he starts exhibiting. The Bandbox is the name of Mr. Clark's house, and it seats 238, with admission prices of 10 and 15 cents. Society stuff is what they like in Ashland.

"Give me a Cremo cigar," says a customer, and at which time Mr. Clark looked at me and said, "I am doing a big business."

"Give me a box of Naturals," broke in another.

"You can see I haven't anything to do all day," says Mr. Clark.

"Good-bye, and I hope you get elected," I replied.

"Told in the Hills" and "Stepping Out" Are Paramount-Artcraft Releases for September 21

THE Famous Players-Lasky Corporation announces for release September 21 on the Paramount-Artcraft schedule, Robert Warwick in "Told in the Hills" and Enid Bennet in the Thomas H. Ince production, "Stepping Out."

George Melford directed "Told in the Hills," which is the second picture in which Robert Warwick has appeared since joining the Famous Players-Lasky forces upon his return from Army service. Much of the picture was filmed in the northern part of Idaho on the Lapaway Indian reservation. The Indians on the reservation still adhere to their primitive customs and often dress in their war paint and feathers as of old. Hundreds of them took part in the picture, so there is a splendid setting for the story of the days of Indian uprisings on the frontier.

Ritchey Prepared Scenario.

It is many years since Marah Ellis Ryan wrote "Told in the Hills," but it has gone through edition after edition. Will M. Ritchey had the task of preparing the scenario, and Major Warwick was surrounded with a cast of noted players. Ann Little is seen in the leading feminine role and Monte Blue is said to give a remarkable interpretation of an Indian character part. Others in the supporting cast are Tom Forman, Wanda Hawley, Charles Ogle, Margaret Loomis, Eileen Percy, Hart Hoxie, Jack Herbert and Guy Oliver.

"Stepping Out" Stars Enid Bennett.

The plot of "Stepping Out," the Enid Bennett picture scheduled for release the same day, is said to be extremely novel and promises to add greatly to the problem confronting a young wife when she finds that her young and handsome husband, under the pretext of working late at the office, is keeping company with a pretty stenographer.

Niles Welch plays the leading male role. Julia Faye, in the "vamp" role, fully satisfies expectations, and Gertrude Clair, William S. Conklin and Bota Miller figure prominently.

The production was directed by Fred Niblo and photographed by George Barnes.

Two of the Furies.

A shot from Rubert Hughes' "Cup of Fury," his first contribution to the Eminent Authors program for Goldwyn.

Pope Makes Restitution to Trinity Corporation

CHARLES F. POPE, who was indicted by the grand jury of New York for grand larceny, was recently brought before the district attorney, and rather than face trial and a possible jail sentence, was allowed to make restitution to the Trinity Trading Corporation of $1,750 with costs and interest, which amount he was charged with having stolen from that corporation.

During the summer of 1918 civil judgments were obtained against Pope for other amounts, including a check for $1,000 made out to William C. Thompson who has since been indicted for film theft, and which Pope exchanged for one of Thompson's checks and converted into cash for his own uses, it is said.

As a result of this Pope was arrested on a sheriff's writ and put in jail for several days. He was subsequently released on bail, but restrained from leaving the jurisdiction of the court for a period of six months.

"Way of a Man" to Be Next Jose Picture.

After reading over twenty manuscripts since the completion of "Mothers of Men," Edward Jose has finally selected his second picture, which will be the newest novel by Thomas Dixon, "The Way of a Man." The cast has not yet been engaged, but it has been announced that the role of the niece is to be played by Natalie Talmadge.

Vitagraph to Release "The Combat."

Vitagraph has announced the early release of "The Combat," with Anita Stewart in the leading role. It was written by Edward J. Montague and directed by Ralph Ince.

Fox Scenario Department Planning Big Things; Announcement Made of Authors Under Contract

NEW plans, just completed, and already in part effective, by Fox Film Corporation for broadening the scope of its scenario department, promise to make this important branch of William Fox's production activities one of the leaders in the field, according to an announcement just made.

Many entirely novel and unique ideas will be inaugurated in the preparation of the coming productions. The capable staff under the direction of Hamilton Thompson, Fox scenario editor, will furnish Fox stars with stories of a character and quality hitherto unsurpassed. Ashley T. Locke, assistant to Mr. Thompson in the supervision of the detail work, had five years' experience in the newspaper field. He is the author of many magazine stories, and was director of publicity for the Lubin Company and manager of the motion picture department of the Frank Munsey Company.

Prominent Authors Contributing.

Prominent authors have already contributed to the Fox program. Zane Grey's "The Last of the Duanes" is William Farnum's latest starring vehicle. Louis N. Tracy gave "Wings of the Morning." William MacLeod Raine's well known story, "Eastward Ho," is now in process of making, with William Russell as the featured artist. Edgar Franklin furnished the story for the photoplay, "The Web of Chance." The scenario of "If I Were King" was done by E. Lloyd Sheldon, and William Farnum is now at work on this de luxe production. Frank L. Packard is responsible for "From Now On," starring George Walsh. Forrest Halsey has just sold to William Fox an original story, "Flame of the Flesh."

Julia Burnham, a writer on the staff of Fox Film Corporation, wrote the original story, "Lure of Ambition." In the year and a half she has been identified with Fox, Miss Burnam has written not less than fifteen features. Thomas J. Fallon is the author of several well known stage sketches. Marjorie Rambeau is to star in a play from his pen. He is an expert continuity writer. Edgar Mels was formerly editor of the photoplay section of the Philadelphia Ledger. He was formerly director of publicity and advertising for Lubin. He has done much work for the Saturday Evening Post, Ladies Home Journal and Collier's.

Is Well-Known Editorial Writer.

William E. Williams is nationally known as an editorial writer. He has been city editor and managing editor of the Kansas City Post. His works of fiction have appeared in Munsey's and Ainslee's. Paul H. Sloane is an expert translator of French, Russian and German and an all-around technical expert in the production of screen successes. Among his successful scenarios have been those featured by such well known artists as Nance O'Neil, Francine Larrimore, Ann Murdock, Charlotte Walker, Holbrook Blinn and H. B. Warner.

Lengel Is Newest Member.

The latest addition to the Fox scenario department is William C. Lengel. Mr. Lengel recently has become well known as the writer of the clever short stories depicting life in "Tin Pan Alley," which appear in Munsey's Magazine. One of his best works was the story "Words and Music By," which was screened by William Fox, with Albert Ray and Elinor Fair as stars.

Alice Brady Honor Guest at New York State Fair

NO SOONER had Alice Brady returned to New York from Asbury Park, where she was the guest of honor at the Asbury Park Baby Parade, than she received an invitation from the Mayor's Committee of Syracuse to attend the New York State Fair as their guest. Miss Brady sent her regrets and pleaded busy, but Syracuse would not listen to excuses.

When the star and her husband arrived in Syracuse Monday morning, September 15, they were escorted to the Onondaga Hotel, where the best suite in the hotel had been reserved. At noon Miss Brady was escorted to the clubhouse, where she was the guest of honor at the mayor's luncheon. At the door she was met by Melba Ingalls, a local artist, who gave her a handsome, handpainted sash. The gift was made in the name of the Artist's Club of New York City and Miss Ingalls.

Miss Brady received Syracuse women at the clubhouse for an hour after luncheon and later visited the horse show, escorted by Commissioner Wilson, where she pinned the ribbons on the winners in the Arabian saddle horse class. She was continually surrounded by state and city officials, including Mayor Stone of Syracuse, ten visiting mayors of New York State cities, Lieutenant Governor Walker and Charles S. Wilson, commissioner of agriculture. In the evening, Miss Brady was guest of honor at a small dinner party on the Onondaga roof and later attended the theatre. She returned to New York Tuesday morning.

Amazing? Nothing Like 'Em.
Being a crucial moment from "The Amazing Lovers," the Rolfe production for A. H. Fischer Features.

Yokel and Gillespie Form Life-Grams.

Alex Yokel and J. Stuart Gillespie, executives of Briggs Pictures, Inc., the producers of Paramount-Briggs Comedies, have organized Life-Grams, Inc., and will produce a series of one-reel comic novelties written by Neal R. O'Hara, the New York Evening World humorist.

Three subjects already have been furnished and work is going ahead on others. They will carry the general title of Life-Grams, although each subject will be complete in itself. The method of release has not been decided upon, but it is likely that Life-Drams will be marketed on a state rights basis.

Organized Effort Defeats Georgia Censor Movement

AT the last meeting of the Georgia legislature a censorship bill was introduced that met with instant opposition from the various exchangemen doing business in the state. The Atlanta Exchange Managers Association, of which A. C. Bromberg is president, in cooperation with W. C. Patterson, head of the Southeastern Theatre Managers Association, after several conferences decided to fight the measure to a finish. Forces were organized and after diligent effort on the part of both the exchange managers and Mr. Patterson the bill was kept in the committee room until adjournment.

Governor Dorsey, of Georgia, promises to bring the bill up again at the next legislature. In the meantime the Atlanta Exchange Managers Association and Mr. Patterson are organizing forces to defeat any such drastic measures as have been proposed.

Such a bill as was proposed by the Georgia legislature would have affected all of the southern states supplied by the Atlanta exchanges, so that the efforts extended to defeat the censorship bill in Georgia will prove beneficial to the other southern states.

Kinograms Full of Live News

The current release of Kinograms opens with General Pershing leading the famous First Division down Fifth avenue, New York. The tremendous ovation this hero received in shown in detail and there are many intimate close-ups of the General.

The Police Strike in Boston is shown and several scenes illustrate the consequences of looting and rioting that is taking place in that city.

The arrival of Cardinal Mercier on the Northern Pacific is then presented, followed by details of the reception given the Prince of Wales as he investigates the locks at Sault Ste. Marie during his tour of Canada.

The President's swing around the country brings him to the twin cities, and he is shown speaking before the Minnesota legislature and watching the parade in Minneapolis.

Then follow the contest drills at Philadelphia during the great national conclave of the Knights Templar. Finally there are the scenes showing General Edward bestowing war crosses upon two women whose sons died in France.

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents.*

Comic Series of Married Life Will Be the Next in Paramount-Briggs Visualized Cartoons Repertoire

HAVING completed fourteen Paramount-Briggs Comedies based on the cartoons "When A Feller Needs A Friend" and "The Days of Real Sport," Clare A Briggs, the cartoonist, who is producing the comedies, has started on a new series of one-reel subjects entitled "Married Life," based on his widely known cartoons entitled "Oh Man!" etc.

The pictures will be one-reel comedies of married life and will be in the same vein that have made the Briggs cartoons so human and popular. The humorous problems that arise in everyday married life, the foibles of husbands and the ingenuity and subtleties of wives will be shown on the screen, it is announced, in a series of comedies that will combine rich humor with cleanliness of situation.

Title of First Picture.

The title for the first picture is "Handy Man Around the House," which links up admirably with the titles in the Briggs cartoons, which are syndicated to more than 500 newspapers throughout this country and Canada. Work on the picture is progressing at the Briggs studio in Hudson Heights, N. J. For the interior scenes a house has been leased at Tappan, N. Y., and furnished according to the plans Mr. Briggs has visualized in drawing his "Friend Wife" cartoons.

Joseph Burke will play the role of Josephus Kidder, the husband. Kidder is the efficiency expert of the Huguenot Lumber Company, but, although he may be efficient in business, his work around the house elicits only scorn from his practical wife.

The wife is played by Grace Stevens. Blanche Schwed plays the role of young Miss Kidder, the daughter, and Stephen Carr, who has been appearing as Buck in the Skinny series of Paramount-Briggs Comedies, will play the role of the Kidders' son.

After the completion of the series, it is probable that other types of comedies based on other Briggs cartoons series will be made.

H. H. Heyes in Roland Seriel

Herbert H. Heyes, well known on the screen as a leading man, has been engaged by Ruth Roland for an important part in her forthcoming Pathe serial, "The Adventures of Ruth."

Mr. Heyes has the backing of a successful stage career, during which he appeared with James K. Hackett in "Don Caesar de Bazan" and "The Prisoner of Zenda," and was featured in "The Man on the Box," "Truxton King" and "The Girl of the Golden West."

His screen career includes a long engagement with Metro, Rex Beach, Fox and Select.

Jeffrey Bernard.
Managing director of Stoll Film Company, Ltd., handling Goldwyn Films in Great Britain.

Pathe Feature Service Growing—Works of Popular Authors and Directors Added to List of Features

THE rapid growth of the Pathe feature service during the past few months has been attracting attention.

The works of several prominent authors and directors have been added to the list of features scheduled for the next three months, and the high standard set for Pathe features is to be maintained.

Listed for early release are J. Stuart Blackton's "The Moonshine Trail," "Twin Pawns," an Acme Picture Corporation special, featuring Mac Murray; "The False Code," starring Frank Keenan; "A Woman of Pleasure," Jesse D. Hampton's version of the great English melodrama, featuring Blanche Sweet;" "A Damsel in Distress," a Capellani special, featuring Creighton Hale and June Caprice, taken from the Saturday Evening Post story by P. G. Wodehouse, celebrated writer of comedy dramas.

"Pathe is making every effort to give exhibitors the finest product it is possible for us to obtain," said Paul Brunet, vice president and general manager of Pathe. "Within the next few days we will have some announcements of importance to make. We are now negotiating for several productions which are the best I have seen in many months.

"No Feature Too Good for Pathe."

"There is no feature too good for Pathe to give its clients. It has been our policy to purchase the best independent productions on the market. In the last four months, it has been our good fortune to obtain a particularly high-class array of pictures.

"Productions like 'The Thirteenth Chair,' 'The World Aflame,' 'The Moonshine Trail' and others on our list, are the type exhibitors clamor for. This is not an idle statement, but is verified by our exchange reports."

Reed Completes First Script.

Luther Reed has just completed his first script since joining the scenario forces of Thomas H. Ince. This is "Mary's Ankle," which will be the third comedy-drama produced by Mr. Ince for Paramount-Artcraft release with Douglas MacLean and Doris May as co-stars.

This photoplay is adapted from the successful play of the same title by Mae Tully.

New Capitol Theatre on Broadway Contracts for Metro Pictures—"The Brat" to Be Among First Shown

THE new Capitol Theatre on Broadway near Fifty-first street, among the largest and most modern theatres in the country, is to be the New York home of Metro pictures. Negotiations were closed last week between Edwin J. Bowes, vice-president and managing director of the Capitol Theatre, and Messrs. Richard A. Rowland and William E. Atkinson, respectively president and general manager of Metro Pictures Corporation, whereby the Capitol closed for bookings not only "The Brat," Nazimova's latest production, but of "Lombardi, Ltd.," "Fair and Warmer" and "Please Get Married," the Screen Classics, Inc., specials starring Bert Lytell, May Allison and Viola Dana.

The Nazimova production of "The Brat," presented by Mr. Rowland and Maxwell Karger, and distributed by Metro, is planned by Mr. Bowes for early presentation. The fact that the house is as yet uncompleted makes it impossible to announce the definite date of "The Brat" showing. But it will be among the first three, so far as is now known.

Other Big Bookings.

That Metro is proud to be represented on Broadway by the big Capitol Theatre, Metro officials are glad to admit.

Booking of the new Metros by the Capitol is in line with the action of numerous other leading theatres and circuits of picture houses in the largest cities of the country. Among those are the Loew Circuit; the seven large Crandall theatres in Washington, D. C., which have booked the entire Metro output for the year 1919-20; the Merrill and Strand Theatres in Milwaukee; the California Theatre in Los Angeles; the Ziegfeld Theatre, the Balaban and Katz houses and the Ascher Brothers' circuit in Chicago and the Rialto in Des Moines.

Bessie Love in Story of Slums.

Bessie Love, Vitagraph's winsome little star, has been having the time of her young life out in Los Angeles making her new feature, "A Fighting Colleen." Not that Miss Love is naturally fond of fisticuffs, but as Alannah Malone, the terror of the tenement district where her pugilistic tendencies have won for her the nickname of "Puggy," she has a chance to get out of the "sweet little girl" type of character.

As "Puggy," Miss Love has a role out of the ordinary and one which fits her childish figure to perfection. She is not in society but revels in tenement house life with all its petty jealousies and disagreeable features. Although nearly all the scenes are laid in the poorer section of a great city, there are occasional trips to the higher world.

RUBBERNECKING IN FILMLAND

Mrs. Grundy Gossips on Scandal, and Clara Kimball Young on Nietsche, Onions, Dogs, and Cooking

By Giebler

The Rubbernecker

TO THE casual eye, the surface of Filmland appears as unruffled as the first layer of a cup of boarding house coffee, but the casual eye does not see the undertow, the rip tide that is surging beneath the surface any more than it sees the grounds in the b. h. coffee.

The tourist who goes to the Mercury Aviation Field and takes a cloud cruise in one of Cecil De Mille's air taxis, sees a wondrous sight spread out before him is he sails through the air.

He clasps his hands and cries, "So this is Filmland! How beautiful, how peaceful, how scrumptious!"

Indeed, and it is a grand sight—orange trees, bean fields, actors, press agents, bungalow hunters jumping from crag to crag in hot pursuit of their prey; glass-topped studio buildings, glistening like gigantic diamonds in the celebrated sunshine (see Chamber of Commerce weather reports for exact number of days of bright sunshiny days per annum)—a happy, busy scene.

The View a Whited Sepulchre.

But like all birds-eye views, this view is deceptive—it is, in fact, a regular whited sepulchre of a view.

The tourist sailing over Filmland in an air-buggy recks little of the unrest going on below. He is close enough to see the movie world spinning on its orbit, but too far away to hear the knock in the engine and the grinding in the gears.

Too far away to see that the player in search of a domicile was turned away from the apartment he approached with open purse and jaunty steps by a sign which read, "No dogs or movies wanted."

Too high up in the air to see the actor stop in an alley and remove his cane, spats, and other evidences of his calling before venturing into the shop to purchase the ingredients for the frugal stew of his evening meal; too far away to know that the old song, "Strike up the band, here comes a sailor," is being sung with the new words, "Put up the price, here comes an actor."

Mrs. Grundy Gobbles Gobs of Gossip.

Too far away to hear the army of Mrs. Grundys at their task of converting mole hills into mountains, seizing trivial incidents of behavior in the lives of the players, remodeling them under the magnifying glasses of malice and envy into choice gobs of gossip to be rolled as sweet morsels under the tongues of the Scandal Mongers' Club, that has members in good standing in almost every store, shop, home and church in our fair city.

Too far away to count the number of eyes that are turned to the north, flirting with Frisco, where hearts are said to be warmer, minds more tolerant, palms less itchy and tongues less sharp; too far away to know that if many of the players and producers follower their inclinations they would pack up and leave the town as flat as they found it.

I went over to Edendale this week, where the Garson studio nestles in its bowers of flowers, eucalyptus trees, bougainvilla and two or three other kinds of vines that I don't know the names of.

The Garson Studio an Early Coast Plant.

The Garson organization is housed in the former Selig studio, one of the earliest coast plants, and one of the few early plants to be erected by builders who were on friendly terms with architecture.

I should like to describe the place as it should be described, to speak of the quaint Spanish entrance, the cool court yard paved with red flagging, and to lead you over the velvety lawns hedged with nice smelly flowers; I could rave over Clara Kimball Young's bungalow dressing-room, surrounded with geraniums, and with a white cockatoo on one side of the threshold and a "Beware of the dog" sign on the other.

There is not space for this, however, and not space for other things I should like to dilate upon. I could, for instance, thrill you with one of my wonderful word paintings of House Peters, as he stood with a look of joy in his eyes and a pair of all-wool blue striped trousers in his hands, and spoke in awed tones of his trophy, or trophies—I don't know whether pants are singular or plural in this instance.

Mr. Peters and the Sour Doughs.

Mr. Peters is going to play the lead in Monte Katterjohn's new play, "Love, Honor and Obey." The role is that of a small town lawyer, and the trousers were part of a suit he had dug up after a long search, and just the thing—or things—a rube solon would wear.

I would also admire to give you an etching in syllables of Monte Katterjohn sitting li' e a tall and pale young island in a sea of "sour dough" data.

Monte has asked all the old-timers of Alaska to furnish him with records of their experiences, to be used as a basis for the color and atmosphere of the big historical drama of Alaska he is writing for the screen, and the Sour Doughs are kicking in with wonderful tales, human documents rich with drama, rich with the stir of the raw facts of a raw land.

Parker Steps on the Gas.

Just now the most important thing going on at the Garson studio is "The Eyes of Youth," with Clara Kimball Young in the lead, an all-star cast in support, and Albert Parker with both feet on the gas at the steering wheel.

I do not think stage plays make good screen vehicles as a rule, most of them are too thin in scenes and action if put on as they stand, and they either have to be blown up like a balloon, or filled with interpolated action to make them fit the screen.

"Eyes of Youth" is a happy exception to this condition. The regular stage people performed a miracle of condensation when they made the story into a speaking play, and it will be immeasurably benefited by the expansion of incident and action it will get from a screen interpretation.

Classifying Clara.

The Garson people are spending a lot of time, thought and money on the production. Ralph Lewis, Edmund Lowe, Milton Sills, Vincent Serano, Rodolfo Valentino, Gareth Hughes, Edward Kimball, Lionel Bellmore and Pauline Stark have the principal supporting roles. Arthur Edison is doing the photography; Carl Neuese is making the art titles, and Jack Vashell is technical director. The entire production is being made on a lavish scale.

Some day I am going to compile a

The Latest in Parisian Vamps.
Clara Kimball Young beautifies Rubbernecking between scenes of "Eyes of Youth."

Vamp Describing Her Shoes, of Course.
And not making C. K. Y. a vampire delineator at all.

catalog of photographs of great stars I have met, and classify them according to their personal characteristics, and I can see right now that I am going to have trouble when I get down to the Y's.

It is going to be difficult to place Clara Kimball Young. She will fit in under the heading of Friendly, or Unaffected, or Human, or Frank. I suppose I'll have to get more pictures and put one in each division; at any rate, I won't need one for the Up-stage classification.

Nietzsche, Onions and Dogs.

Miss Young was working in an elaborate scene for "Eyes of Youth" when I stepped out on the stage, and was very busy, but not too busy to leave the set to shake hands and burst into speech with the flattering statement that her studio was not "rubbered" often enough to please her.

And between camera shots Miss Young discussed political economy, Nietzsche, onions—and told how she spent the previous Sunday afternoon by going out among the ranches and foraging an automobile load of fruits and vegetables, including crab apples, which she and Ma Kimball will turn into jelly.

She related a story of a man who is not afaid of snakes and will pick up the "pizenest" kind by grasping it firmly behind the ears; recited a list of her dogs, a setter, a Pom, an airdale, a Chinese Chow and Etc.

Etcetera is the latest addition to the kennel and is just dog.

Miss Young Likes to Cook.

She talked about shoes, and the latest thing in French footwear, the Parisian short vamp, and how she has the first pair that came over since shoe shipping from the other side has been resumed; and made the assertion that she likes to cook. She answered the remark that she might not like cooking so well if she had cooking to do by a reminiscence of the days when she did all of her own housework, cooked, scrubbed and everything—and liked it, and wound up with the statement that if she ever lost an eye, got a terrible scar on her face, or was otherwise incapacitated from acting that she would neither moan or repine, but go right out and get a housekeeping job of some kind and be as happy as possible under the circumstances.

A Six Cylinder Personality.

And I believe she would just about do it, although, in the event of her having to seek a new line, I would suggest that she go into politics. I am positive that she could take her handshake and six cylinder personality and go out into a political campaign and get enough votes to elect her to anything from town constable to governor.

House Peters will be in the midst of "Love, Honor and Obey," his first picture for the Garson organization, next week. The supporting cast, which has been selected, includes Mary Alden, as leading lady; Vincent Serano, Samuel Sothern, brother to the great E. H.; Mildred Reardon, Ruth St. Clair, and Edward Kimball, Clara Kimball Young's father.

The film is to be made under the author-and-director-in-co-operation principle evolved by Monte Katterjohn, with Alfred Green as director and Mr. Katterjohn as collaborator. It promises to be a noteworthy presentation.

State Will Preserve Beauties of Adirondacks in Colored Pictures

THAT all the world may know of the natural beauty and wonders of the Adirondack Mountains of New York State, colored motion pictures are now being taken under the direction of the Conservation Commission of the state. These are the first pictures ever taken of this region in natural colors, and are being taken in the state forest preserve in the heart of the mountains under the supervision of Commissioner George D. Pratt.

Since his appointment, Commissioner Pratt, who is himself a skilled photographer, has been responsible for the shooting of the finest collection of moving and still pictures of their kind in the country. With the enthusiasm of a born naturalist and lover of nature, one who understands photography and is an ardent movie fan, the work of making these pictures has been to him a labor of love. His chief desire is that the people of the state and beyond may know and appreciate the grandeur of nature so familiar to him.

New Process Involved.

The colored films now being taken are by a new process, in the experimental stages of which he has been assisting. The work of filming the most interesting and impressive scenery of the forest preserve is being directed by Warwick S. Carpenter, secretary of the Conservation Commission, who is familiar with every corner of the Adirondacks. He is assisted by C. H. Winther, cinematographer, and H. H. Cleaves, official photographer of the commission.

The equipment which the party is carrying into the heart of the great North Woods insures the adequate recording, not only in colored films, but also in black and white, of the wonders of the Empire State's most famous mountain regions. In addition, the usual number of stills will be taken. Every modern device in the cameraman's art has been placed at the disposal of the party by the Conservation Commission and the pictures will vary from close-ups to long range panoramas.

Equipment Will Be "Packed."

The photographers are all men experienced in mountain climbing and camping, and in many cases the cameras and other equipment will have to be "packed" to the tops of the highest mountains in order to obtain panorama views and sky effects that could not be secured in any other way. The party will be entirely out of touch with civilization for days at a time and much of their work will be literally of an explorative nature in a primeval region where the handiwork of man is entirely absent.

Censorship A La London—By Sam Spedon

DECIDEDLY SHOCKING! THIS IS EXCESSIVELY NERVE RACKING. A LITTLE TEA PLEASE
THE TWO HANDED GUNMAN
LOOKS LIKE BEASTLY ROUGH TREATMENT
I DONT LIKE THE TITLE CHANGE IT TO THE AMBIDEXTROUS MARKSMAN
MY WORD! EXTERMINATE IT!
I DISCOVER A FLY SPECK!
HERE'S A SPIFFY LITTLE BIT.
POSITIVELY NOT! ALL BALLY ROT.
Spedon

"My Word! If Those Americans Expect Their Films to Pass British Censorship They Must Make the Slang Phraseology Conform with Our Colloquialism and Parlance."

News of Los Angeles and Vicinity

By A. H. GIEBLER

Los Angeles Exhibitors Protest War Tax; Ask Representatives for its Repeal

HARRY LEONHARDT, one of the officials of the California Theatre, and State director of the Motion Picture Exhibitors of America, made the statement last week that if the efforts of the exhibitors are successful, the tax on admission to picture theatres will be eliminated.

Telegrams are being sent to California representatives in Congress requesting that the war tax on motion picture show admissions be repealed.

"This is not a selfish move," says Mr. Leonhardt, "because we are not paying the tax, but the public is. The motion picture industry is the only industry that is not profiteering, for the picture exhibitors have not raised their prices, but they have helped win the war by opening their houses for patriotic purposes on every occasion that they were requested to do so by those in charge of the various Government activities. Although the exhibitors do not pay the admission tax, they must pay a five per cent. tax on film that they show in their theatres, and another tax based on the seating capacity of their houses."

At Los Angeles Theatres.

D. W. Griffith's "Broken Blossoms" will be seen for the first time in Los Angeles at Clune's Auditorium on Monday, September 15, at prices ranging from 25 cents to $1.50.

"His Majesty, The American," the first offering of the United Artists' Association, was the feature at the California during the week of September 8. "The Miracle Man," directed by George Loane Tucker, is in its second week at the Kinema, playing to record audiences.

New Jesse D. Hampton Studio.

Jesse D. Hampton, producer of pictures featuring H. B. Warner, William Desmond and Blanche Sweet, has announced that a contract has been let for the construction of a new studio, to produce Hampton features.

The site for the new film plant is on Santa Monica near La Brea avenue, and occupies ten acres of ground. The plant will cost approximately $250,000, and will be one of the most modern and complete on the West Coast. The three covered and connected dark stages that are being planned will each be 120 by 120 feet. The administration building, laboratory, property room, carpenter and paint shops, will all be large and modern. A specially constructed building of two stories will provide 10,000 square feet of dressing room space, with unusually large rooms for the stars. The new plant is expected to be ready for the Hampton companies in about three months.

Mr. Hampton has just recently leased a 100-acre tract of land not far from the Beverly Hills Hotel, where a large Western street set has been erected, and where other exteriors are made.

Fox Companies Sent East.

All the companies of the Fox organization, with the exception of those working in Western pictures, are to be moved to the new Eastern plant in New York City within the next few months, according to an announcement from the Hollywood studio of the company.

Brentwood Elects New Officers.

The stockholders of the Brentwood Film Corporation held a meeting last week for the purpose of electing a new board of directors for the ensuing year. L. C. Haynes was again elected president of the company. Other officers are R. G. Beebe, vice-president; Willard Barrows, treasurer; S. P. Trood, formerly publicity director for the company, secretary; H. M. Brandel, assistant treasurer; H. L. Haynes, assistant secretary.

"Wreathed in Smiles."

Tom Mix welcoming John J. Davis, who carried San Francisco's mayor's invitation to the Fox star for the 'Frisco rodeo.

The Brentwood Corporation has, within the past few weeks, bought outright the Mena studio, where all the Brentwood productions have been filmed, and plans are now being perfected to increase the facilities and equipment of the studio by making extensive alterations and enlarging the stages and other buildings to accommodate a second producing unit that is soon to be organized to make other picture of the same type as has characterized Brentwood productions.

Goldwyn Publicity Expands.

In keeping with other expansion at Goldwyn, the publicity department has been augmented within the past few weeks by the addition of a special photographer, Donald Keyes, late of the photographic division of the army, who will be ready to catch with his camera any unusual incident or event for publicity uses. Helen Starr, writer and scenarist, will write publicity matter from a purely feminine viewpoint. Charles Condon, another recent acquisition, will specialize in the preparation of press books. Norbert Lusk will continue as publicity director, and Clark Irvine as editor of the Studio Skeleton.

Big Film Plant Planned.

A mammoth motion picture plant, to accommodate thirty companies working at one time is being designed to occupy the forty acre tract of land at Melrose and Crescent avenues in Hollywood, the site now being used by the Mercury Aviation Company, and known as the DeMille Field No. 1.

The studio will be erected by the Paul Studios, Inc., a newly organized concern backed by local and New York capital.

R. Holmes Paul, originator of the studio plan, is the president of the new company. R. C. Millard, formerly comptroller of the Universal Film studios; G. Kahn, of Whittington & Kahn, New York brokers; and Emil Fossler, a builder, of Hollywood, are all associated with Mr. Paul in the enterprise.

New Comedy Studio.

J. Lawrence Derfus, formerly employed in the laboratory of the Metro Pictures Corporation, has refitted the old Majestic studios at 651 Fairview avenue, and will begin the production of short comedy subjects in a few weeks.

Actor Passes Away in Theatre.

Jay Dwiggins, character actor in pictures, died suddenly Monday evening, September 8, while attending a picture show in Hollywood. Heart failure was given as the cause of his death. Dwiggins had been associated with the Famous Players-Lasky organization for

several years, and has been seen in many a jovial character role in both Artcraft and Paramount pictures. He had just signed a new contract a short time before his death, and expected to start on an important role in a big production within a few days.

"Thanhouser" Dinner Dance.

Ernest C. Warde, who is directing J. Warren Kerrigan in Brunton productions, is making extensive preparations for a "Thanhouser" dinner dance to be given soon at the Alvarado Hotel. The affair is intended to be a reunion of all players, directors and technical men who were formerly connected with the old Thanhouser studio at New Rochelle. Among the guests expected are Clarine Seymour, Hector Dion, James Cruze, Arthur Todd, Mignon Anderson, Frank Geraghty, Maurice Foster, Gordon Hollingshead, Mace Letson, James Dunn, Peggy Snow, Howard Mitchell and William Park.

Actors' Association Gives Dance.

A buffet supper and dance was given by the Los Angeles Actors' Association, at Toberman Hall in Hollywood, on the evening of September 12, and is the first social affair ever given by the association since its organization.

The Actors' Association now has more than 200 members, and is growing rapidly. The board of directors consists of Ralph Lewis, Thomas Jefferson, Edward McWade, Lule Warrenton, Sydney de Grey, Daisy Robinson, Edward Piel, Howard Davies, Richard L'Estrange, Frank Newburg and W. J. Dyer.

Little Mary Buys More Real Estate.

Mary Pickford, who recently purchased a large piece of ground at Santa Monica, has now invested in another lot, comprising about two acres on Wilshire Boulevard and Fremont Place, for the consideration of $45,000. This city property will be the site for a permanent home for Miss Pickford, which will be built in the low rambling effect of the quaint old English type. The site at Santa Monica will be used for the erection of a summer home. Plans for both residences are being prepared by the Milwaukee Building Company.

Grauman to Visit East.

Syd Grauman, manager of the Grauman Theatre, will leave this week for New York, where he will remain about a month. He will visit many of the large motion picture houses of the East, with an eye to incorporating any new feature or new improvement in the new Grauman Metropolitan Theatre that is soon to be constructed on Sixth and Hill streets.

Los Angeles Studio Shots

SUPPORTING Earle Williams in his new Vitagraph feature, "The Far East," are Edward McWade, Margaret Loomis, T. S. Guise, Barbara Tennent, Rudolf Valentino, John Elliott, Yuki Aoyama and Mrs. Margaret McWade.

"Martyrs of Yesterday," featuring J. Barney Sherry, is being filmed near Portland, Oregon, under the direction of Raymond Wells.

Practically every director in Filmland attended the showing of George Loane Tucker's "The Miracle Man" during its two weeks' run at the Kinema.

Naomi Childers will again be leading lady for Tom Moore in his new Goldwyn feature.

Finis Fox, Metro scenarist, has disposed of an original photoplay to Pathe called "The Web of Lies," for which he is reported to have received $2,000.

In the cast of the Spanish play starring Geraldine Farrar and Lou Tellegen, are Mme. Rose Dione, Macey Harlam, Bertram Grassby and Milton Ross.

Lois Weber will begin production on her first Famous Players-Lasky production within a few weeks at her old studio on Vermont avenue.

Lois Wilson, who recently finished her work as leading lady for Bryant Washburn in "It Pays to Advertise," has been very ill of appendicitis.

Lloyd (Ham) Hamilton, who has been absent from the screen for several months, has been engaged to play leading roles in the new First National comedies to be produced by Henry Lehrman.

The current Hank Mann comedy has the atmosphere and setting of a dentist's office.

Franklyn Hall and Mildred Considine, two noted scenario writers, are now members of the National Film studio editorial force.

Andrew Arbuckle is supporting Mabel Normand in a new Goldwyn picture.

Hobart Bosworth, with Jane Novak as his leading lady, has just completed "Behind the Door," from the Gouverneur Morris story, at the Ince studio.

The Cathrine Curtis company left last week for Idaho, where the first of the Cathrine Curtis productions is to be filmed. Thomas Santschi, Lester Cuneo and Alfred Allen have important roles.

Rosemary Theby has a leading role in the new Henry Walthall picture, "Splendid Hazard," now being produced by Art Rosson for Mayflower.

Edward S. Curtis has been engaged to supervise the camera work for the Cathrine Curtis productions.

Ruby LaFayette is playing the part of Tom Moore's grandmother in his current Goldwyn production.

Enid Bennett will soon begin work on "The Woman in the Suitcase," at the Ince plant under the direction of Fred Niblo.

Juanita Hansen, it is announced, will make pictures at the head of her own company under the management of Don Meaney as soon as her contract with the Selig Company is finished.

The Bulls-Eye comedy company is now installed in its new home, the former Wm. Clifford studio, on Santa Monica avenue.

"Leaps the Live Thunder."

Katherine MacDonald, "the American beauty," in "The Thunderbolt," first of her twelve pictures for First National.

Viola Dana's next Screen Classic will be a play based on the Japanese fantasy, "The Willow Tree."

Harry Ham, erstwhile Christie comedian, will soon go over to the Louis B. Mayer organization, where he will appear in serious roles.

Winifred Kingston will once more be Dustin Farnum's leading lady in "The Honor of His Family," to be produced at the Gasnier studio.

"The Right of Way," by Gilbert Parker, will be Bert Lytell's next production for Metro.

Director Frank Borzage has completed his second Fred Stone picture which was filmed mostly at Cheyenne, Wyoming.

Will Rogers was the guest of honor at a luncheon given by the L. A. Theatre Owners' Association, last week.

Lillian and Dorothy Gish were hostesses at a unique party in honor of their visiting cousin, Francis McConnell, at their home in Windsor Boulevard, one evening last week.

D. W. Griffith is getting ready to leave for New York with his company of players headed by Lillian Gish, Robert Harron, Clarine Seymour and Carol Dempster, to produce pictures.

Jack Mulhall will play the leading male role in "Tess of the D'Urbervilles" for Metro.

Raymond Hatton, for several years with Famous Players-Lasky, has signed up with the Goldwyn Pictures Corp.

Billie Rhodes will soon begin production on "Hearts and Masks," from the novel of Harold McGrath.

Beth Ivins, recently of the Ince forces, will support J. Warren Kerrigan in "Live Sparks."

Thomas Meighan has just learned of the death of his mother in Pittsburgh.

Weinberg Goes to Los Angeles

Jacob Weinberg, president of Canyon Pictures Corporation, 126 West Forty-sixth street, New York, left last week, for the Selig Studios, Los Angeles, to supervise the serial production in which this company will feature Franklyn Farnum. Mr. Farnum is now at work completing a series of two-reel Western dramas for Mr. Weinberg, three of which are now ready for review.

Joseph M. Goldstein, treasurer of Canyon Pictures Corporation, announces that these two-reel Western dramas will be given a trade showing soon and that they will be offered on the independent market, both the foreign and domestic territory being handled by Canyon.

Mr. Weinberg will remain in Los Angeles for several weeks.

Davis Joins Press Staff of Realart.

The publicity department of Realart Pictures Corporation welcomes another member to the staff in the person of Ben Davis, who joined the company this week.

In his new connection, Mr. Davis is not making his first bow to the photoplay world as he was at one time managing editor of the old Theatre and Motion Picture Review. Subsequently he has been identified with the theatrical and motion picture departments of several daily newspapers. He was on the editorial staffs of the New York Tribune and the Philadelphia Public Ledger, leaving the Tribune to join Realart.

Mr. Davis' work will be in connection with the star exploitation campaign which Arthur B. Kane, president of Realart, has under way.

Chicago News Letter

by Jas. S. McQuade

CARL LAEMMLE PAYS CHICAGO A VISIT

Universal's President Sees Premier Showing of "Right to Happiness" and Tells Future Plans

CARL LAEMMLE, president of Universal, came into the city Sunday, September 7, after a stay of three months at Los Angeles. He stopped over until the following Sunday, in order to see the premier showing of "The Right to Happiness" at the Olympic Theatre, Saturday evening, September 13, where it will have a run of sixteen days, the time being limited to that period owing to a previous contract with a dramatic attraction.

When interviewed, Mr. Laemmle stated that work on the aerial picture, in which Ormer Locklear takes the leading role, has been completed, but not yet edited. The story is specially fitting, Mr. Laemmle says, and abounds with sensational exploits, which will be shown for the first time on the screen.

"The old saying, 'There is nothing new under the sun,' is flatly contradicted by the Locklear picture, as nothing like it has ever before been filmed," said Mr. Laemmle. The feature, which has not yet been named, will be of about a seven-reel length.

Stroheim Writes, Directs and Plays.

Allen Holubar has another big, new feature under way and Mr. Laemmle announces that it will be a "world-beater." It is about half finished and will, most probably, be named "Ambition." Dorothy Phillips, of course, is playing the lead.

"The Pinnacle," very likely, will be the title of another feature already well under way, with Eric Stroheim as author, director and player of the chief role. This is the first attempt ever made by Mr. Stroheim as director and he took up the task with considerable misgiving; but Mr. Laemmle declares that this picture will be "one of the very biggest" of the fiscal year, beginning with the current month. It will be released sometime in October or November, this year.

It will be readily recalled that Mr. Stroheim appeared in the role of the German lieutenant in Griffith's "Hearts of the World" and also as the German officer in "The Heart of Humanity." He is also the author of several stories of merit and has a good standing in the literary world.

Chinese Battle Films.

Mr. Laemmle talked very guardedly about a remarkable Chinese picture, about 4,500 feet in length, which his nephew, Eddie Laemmle, and William Adler, camera man, took in China about seven months ago. This picture is nothing more nor less than the reproduction of a battle in which Chinese troops are seen fighting against rebels, who were seeking to overturn the republican form of government.

Thousands of men are engaged in this battle, which was staged by the Chinese Governor-General who defeated the rebels. Mr. Laemmle describes the action as being most realistic. The closing scene is blood curdling in this respect, he says, and is the most thrilling that has ever been caught by the camera. Universal has the sole rights to this picture. Eddie Laemmle and Cameraman Adler are at present in India, on a commission for the company.

Mr. Laemmle incidentally mentioned that Universal is now "breaking in" a new director general for the Pacific Coast. The man thus honored is Harry D. Kline, formerly a prominent member of Charles B. Dillingham's forces, in New York.

Kline at Universal City.

"He is already doing big things and is making a name rapidly," Mr. Laemmle emphasized. "He will have full charge—and has now—of Universal City in production management and of the plant generally."

Mr. Laemmle also expressed his high opinion of Mr. Kline's ability and his warm personal attachment to him as a man. It is to be understood, of course, that Mr. Laemmle still retains his position as president of Universal. The writer, at the time, could not forbear congratulating Mr. Laemmle on his hale, hearty appearance, after a strenuous summer's work.

He was much pleased with business conditions in the Chicago office and said that prospects were never brighter than today. "The outlook plainly shows that still greater pictures are on the way as well as higher rental prices," he concluded.

"Gooda Bye, John!"

A dry remark, yet one filled with tears. An off-stage bit from Paramount-Artcraft's "Everywoman."

"Big 4" Officials Off to Los Angeles for Conference

OSCAR PRICE, president, and Hiram Abrams, general manager, of the United Artists Corporation, arrived in the city Friday, September 12, by the Twentieth Century, and left the same evening for Los Angeles. They were accompanied to the Coast by several members of the board of directors of the organization, ex-Governor Dunne, of Illinois, a stockholder of the company, being in the party.

They were just leaving the Blackstone Hotel for the evening train when the writer chanced to catch the ear of Mr. Abrams by phone.

"What is the object of your visit to the Coast?" was asked.

"Oh, we are just going out to visit the stars and have a little conference with them," Mr. Abrams replied.

On being reminded that this was scanty information, even at such a pinch, Mr. Abrams rejoined: "Just say that the Fairbanks picture is going over with a bang and that exhibitors throughout the country are making big money with it. Good bye."

In support of the hurried statement of Mr. Abrams, it may be said that in a conversation shortly afterward with the manager of the Castle Theatre, State and Madison streets, the writer was told that the house has been packed all day long, from 9.00 a. m. till 11.00 p. m., daily, ever since the opening, at an admission of 28 cents, including the war tax. It is being shown exclusively at the Castle for two weeks, and it has another week to run at the time of writing.

"His Majesty, the American" is surely breaking many records.

"Broken Blossoms" Plays to Capacity at the Illinois

"BROKEN BLOSSOMS," D. W. Griffith's great feature picture, is now being booked by the United Artists' Corporation, the arrangement having taken effect Monday, September 1.

C. E. Smith, salesmanager of the organization in the Middle West, has already booked this feature as follows: one week at the Castle, starting Sunday, November 9; one week each at the Riviera, Central Park and Woodlawn, beginning Sunday, November 16, and three

days in each house of the Ascher Brothers' and Lubliner & Trinz circuits, beginning November 16. All important towns in Mr. Smith's territory have already closed for the first run of this picture, for various dates.

"Broken Blossoms" had a most successful run of nine weeks, beginning May 29, at the Illinois Theatre, this city, when it was compelled to make way for a theatrical attraction. It was given out that the run would be continued this fall, but Mr. Griffith has evidently been obliged to change his plans. It will be far more satisfactory to the trade that bona fide picture theatres be given the preference in booking this remarkable picture.

The ruling prices at the Illinois for "Broken Blossoms" were $1.50 to $2.00, and the capacity was taxed to accommodate patrons.

"Right to Happiness" Thrills Viewers at Olympic Theatre

THE premier showing in Chicago of "The Right to Happiness," at the Olympic Theatre, Saturday evening, September 13, was viewed by a representative gathering that occupied every seat downstairs. It was billed as "the greatest love story ever told" in pictures; but, in other respects, its appeal was equally strong. It has several powerful scenes which thrill the spectator and hold him in breathless expectancy, and through it all shines the thread of the Golden Rule, "Do unto others as you would have them do unto you."

Without trespassing on the domain of the reviewer of this fine picture, I can say that Dorothy Phillips, as the lost child of the story and the flaming brand for the rights of the poor and the down trodden, holds one in thrall throughout. Her burning ardor sways her fellows like leaves in the breath of a mighty wind, and its marvelous influence also greatly affects those who view the picture. In this feature Director Holubar has added another star to his honor list.

President Laemmle, of Universal, was heartily congratulated after the presentation by many well known people, who were present.

News Notes of the Pathe Office.

Manager Eshman, of Pathe's office, has added Stanley B. Waite to the Chicago sales force. Mr. Waite served in the same capacity for the World, before enlisting in the A. E. F. He served since 1917 in the war, in France, and was honorably discharged with the rank of first lieutenant.

Frank B. Rogers, division manager for the Middle West, made a trip to Des Moines, September 8, and will return in about a week. His next trip includes Minneapolis and Milwaukee.

Rob American Theatre.

The American Theatre, Ashland avenue and West Madison street, was broken into and robbed of $1,500, Sunday night, September 7. The safe was blown up.

R. B. Pearson, the manager, wants to know how the night watchman slept so soundly that he failed to hear the explosion. The two bags which contained the money were found near by next morning.

"Birth of a Race" in Trouble.

Mr. and Mrs. Richard T. Piper, who own ninety shares of the stock issued by "Birth of a Race" Corporation, have filed a petition in the United States District Clerk's office asking for the appointment of a receiver for the company.

Attractions Now Running in Chicago Film Theatres

The summer picture season at Orchestra Hall will close Saturday evening, September 27, George Loane Tucker's great feature, "The Miracle Man," being the attraction for the last two weeks, at advanced prices of 50 and 75 cents. Quite sensational advertising, by means of aeroplane and in other ways, has been given this feature, which has been praised so highly in New York picture circles. Vivian Martin, in "The Third Kiss," drew fair business during the week ending Saturday, September 13.

The Playhouse was well patronized during the week beginning September 7, Charles Ray, in "The Egg Crate Wallop," being apparently well liked. Roscoe Arbuckle, in his comedy, "Back Stage," had crowds of admirers and when this picture was on the screen peals of laughter and merriment resounded through the house. Robert Warwick, in "Told in the Hills," will be the feature attraction for the succeeding week. This is a Paramount-Artcraft picture.

At the Riviera, Anita Stewart drew large crowds throughout the week of Monday, September 8, in "Her Kingdom of Dreams." This will be followed by Elsie Ferguson in "The Witness for the Defense," which will be supplemented by the Sennett comedy, "Uncle Tom Without a Cabin."

At the Randolph, during the week of Saturday, September 13, Geraldine Farrar in "The World and Its Woman," is the attraction. This feature will be followed by Mary Pickford in "The Hoodlum," the following week. It is expected that the Mary Pickford feature will be held for an indefiite run.

Frank Keenan's "The World Aflame" closed its third week at the Bandbox Saturday, September 13. It continued to draw full houses all through the week.

"The Brat" continued to do capacity business during the second week at the Ziegfeld and will be held for a third week. Everyone who has seen the picture has been an active advertiser of Nazimova as a peerless screen actress.

Fable: "The Lucky Duckling" or "The Bird That Dared."
Chester Conklin, making one of the Fox Sunshine comedies, says he might have had good luck, but he left his glasses home.

Tessier Transferred to Pathe's Cleveland Office

PAUL H. TESSIER, Des Moines Pathe manager since February, has been transferred to the management of the Cleveland branch of the same organization, and left last week to assume his new duties after spending a week with his successor in the Des Moines office, Harry Orear. Frank B. Rogers, district manager, was in the city to supervise the installation of Mr. Orear.

In the few months that he was in Des Moines Mr. Tessier established new records for a big volume of business in his office and demonstrated that he was one of the most capable men in an executive position in local film circles.

Mr. Tessier was the recipient of a handsome traveling bag as a token of remembrance from the Pathe employes, and the night previous to his departure was tendered a banquet by local film men and exhibitors.

Mr. Tessier has been with the Pathe organization nearly four years as salesman, manager of the Albany branch, and was previously manager of the Cleveland office. His transfer to Cleveland is a distinct advancement and he left Des Moines with the good will and respect of his fellow film men and the exhibitors of this vicinity.

Dolled Up.
Dorothy Langly, model young model in "Sacred Silence," Bill Russell's first Fox.

Pathe Signs Hobart Henley and Mrs. Sidney Drew; Paul Brunet Predicts Brilliant Future for Both

HOBART HENLEY'S six-reel picturization of Edna Forber's short story, "The Gay Old Dog," is to be marketed through the Pathe exchanges as a Pathe Special. It was picturized by Mrs. Sidney Drew. Announcement of the transaction was made by Paul Brunet, vice-president and general manager of Pathe, following a series of negotiations recently held between himself and Mr. Henley.

"Two far-reaching purposes—one representing the interests of the exhibitors and the other Mr. Henley's—were responsible for this company's acquiring 'The Gay Old Dog'," said Mr. Brunet, discussing the transaction.

"The first purpose was based on the desire of the Pathe company to follow out the basic policy of 'better features —better service,' and to give the exhibitors the best that the market affords in features that have genuine box office value.

"The second purpose was founded in Mr. Henley's desire to give the production the widest possible distribution and to have it marketed through an organization which was not only built to take care of features that have big pulling power, but was always ready to render the highest caliber of service in exploitation.

"The decision of Pathe to handle 'The Gay Old Dog' as a special was based on the unanimous opinion of our sales, exploitation, advertising and publicity experts that the human interest values, and the treatment accorded the characters was handled in such a clean, wholesome and inspiring way, that the film had equal the drawing power of 'Parentage' or any other big attraction."

Real Radium Loaned by Pittsburgh Millionaire Seen in Universal Serial, "The Radium Mystery"

THE Radium Mystery," said to be one of the most interesting serials of the year, and which has for its basis the mystery of the location of a tube of radium, the costliest substance known, is to be released by the Universal Company. This serial of eighteen episodes is being made by the Pacific Producing Company and will be released through Universal later in the autumn.

Very well known film stars are to be featured, including Cleo Madison, Eileen Sedgwick and Edwin Brady. The opening episodes of the serial are laid in northern Montana. After the third episode the scenes will be laid in Barbary Coast and later in the tropical climes.

Real Radium Used in Pictures.

The theme of the serial, which was written by Frederick Bennett, is the impending loss of one of the greatest fortunes in existence. The heirs to the fortune disappear and the remaining episodes abound with thrills and splendid acting.

One of the most unusual incidents connected with the making of this serial was the obtaining of one gram of radium from Joseph M. Flannery, the Pittsburgh millionaire, who is said to own 80 per cent. of the world's supply.

Frederick Bennett was at one time an X-Ray technician and he conceived the idea of the story from his intimate knowledge of the substance. Radium, as is generally known, is the most valuable substance in the world, one pound of it costing $60,000,000. The little tube of radium used in the serial is packed in a massive silver and lead shell and is kept in a heavy steel safe at night.

Dorothy Langly Makes Her Screen Debut in Fox Film

DOROTHY LANGLY, who now is known as the "Christy Girl," made her debut in motion pictures recently at the William Fox studio, where she appeared in a scene in support of William Russell. Harry Millarde, who is directing "Sacred Silence," Mr. Russell's first Fox picture, pronounced Miss Langly one of the finest screen types he had ever seen.

Miss Langly was the model for one of the recent covers which Howard Chandler Christy, the artist, made for the New York American's magazine section. She also posed for several of the illustrations now appearing in the Cosmopolitan Magazine.

When Mr. Christy married his present wife, who was Miss Palmer, his model, he chose for her successor as the "Christy Girl," Dorothy Langly. Miss Langly is only seventeen. She never had seen a motion picture made until recently, when she went to the Fox studio with her father, who is a cameraman for the Fox company.

As soon as her contracts with Mr. Christy permit, Miss Langly will desert the life of an artist's model for a career on the screen.

De Mille Begins on Another Special.

Cecil B. De Mille has begun work on "Why Change Your Wife," a special Paramount-Artcraft production, which will be a companion piece to "Don't Change Your Husband," which he made several months ago and which had a phenomenal run throughout the country. The drama is devoted largely to a consideration of marital problems and depicts some of the social conditions existing in this country.

Among the leading players in the cast are Thomas Meighan and Gloria Swanson. The play is an original by William C. De Mille, brother of the producer.

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents.*

The Family Hairlooms.
Viola Dana had her hair bobbed for her Metro, "Please Get Married"; while Bert Lytell let his grow for "Lombardi, Ltd." Orchestra will please play "In My Hairem."

Mildred Chaplin Ready to Work for First National

THE first Mildred Harris Chaplin production for distribution by First National Exhibitors' Circuit under the terms of its contract with Louis B. Mayer will be "The Forbidden Sex," the stage vehicle which scored a great success abroad before Maxine Elliott brought it to America as a play for herself.

In an announcement this week Mr. Mayer accords to Bennie Zeidman, formerly director of publicity for Douglas Fairbanks, and a close friend of the Chaplin family, much of the credit for the success of negotiations between Mrs. Chaplin, the Universal Film Company and Mr. Mayer that placed the star under contract to him. The contract with First National, signed September 11, was negotiated by J. D. Williams and H. O. Schwalbe, manager and secretary-treasurer respectively for the Circuit, and Mr. Mayer and J. Robert Rubin, representing the Mildred Harris Chaplin Company.

The studio to house the producing organization will be completed next month. Joseph Henaberry, who directed Douglas Fairbanks in his initial release for the United Artists Corporation, will direct Mrs. Chaplin in "The Forbidden Sex." The play will be adapted by Waldemar Young. Photography will be in charge of Dal Clawson, who filmed Mrs. Chaplin's productions, "The Price of a Good Time" and "For Husbands Only."

Dickens and Wilde Dramas Welcomed by Audiences

SUPPORTERS of the move for more picturizations of high-class works are delighted over the box-office success of Charles Dickens' "Dombey and Son," Oscar Wilde's "Lady Windermere's Fan" and H. B. Irving in "The Lyons Mail," recently released by Triangle.

The demand for the better class of literature adapted to the screen has become so insistent that the measure of success of the new Dickens, Wilde and Irving pictures is of unusual interest at this time. These productions were booked immediately in the Loew and Fox theatres in the East, and many of the best theatres throughout the rest of the country. They proved their box-office value on the opening nights.

Enthusiastic reports are being received by Triangle representatives from exhibitors in every territory telling them of the sudden bursts of applause caused by the great author's works during the showing of the pictures. An exceptional demand has thus been caused for more subjects with a special appeal to the better class of theatre patrons, and a general awakening from the mistaken idea that all pictures must be sensational seems to be rapidly taking place.

Doob Made Publicity Director.

Oscar A. Doob, for ten years connected with Cincinnati newspapers, has been appointed director of the publicity and service department of the Famous Players-Lasky Corporation, Cincinnati headquarters. This office, which distributes Paramount-Artcraft films, is said to be the third largest in the United States and covers the Ohio, Kentucky, Indiana and West Virginia territory.

A Colyum of Pathe Prettiness.

Mae Murray, coming in "Twin Pawns"; Dolores Cassinelli, who puts the right in "The Right to Lie"; Blanche Sweet, star of "A Woman of Pleasure"; Sylvia Breamer, who shines in "The Moonshine Trail."

N. Y. Banks Unknowingly Advertise Universal Film

ONE of the most successful yet simplest publicity stunts ever put over on the gullible public by a moving picture concern preceded General Pershing's return to native shores by about a week and was waiting for the General to see when he arrived. To those who were in on the secret it was funny, and to those who weren't it was a matter of no little interest.

Hundreds of New York stores, hotels, banks and other business houses, many of whom would go into a tantrum if they thought they were giving anybody free advertising, or having anything put over on them, displayed in their show windows placards bearing the picture of General Pershing and the simple caption, "General Pershing—the Weapon of Destiny."

The firms thought they were simply displaying a patriotic welcome to the commander-in-chief of the American Expeditionary Forces, but they were doing much more—they were advertising in a most complete way a two-part Universal Special of the same name as the caption on the placard.

Whoever originated the idea and whoever distributed the placards for Universal did a good job. Some of the biggest banks in New York showed them in their windows, and it is a cinch that these same banks would never knowingly give over space in their sedate windows to advertising such an item as a moving picture.

Fox Names New Managers for Canadian Exchanges

ANNOUNCEMENT comes from the offices of Fox Film Corporation of the appointment of three new managers for branches of the Fox organization in the Dominion of Canada.

In charge of the far Calgary section, with offices in the Princess Theatre building in Alberta, Fox has placed Mitchell Rose. Mr. Rose—or "Mickey," as he is more familiarly known by exhibitors in both the North and the South—will bring to his task many new points in the manner of fully exploiting Fox pictures.

At Vancouver, British Columbia, R. A. ("Bob") Scott has taken charge. Cooperation with the Fox exhibitors is Bob's watchword posted in his offices in the Leigh Spencer Building in Vancouver, and already the effect is noticeable in the bookings received from the district.

The Fox exchange in the Atkins Building in Winnipeg is now under the efficient guidance of W. S. Jones, whose knowledge of films required for that territory fits him admirably for the post.

All three of these new exchange managers are thoroughly acquainted with the details of the Fox policy and the entertainment values of the Fox films.

"Snapping Snappers" Is Ford Weekly.

The Ford Educational Weekly, "Snapping Snappers," will be released through Goldwyn on September 28. The Ford cameraman traveled to the Gulf of Mexico, boarded one of the fishing schooners engaged in the "Snapping" trade, and spent a day tossing about the Gulf with the fishermen. Heavy tackle with long sharp hooks, is used to catch the red snapper, and small fish furnish the bait.

Utilizes Fleet Arrival to Exploit Metro Film

WHEN "The Man Who Stayed at Home" recently played to record business at Clune's big Broadway Theatre in Los Angeles, Mr. Clune grasped a profitable opportunity by hooking up the production with the city's welcome to the Pacific Fleet.

The display covering the front of the theatre was in two parts. The upper section consisted of an enlargement of Metro's twenty-four-sheet poster. Over the theatre waved three large American flags. At each side of the painting King Baggot was shown in two of his striking poses. In large letters across the face was "The Man Who Stayed at Home," and below it, "A Romance that Causes the Pulse to Leap and the Heart to Thrill."

Below this was another painting containing the line: "Our Navy. Welcome to Los Angeles." In the background was a picture of the battle fleet at anchor in the harbor of Los Angeles, with the figures of two bluejackets at rifle salute.

Moe Kridel, manager of the Goldwyn Theatre, in Newark, informed the Metro home office that he had done a tremendous business in the week of August 24 with "The Man Who Stayed at Home." The Regorson Corporation, of Rochester, N. Y., also showed "The Man Who Stayed at Home" at its Regent Theatre with great success.

Pathe Plans Big Drive on "Topics of the Day" Film

ANOTHER big drive on behalf of "Topics of the Day," selected from the press of the world by the Literary Digest, and distributed by Timely Films, Inc., through Pathe, will be launched during the week of September 20. Every publicity channel will be utilized during "The Topics of the Day Week" to bring to the attention of the public the entertaining and educational value of this short subject.

The Literary Digest is offering the fullest co-operation in the publicizing of film, and during the week of September 20 will devote its front cover to extolling the merits of the short feature. In the same issue there will appear a full page story relating to the history of "Topics of the Day."

In more than 500 of the principal papers throughout the United States there will appear Literary Digest advertisements during the week of September 20, in which "Topics of the Day" will be receive a considerable display. Special efforts will be directed towards having a story on "Topics of the Day" appear in every newspaper carrying the Literary Digest advertisement.

Seventeen thousand exhibitors in the United States will receive a letter calling attention to the front page cover of the Digest and to the other publicity during the week.

Take Scenes at the Belmont Track.

Vitagraph is busy at the Belmont race track, taking scenes of the races, the crowds and the stables, as well as society scenes in and near the club house, for use in its forthcoming production in picture form of the notable stage success, "The Sporting Duchess."

Goldwyn Screencraft.

Mabel Normand, who, with her hair down, comes in "Jinx"; Madge Kennedy, attractive in "Strictly Confidential"; Pauline Frederick, emotional star of "Bonds of Love"; Geraldine Farrar, "The World and Its Woman."

H. B. Warner Is the Star in "For a Woman's Honor"

FOR A WOMAN'S HONOR," the latest Robertson-Cole release through Exhibitors' Mutual, shows that H. B. Warner is getting into his real stride before the camera. "The Man Who Turned White" and "The Pagan God," the two first Superior Pictures in which Mr. Warner was starred, are going big throughout the country, but the newest play is expected to top them both.

The picture gives Mr. Warner a greater opportunity than ever to display his ability and Mr. Warner makes full use of the opportunity. The scenes are laid in India and the settings are splendid examples of real detail. George Elwood Jenks, the author of many recent successes, wrote the scenario, and Park Frame directed the picture, under the general supervision of Jesse D. Hampton. In the cast are Marguerite De La Motte, John Gilbert, Carmen Phillips, and Hector Sarno.

Lavish In Orientalism.

The production is marked by lavish Eastern settings, notably the interior of an Indian dancing room. An Oriental cabaret is what is really depicted and the dancing of the Nautch girls is an interesting feature of it. An entire village was built. The town of Nampur, with its crooked streets, quaint houses, picturesque bazaars and wine shops, its swarming crowds of Hindus and their paraphernalia of Oriental impedimenta, camels, goats and donkeys, is a striking scene.

Goldwyn and Harper Bros. Join Advertising Tie-Up

A UNIQUE advertising tie-up has been arranged between Goldwyn Pictures Corporation and Harper Brothers, publishers of Rupert Hughes' successful novel, "The Cup of Fury," which is now being transformed into an Eminent Authors-Goldwyn picture at the Culver City studios in California.

Every copy of the novel sold by any book-dealer in the United States will contain a bookmark announcing the photoplay production, soon to be released through Goldwyn's twenty-two exchanges. When it is remembered that hundreds of thousands of copies are being sold, the value of this advertising tie-up to exhibitors is apparent. The attractively designed bookmark will carry wording to this effect: "See Rupert Hughes' great American novel, 'The Cup of Fury,' in picture form at your local theatre. Ask your local manager when."

This is the second tie-up which Goldwyn has recently put through with Harper Brothers, the first being in connection with Will Rogers' latest production, "Almost a Husband." The first arrangement calls for special popular editions of Rogers' book, entitled "Rogerisms," which will be available to patrons of exhibitors showing "Almost a Husband."

"Erstwhile Susan" Is Finished.

Announcement comes from Realart Pictures Corporation that "Erstwhile Susan," in which Constance Binney plays the stellar role, is almost ready for showing to Realart officials. Active production has been completed under the direction of John S. Robertson.

"Blind Husbands" Another Big Universal Production Is Scheduled for Early Release

FOLLOWING closely the dramatic success, "The Right to Happiness," is another Universal super-production which has been produced and which will soon be released, and of which little has been said.

The new production has been given a private showing to a number of critics and has been proclaimed one of the outstanding dramatic triumphs of the year. It was produced under the title of "The Pinnacle," but a new and more appropriate title has been selected, it being "Blind Husbands."

"The Pinnacle" was a good title, but exhibitors thought it was too "deep." R. H. Cochrane invited suggestions for a change. One day's notice was given and within that time 422 titles were listed. The winning title belonged to Edward Moffet, assistant advertising manager of Universal.

Eight titles were selected from the 422 submitted. They were "The Glory of Love," "Everyman's Wife," "Temptation," "Neglected Wives," "Thy Neighbor's Wife," "The Dead Line," "Blind Husbands," and "While Good Men Sleep." This list of eight titles was submitted to all the exhibitors in New York and a vote taken resulted in the selection of "Blind Husbands."

Written by Von Stroheim.

"Blind Husbands" is a story written by Eric von Stroheim. The production was more than three months in the making, another month was spent in editing it and another fortnight in an ultimate polishing which gives it a distinguished place in artistic productons. The minimum estimate of the cost of the production is $125,000. Mob scenes employing hundreds of extras are used, and the costumes were all especially made.

"Blind Husbands" is an engrossing tale of what misfortune a man's neglect of his wife may entail. To a great extent it is an exposure of Teutonic character, the character formed by the recent war and which was spread over the countries of Central and Southern Europe. The action of the drama takes place in Italia Irridenta, the common ground between Austria and Italy. It is in no sense a war drama in that the time is three years after the recent war.

The Alpine scenes were made in the California mountains, and entire villages were built at a big cost for use as locations.

The dramatic personnae of the production features an American surgeon and his wife, Sam DeGrasse and Francelia Billington, respectively; Lieutenant Erich von Steuben, by Eric von Stroheim; Silent Sepp, a mountain guide, by H. Gibson-Gowland; a pair of newlyweds by Valerie Germonprez and Jack Perrin respectively, and a huge St. Bernard dog.

Robertson-Cole Releases Industrial Strife Story

"THE OTHER HALF," the Brentwood feature released through Robertson-Cole is destined to be one of the biggest pictures of the season, according to exhibitors' reports received by Exhibitors' Mutual. The tremendous success of "The Turn in the Road" and "Better Times" has strengthened the demand for pictures made by King W. Vidor and paved the way for "The Other Half."

"The Turn in the Road" was pronounced the second best play of the year by a noted critic. Many who saw it and who have recently seen the latest Vidor picture have expressed the belief that the latest offering is the better of the two. What makes it particularly valuable at this time is the fact that it deals with the question of capital and labor in an entirely novel way in these days of industrial strife.

A notable fact in connection with the showing of the picture is that it seemed to bring about a great revival in the demand for the "Turn in the Road." Many houses which have shown "The Other Half" have had a demand for more of the same kind and they have sought "The Turn in the Road" to fill the bill.

Anita Stewart Film at the Strand.

Anita Stewart's latest production, "Her Kingdom of Dreams," will be shown at the Strand Theatre next week, beginning Sunday, September 21.

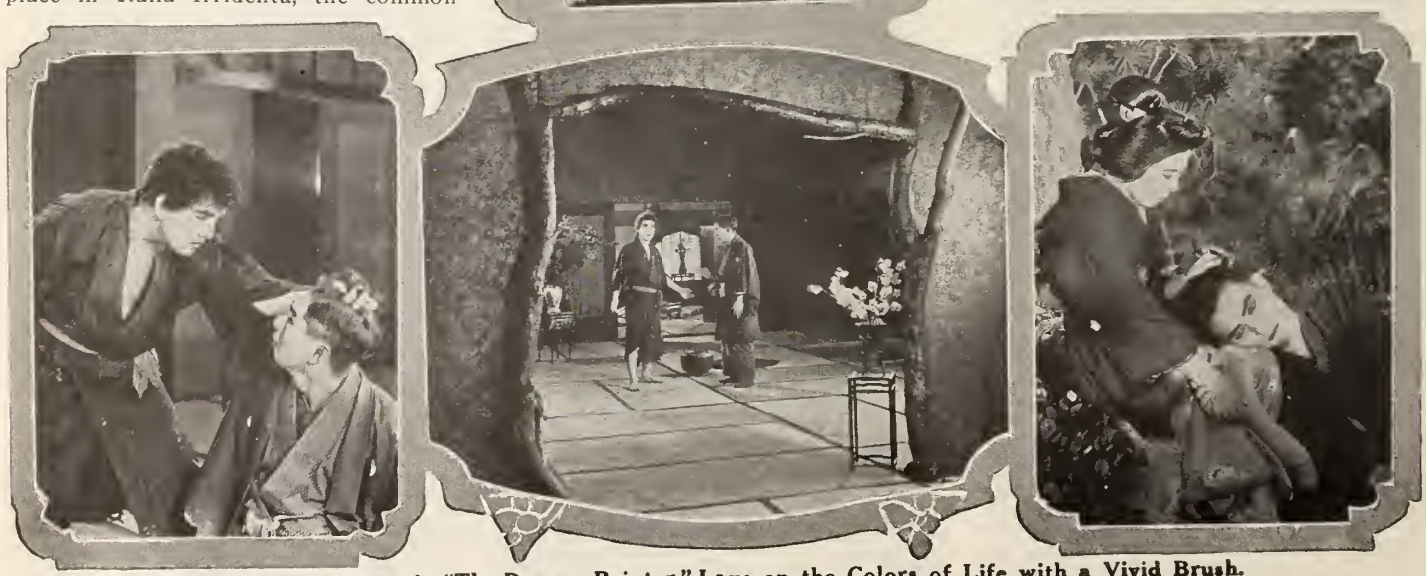
Every member of the cast, even to those playing the smallest parts, is a featured player. There are nineteen of them supporting Miss Stewart, and for some of them it is the first time they have ever appeared in support of anybody. The list includes Anna Q. Nillson, Kathlyn Williams, Tully Marshall, Thomas Santschi, Thomas Jefferson, Mahlon Hamilton, Frank Currier, Wesley Barry, Robert McKim, James Neil and Edwin Stevens.

"Her Kingdom of Dreams" is the first Stewart production directed by Marshall Neilan, and the star is very much pleased with the results attained.

Make Rapid Progress on Joyce Film.

Alice Joyce, with the assistance of her new director, George Terwilliger, is making rapid progress on her next Vitagraph feature which has the tentative title of "Pride." Written especially for the star by William B. Courtney, the play abounds in dramatic situations and is fully up to the standard set by Miss Joyce in her previous pictures.

Percy Marmont is again her leading man. Other players in the cast include G. V. Seyffertitz, Templer Sax, Louise Beaudet and Charles A. Stevenson.



Sessue Hayakawa, in "The Dragon Painter," Lays on the Colors of Life with a Vivid Brush.
Unusual beauty characterizes the background of this feature, first of a new series of Superior Pictures which Robertson-Cole will release through Exhibitors Mutual.

Bill Farnum's Joy in "The Last of the Duanes."

The Big Man of the Hills.

The Welcome Is Handsome in Farnum's Newest Fox.

Otto Hoffman a Finished Actor of Character Parts

OTTO HOFFMAN, whose face has become familiar because of his portrayals in Thomas H. Ince pictures, is one of the most finished actors before the public today. Mr. Hoffman was born in New York City May 2, 1879. Early in his stage career he played in "The Greatest Thing in the World" and with Viola Allen in "The Palace of a King." Later he had an important part in David Belasco's "Naughty Anthony," which was Marie Doro's first starring vehicle. He joined the Percy Williams stock company in Brooklyn and traveled with the Albee stock company over the Keith circuit.

Thomas H. Ince, who at that time had been Josephine Cohan's comedian in "Friday the 13th," accepted another position and Miss Cohan engaged Hoffman to play the comedy part in "A Friend of the Family." At the end of this engagement he went to London. Returning to America he played in the original company of "The Cheater," and later in "Coming Home to Roost" and in "The Broken Idol." He played in "The Spring Maid" and in "The Strange Woman."

After playing in "Divorcons," and in the "Two Orphans," he agreed to direct some Indian pictures for the Brian Film Company in Montreal. He continued in the picture business, going to Los Angeles where he re-wrote for the Balboa Company a serial, "The Twisted Thread." After writing comedies for Gaumont he was engaged by Thomas H. Ince to play comedy character parts. His first picture under the Ince banner was with Charles Ray in "His Father's Son." He will be especially remembered as the tramp printer in Charles Ray's "String Beans," and as the deacon in "The Busher."

"The Wolf" to Be Released this Month.

"The Wolf," Vitagraph's screen version of the stage play of the same name by Eugene Walter, is on the verge of its release. This will be good news to the thousands of picture fans throughout the country who have heard of the fine scenery shown in this play and the excellent work by Earle Williams, who has the leading role.

Fox New York Circuit Books "Yankee Doodle"

SOL LESSER announces his New York exchange has just closed bookings for the Fox Circuit of thirteen theatres for "Yankee Doodle In Berlin," the Mack-Sennett travesty, in conjunction with the personal appearance of the Famous Mack Sennett Bathing Beauties. This deal includes the following theatres: Audubon, Academy, Crotona, Star, City, Bedford, Folly, Jamaica, Ridgewood, Bay Ridge, Nemo, Washington and Japanese Garden theatres.

It is the intention to present the show in the same manner as when it played at the Broadway Theatre. An extensive publicity and advertising campaign in conjunction with many unique stunts will be launched immediately.

In "Twin Pawns," Emotional Mae Murray Shows All the 57 Varieties of Moods Women Possess

THE list of features scheduled for autumn release by Pathe has been augmented by the addition of "Twin Pawns," a stirring drama in five reels, starring Mae Murray in one of the finest roles of her career.

"Twin Pawns" was produced by the Acme Pictures Corporation and directed by Leonce Perret, the noted French director. The latest Pathe attraction, adopted by Mr. Perret from "The Woman in White," Wilkie Collins' novel, is thoroughly Americanized and contains costly big scenes and elaborate interior sets.

The advertising accessories are most elaborate. The campaign book is recommended by Pathe as assuredly one of the most attractive ever issued on any Pathe picture. The frontispiece is the work of a master artist, showing Miss Murray, as the sister of wealth, with a beautiful Russian wolfhound at her side looking into a mirror.

Warner Oland Is the Villain.

Director Perret has surrounded Miss Murray with the finest type of supporting cast, in which Warner Oland, the "prince of screen villains," has a prominent part. J. W. Johnston and Henry G. Sell are others who have leading roles. Miss Murray exhibits her variety of moods in the production. The young star plays a dual role, delineating twin sisters whose respective environments are totally diversified. Throughout the drama the roles call for characterizations which run almost the entire gamut of the human emotions.

Wealth and Poverty.

Locations and settings are extremely effective. Costly draperies and furnishings are lavishly used in the wealthy steel magnate's home. On the other hand, the sordidness of the slums is accentuated in the poverty-stricken flat in the first part of the story. Due regard is paid to correctness of detail and uniforms in the insane asylum settings, the barroom scene, the immense steel manufacturing plant and workshops and offices.

The story is dramatic. It relates the efforts of John Bent, a social outcast, played by Warner Oland, to prevent the rightful heir of the White steel fortune to come into her own. Bob Anderson, portrayed by Henry G. Sell, frustrates the efforts of Bent, after the latter had caused the death of one of the sisters.

Furniture Concern Advertises "Thirteenth Chair" and Makes the Box Office Blonde Earn Her Salary

MOTION pictures hold a prominent position in every bill staged at Keith's Jersey City home. On September 8, 9 and 10, "The Thirteenth Chair," a Pathe special featuring Yvonne Delva, the noted French actress, was the attraction, and, in spite of the fact that September 8 was one of the hottest days on record, it was one of the biggest Mondays in the history of the Jersey City theatre.

How was it done?

Friend Remembered.

When William Milne, manager of the theatre, booked "The Thirteenth Chair," he recalled that he had a good friend in the advertising department of J. W. Green's big department store. Furniture is a specialty of Greene's, and as "The Thirteenth Chair" savored of furniture, Milne decided to hook up his show with Green's advertising. On September 8 Green came out with four full columns in the Jersey Journal and the Hudson Observer, calling attention in prominent display type to the fact that "the deep, dense, dire mystery of 'The Thirteenth Chair' can be solved right here, and solved correctly," and then went on to explain the merits of Greene's furniture.

Advertisements Are Read.

As a test of the value of advertising, Green's, in the first edition of the Jersey Journal, surrounded the type matter on "The Thirteenth Chair" with cuts of fourteen chairs. The edition was hardly on the street when Greene's, Keith's and the Jersey Journal were swamped with telephone calls from persons calling attention to the mistake that had occurred in the advertisement.

Stolen Thunder.

Manager Milne went a step further in his campaign on "The Thirteenth Chair," by stealing an entire window display from Greene's. A room was laid out similar to that in which the clairvoyant of the picture staged her seance, and in which the murder occurred. A cutout of the beautiful twenty-four sheet showing the clairvoyant conducting her seance, surrounded by the company of thirteen, formed the background for the display. A streamer of "The Thirteenth Chair" was stretched across the top of the window. A wax figure of a man was stretched on the floor, representing Edward Wales, the second victim of the mysterious murderer in "The Thirteenth Chair." A number of window cards, together with some attractive stills from the picture were carefully arranged to give a perfect display. Then there was a large sign relating that the picture was playing at Keith's Theatre.

Police!

One full hour before the doors of Keith's were thrown open Monday noon, there was a line a block long in front of the auditorium. As the time for opening approached the line was the biggest even seen before the theatre except on a holiday, and this despite the terrific sweltering heat. With the cool spell on Tuesday, Manager Milne had to ask the assistance of the police to keep the crowd in check. Wednesday business attained record-breaking proportions again. The grand total was "success."

Wallace Is New Fox Film Editor.

C. R. Wallace, well known in the picture industry as a film editor, has joined Fox Film Corporation as film editor for Emmett Flynn, who will direct the Fox features in which William Russell will be starred with an adaptation of "Eastward Ho!" a novel by William McLeod Raine.

Mr. Wallace was prominent in the producing end of the business at Los Angeles before he entered the War service. His last connection on the Pacific Coast was with the D. W. Griffith studio as an editor.

Capitol Books "Blind Husbands."

Broadway's newest and largest theatre, the Capitol, is to be the showplace of Universal's latest super-production "Blind Husbands," the picture produced under the title of "The Pinnacle."

The Bonnet Scores.

Billie Rhodes sells papers, but is sold the new scheme of life in her Hodkinson, "The Blue Bonnet."

Jackson Gregory Pleased with American's Film Version of His Novel, "Six Feet Four"

JACKSON GREGORY, well-known author, has just reported to the home office of the American Film Company his impressions on seeing the first coast print of "Six Feet Four"—the big six-act super-feature of American life which the "Flying A" has made from his novel of the same name.

"The pictured version of 'Six Feet Four,'" he writes, "preserves with remarkable fidelity, not only the story itself, but the very spirit and atmosphere of my novel. I value the compliment such fidelity implies. I have just seen the film in its completed form, and I am delighted with it. It has breathed the breath of life into these children of adventure who until now have been confined to airy form in the workshop of my own brain, or the imagination of the occasional reader who really knows how to make use of his imagination.

The Banned Bandana.

Bill Russell and Vola Vale in a moment when suspicion reigns in their American, "Six Feet Four."

Helps Imagination.

"Not every novel reader, you know, possesses the precious faculty of visualizing the characters of a story so that they actually seem to step forth from the printed page and act out their parts upon imagination's stage.

"That is why it is so gratifying to any author to have his favorite works given shape and substance upon the screen. Now, at last, the fruit of his labor is for all to enjoy equally.

"To Stephen Fox, who made the adaptation; to Henry King, who directed the filming; to William Russell and his associates, who interpreted the individual roles; and to the American Film Company, which produced the picture, I consider myself deeply indebted for the splendid treatment my book has received during its transformation to celluloid form."

Norma Talmadge Returns to Work.

Norma Talmadge, who has been enjoying a three months' vacation has resumed work at her studio. The working title of her new picture is "Two Women." It has been adapted by Chester Withey from a story by Wilkie Collins. Chief in the support of Miss Talmadge is Conway Tearle. Others who have been engaged for important roles are Jack Dillon, Ida Darling, Philip Tead, Octava Broske and Eva Gordon.

Schedules Another Parsons Comedy.

Goldwyn announces for release on October 5, the next "Smiling Bill" Parsons Capitol Comedy, "Oh Bill, Behave!" The story centers about the adventures of the sporting editor of a newspaper, who, after a tiff with his wife, saunters forth for other experiences and meets the wife of the chief of police.

Reflecting

Is Margarita Fisher, coming in American's feature, "The Hellion," with many a high light of drama.

Universal Continues Well Known Activity on the West Coast According to Very Latest Reports

WITH every director busy and all casts working, Universal City presents an atmosphere of action. The starting of Marie Walcamp's new serial, "Petals of Lac-Tze," from the novel of J. Allen Dunn, and the finish of the Jewel production, "The Beach Comber," starring Elmo Lincoln, have been the two big events of the week at Universal City.

Henry McRae, who directed Lincoln in "Elmo, the Mighty," is producing the new Walcamp serial. Harland Tucker is her leading man, while others in the cast include Otto Lederer, Wadsworth Harris and George Hively, who in addition to playing the heroine's father, is preparing the screen script for the various episodes.

Prepare for "The Virgin."

"The Beach Comber" was produced by Rex Ingram from the story of J. G. Hawks, with a cast including Mabel Ballin, Harry van Meter, Ethelyn Irving, Frank Brownlee, Paul Weigel and Dick La Reno.

Elaborate preparations are being made for the starting of production on "The Virgin of Stamboul," which is to be a Priscilla Dean feature, and her first under her new contract. The story was originally called "Undraped" and is from the pen of H. H. Van Loan. It was written especially for Miss Dean. She will be seen as an Oriental dancing girl, seeking alms in the streets of Constantinople. Tod Browning is to direct the feature, and a score of elaborate sets are being built at Universal City. Several hundred persons are to take part in the street scenes.

Browning is also supervising the production of "No Experience Required," Mary MacLaren's current starring vehicle, which Eddie Kull is directing. The story was written by Frank R. Adams, and the supporting cast includes David Butler, who is playing the male lead, Johnnie Cooke, Carl Stockdale, Lydia Knott and Charlotte Woods.

"The Story of the Tiger Hunt," written and produced by Jack Allen, was completed at Universal City last week. This is the first of the second series of three to be made by Major Allen.

Allen Holubar is at Pleasanton, Cal., filming the small town scenes for "Ambition," Dorothy Phillips' Universal feature, written by Mr. Holubar in collaboration with Olga Linek Scholl. Robert Andersen has the leading made role.

Carey Is Busy.

One of the busiest of West Coast stars is Henry Carey. "The Gift of the Desert," his current starring production, is well under way under Jack Ford's direction. The story was written by Peter B. Kyne under the title of "The Three Godfathers" and appeared in the Saturday Evening Post. Carey's supporting cast includes Winifred Westover, J. Farrell McDonald, Ted Brook, Joe Harris and Charles LeMoyne.

Tsuru Aoki, who has yet to make her first public appearance under Universal direction, is busily engaged on "The Breath of the Gods," the six-reel feature under Rollin Sturgeon's direction. The photoplay was prepared for the screen by Charles Wilson, Jr., from the novel by Sydney McCall. Her strong supporting cast includes Stanhope Wheatcroft, Arthur Carew, Pat O'Malley, Ethel Shannon, Barney Sherry and N. Seki.

Eric von Stroheim is making preparations for a big special feature, "Clothes and Treachery," written by Baroness de Meyer and prepared for the screen by von Stroheim himself. The production will have an all-star cast, including Sam De Grasse, Una Trevlyn, Clyde Fillmore, Maude George, Leo White and Mae Busch.

"The Climbers" Is Completed.

Corinne Griffith and her company have returned from Bayshore, Long Island, where the outdoor scenes for "The Climbers," Vitagraph's screen version of the drama by the late Clyde Fitch, were taken. The picture is now completed, so far as the camera work is concerned, and Miss Griffith will take a few weeks' rest before beginning on her next feature, which probably will be "The Tower of Jewels," written especially for her by Lucien Hubbard. Tom Terriss directed the picture.

Omaha Exhibitor Commences Full-Week Runs; "The Westerners" Helps Him Make Decision

USING Benjamin B. Hampton's "The Westerners" as a barometer in the first seven-day presentation at his big Sun Theatre, Omaha, last week, Managing Director H. L. Goldberg not only has convinced himself but the great majority of his public as well that productions of the calibre of the Stewart Edward White story are worthy of a full week's run in the fast-growing Nebraska metropolis.

To emphasize his confidence in the new policy and in the productions distributed by the W. W. Hodkinson Corporation, Mr. Goldberg arranged with the Hodkinson Omaha representative to extend the engagement of J. Parker Read, Jr.'s "Sahara," starring Louise Glaum, the current attraction at the Sun, from four days to seven.

Sensing that one show a week instead of two meant a doubling of exploitation effort, the Sun management availed itself of every opportunity to herald "The Westerners" as a great screen attraction. Mr. Goldberg almost depleted the Omaha branch's stock of twenty-four-sheets, which his force plastered in choice locations all over the city as well as in several well-populated suburbs and on stands for miles along the state road leading into the city.

Used Much Space in Daily.

Mr. Goldberg was lavish in his newspaper advertising space. Three days in advance of the opening at the Sun, Mr. Goldberg had attractive three-column full length advertisements in an Omaha daily, announcing the change in policy and the choice of "The Westerners" as the first attraction under the new arrangement. The management invoked the aid of four of the largest stores in town and succeeded in obtaining an effective window display in each.

Special attention has been given by Mr. Goldberg to the musical end of his program. He has engaged Nordin's symphony orchestra, one of the best-known organizations of its kind in the Middle West, to supplement the $10,000 organ at the Sun.

"Behind the Door" Completed.

Work has just been completed by Irvin Willat on the picturization of Gouverneur Morris' sensational story, "Behind the Door." This picture, a Paramount-Artcraft produced by Thomas H. Ince, is said to contain many thrilling stunts. Hobart Bosworth, the star, figures prominently in these, and one of his most daring exploits is a leap from a battleship at a height of forty feet, into a high sea. Jane Novak is the lead.

The Storm Is Breaking.

A shot from "The Stormy Petrel," American Cinema feature, starring Louise Huff.

No, Genevieve, "The Egg Crate Wallop" Isn't a Probe Into the High Cost of Eggs; It's Charlie Ray's Latest.
You see, there's a big fight in the last part of the picture, Genevieve. You'll understand when you see Charlie in his newest Paramount.

Pathe News Performs Big Feat in Connection with Pershing Parade--30 Prints in Theatres on Same Day

ALL past feats of Pathe News were made to look like minor feats in comparison with the accomplishments in connection with the reception accorded General John J. Pershing in New York, beginning Monday morning, September 8, and ending with the parade of the First Division on Wednesday, September 10.

As a fitting finale to the three days' efforts on the part of the entire Pathe News staff, from photographers to the laboratory and exchangemen, a copy of the print showing the First Division parade and the reception on two continents to General Pershing, was taken to Washington by aeroplane and exhibited before the War College as the official record on Thursday evening, September 11.

Thirty prints of the Pershing parade were shown in leading New York theatres hardly more than two hours after the last footsore trooper of the gallant regulars had passed under Washington Arch.

Shows General Leaving for America.

The history of Pathe's efforts in connection with the hearty welcome of General Pershing dates back to the day the Leviathan sailed for America.

Aboard the Leviathan there came 600 feet of film taken by a Pathe cameraman, showing General Pershing leaving France, bidding farewell to General Foch and other French officials. The cameraman stayed on the ship as the Leviathan sailed away, and went out as far as the pilot's ship, returning with the pilot and leaving his film aboard with one of the officers. The film was in the Pathe office in Jersey City before the pictures of Pershing's arrival were received.

A Pathe cameraman, accompanied by an army aviator, flew over City Hall that day, obtaining pictures of the official welcome to General Pershing. These views were received in time to be incorporated in the special reel which the Pathe News issued.

Send Copies by Special Delivery.

Each Pathe cameraman was accorded two messengers, and, as each scene was "shot," he started a messenger to the laboratory. As a result, thirty copies, 529 feet long, were shown in New York theatres on the afternoon of Monday, September 8. Special messengers were sent to Newark, Boston, Philadelphia and Washington with copies for each. Copies also were forwarded by special delivery mail to the Pathe exchanges in Chicago, Cleveland, Detroit, Pittsburgh, Cincinnati, Buffalo, Dallas, Albany, Indianapolis, St. Louis, Kansas City and San Francisco.

Topping off this feat on Monday, the Pathe News staff came back on Wednesday with another attainment with the distribution of thirty copies of the parade pictures two hours after the march had been concluded. Many of the scenes in the 360 feet were snapped from an army aeroplane which flew over the line of march. Special copies were rushed to Philadelphia, Boston and Chicago.

Agnes Ayres.
Supporting William Russell in his first Fox, "Sacred Silence."

Wisteria Sells Foreign Rights

The South American rights to Wistaria Productions, Inc., new serial, "The Trail of the Octopus," co-starring Anne Luther and George Larkin under the direction of Burton L. King, have been sold to the Tower Picture Corporation, according to an announcement made by Lynn S. Card, president of Wistaria. The Oriental rights were disposed of last week to the Australasian Film Company. Negotiations are under way for France and England.

Director King announces that he has completed seven of the fifteen episodes of the serial and promises complete version sometime in October or the first of November.

Agnes Ayres, New Fox Star, Seen in "Sacred Silence"

AGNES AYRES, leading woman for William Russell in "Sacred Silence," his first picture as a William Fox star, believes that her part in the story is the strongest in her career, which has been one of the most varied in the history of the silent drama. Although still in her teens, Miss Ayres has portrayed every type of woman. She has been both an extra girl and a star. It was her work that made the screening of the O. Henry stories such a marked success; in all of the major releases of the works of this author Miss Ayres was the featured artist.

From Law to Movies.

While studying law, Miss Ayres visited the old Essanay studio in Chicago. The director present was struck with her beauty and asked her if she would not like to see how she would look on the screen. She consented, and before leaving the studio was placed under contract for one year. From an extra she rose gradually to be a star.

The role of Madge Summers in "Sacred Silence" calls for an artist capable of expressing every emotion that a woman knows. Madge must portray all the feelings of a woman who at first is determined to ruin a man and later is just as determined to save a man from a dangerous predicament. Those who have seen the picture in the making say that Miss Ayres has brought to it a depth of feeling, a pathos, a strength that makes it the crowning achievement of her career.

The Evolution of a Kiss.
From left to right the progress of a kiss is shown with Viola Dana in the principal role in her Metro, "Please Get Married." At the right is our idea of a good automobile ad.

Marmont Begins Fourth Vitagraph.

Percy Marmont, the eminent actor who has announced his decision to devote himself exclusively to the screen despite flattering offers to return to the speaking stage, has just started on the filming of his fourth Vitagraph picture. This will be his third appearance opposite Alice Joyce—he sandwiched in a picture, playing opposite Corinne Griffith in "The Gamblers"—for he has worked with Miss Joyce in "The Vengeance of Durand" and "The Winchester Woman," both Vitagraph productions scheduled for early release.

The title of this new picture is "Pride," and it comes from the pen of William Courtenay.

Business Predictions on "World Aflame" Verified

PREDICTIONS made as to "The World Aflame" just before its release by Pathe are rapidly being verified. Telegrams from exhibitors in all sections of the United States bear convincing testimony to the drawing powers of this new Frank Keenan feature. Reports by Pathe branch managers show that New England likes the picture as well as does the South, and that the Pacific Coast finds the appeal quite as strong as does the Atlantic seaboard and the great Middle West.

The Lyric Theatre in Minneapolis has booked the production to open October 12 for an indefinite run. There, it is forecast, it will equal the record-breaking business it did for the Strand Theatre in San Francisco, when it opened on September 8 to capacity houses. Despite a pouring rain the Strand went to $1,888 on the day.

As evidence of how the picture, with its amazing timeliness, has taken hold of the Middle West, here is a telegram picked at random from a score of similar messages received in the Minneapolis branch office of Pathe. It is from F. F. Latta, manager of the Palace Theatre in Austin, Minn.

"We played 'The World Aflame' and were obliged to give extra performances in order to accommodate the crowds. It is a wonderful and timely picture and should be shown everywhere. We intend to play a return date in response to many requests by people who did not see this production.

Eddie Hodges, Youngest Salvation Army Lassie, Has Returned to the Screen in "If I Were King"

THIS winter you will see Eddie Hodges, the lovely Southern girl with blonde hair and big blue eyes, who used to be seen in Essanay Pictures, on the screen again after two years' absence.

Miss Hodges is back again from "Over There," where she was the very youngest American woman to "do her bit" and where she was the **first** American woman to enter Germany after the armistice. She preceded the Army of Occupation by four days. She was the only actress with the Salvation Army in France. The organization, of course, knew neither that she was an actress nor that she was only twenty years when she joined. But they have forgiven her for the little white lie she told.

Eddie Ages Rapidly.

"When I was selling Liberty Bonds in Chicago," says Eddie Hodges, "a Salvation Army officer watched me vigorously wave a bond and at last he said such energy should be transported to France. I told him that I would like to go. When I learned that a woman had to be twenty-five years old to go, I immediately became twenty-five. I was terrified for fear some one would find out that I had told a terrible lie about my age.

Eddie Hodges.
Hats off! The youngest American woman who went to France!

"My first experience in baking was at Toul. I had never baked a doughnut in my life, and I nearly gave myself away the first time I had to do it. I soon got familiar with the ways of baking and 'roughing it,' and one other girl and I made 6,000 a day for weeks at a stretch.

"I Did a Very Awful Thing."

"I was at Verdun when the armistice was signed. My next appointment was Echternach, Luxemberg, where the boys were scheduled to stop on their way to the Rhine. There I did a very awful thing. Without permission I took my supplies and climbed aboard a truck belonging to a detached unit which was bound for Cochem, Germany. After one night in the rain and two nights in small villages we reached Cochem. Here I saw another truck that had been sent for supplies by newspaper correspondents in Coblenz, the only Americans there. The driver couldn't refuse a Salvation Army lassie so we went on together.

"As I got out of the truck in Coblenz, I heard a newspaper correspondent call out from the distance, 'Where did that kid come from?' They were afraid that harm might come to me, so I was locked in my room in an inn until the American army came four days later."

Bade Farewell to Alma Mater.

Miss Hodges, who comes from Virgania, was scheduled for an art education. But she balked, made her clothes into a neat bundle one night, and left the University of West Virginia for Chicago and pictures. For a time she both wrote scenarios and played the leading roles in pictures produced by Watterson R. Rothacker of Chicago. She has just finished a supporting role with William Farnum in "If I Were King."

Maurice Tourneur Adds to Fame by Producing "The Romany Rye," a Famous English Melodrama

A MOTION picture which Famous Players-Lasky predicts will fairly startle film patrons is "The Life Line," Maurice Tourneur's latest contribution, a picturization of the old English melodrama, "The Romany Rye," by George R. Sims, which will be released in October as a Paramount-Artcraft Special.

"The Romany Rye" is one of the most notable of great English melodramas. Hundreds of thousands of people familiar with this production know its almost unlimited opportunities for elaborate effects, both the spectacular and the artistic. As a screen production these opportunities are fully utilized.

Tourneur a Happy Choice.

Most happily, Maurice Tourneur is most competent in the very elements required to make this picture successful. He is recognized as a foremost producer of the spectacular and the artistic. Such productions as "The White Heather" and "Sporting Life," both of which were also filmed from old English melodramas, have established his ability as a producer of spectacular scenes, and Maeterlinck's "The Blue Bird," which was also filmed under his direction added to his reputation.

"The Romany Rye" is rife with spectacular scenes. The great theatre fire, the thrilling shipwreck scenes and the heroic rescues are said to be no less than triumphs in the picturization of spectacles. The picture also contains artistic touches, human interest and a beautiful love story which make it a most happy choice for Tourneur's skill.

A Thrilling Gypsy Tale.

The story hinges upon the ownership of "Cragsnest," a vast estate controlled by Philip Royston, but rightfully claimed by his half-brother, "The Romany Rye," who lives with the gypsies.

The cast includes Jack Holt, as the romantic gypsy lover; Pauline Stark, as the heroine; Lew Cody, as the wicked brother, and Seena Owen, as the alluring gypsy fortune teller. Splendid character portrayals are presented by Tully Marshall and Wallace Beery.

The play was adapted to the screen by Charles E. Whittaker. Rene Guissart photographed the film and Ben Carre is responsible for the scenic effects.

Goldwyn-Bray Pictographs Show Women Fire Fighters

THE leading subject in the Goldwyn-Bray Pictograph scheduled for release, September 28, is "Women Fire Fighters," an interesting bit of film that will give audiences a new insight into the work being done by women who proved their efficiency during the war when they were obliged to fill the places of men called into the service. Instead of being released with the return of the Forest Rangers from overseas, the women recruits are being continued as a valuable part of the organization formed to protect the vast wooded areas in the West.

"Good-by Dobbin," the second subject in this release, is a unique study of New York life and the changes that have taken place with the passing of the horse in favor of the all-pervading automobile.

In "Dud's Home Run," the concluding number in the issue, Wallace Carlson has supplied one of his inimitable comedy cartoons.

Mutt and Jeff Attaining Popularity of Big Stars

THE possibility of a Mutt and Jeff Animated Cartoon by Captain "Bud" Fisher dominating theatre programs is interesting Fox Film Corporation as producer of the weekly comic feature. Many exhibitors have reported that Mutt and Jeff cartoons have reached a popularity which equals that of any of the screen stars.

Since the appearance of a novel advertisement, thousands of queries have been received at the Fox home offices and the various branches regarding the truth of the story that Mutt and Jeff are real people. Enthusiastic fans have asked their favorite theatres to arrange for the personal appearance of these comedians, and the exhibitors in turn have appealed to the Fox organization to send the originals on tour. The cartoons have also become popular among the critics and reviewers attending weekly trade showings at the Fox headquarters in New York.

With the novelty of the ideas contained in the forthcoming releases, William Fox is confident of the ability of the cartoons to surpass their record for box-office value, which has spread recently into houses using black-and-white comics. Mutt and Jeff "In Switzerland" bids fair to create a greater sensation in theatres than did the popular release, "Sound Your 'A'." "All That Glitters Is Not Goldfish," "Everybody's Doing It" and "In Spain" are the remaining schedule of releases for September.

May Allison Soon to Begin "The Walk Offs"

ACTUAL "shooting" of the initial scenes for May Allison's next starring vehicle, "The Walk Offs," to follow her Screen Classics, Inc., special, "Fair and Warmer," will begin within ten days, according to an announcement this week by Maxwell Karger, director general of Screen Classics, Inc., at its studios in Hollywood.

This production will be released by Metro as Miss Allison's second of the "fewer and better pictures." It is an adaptation of another successful play by the authors of "Lombardi, Ltd.," Frederic and Fanny Hatton. June Mathis, head of the Screen Classics, Inc., scenario department, and A. P. Younger collaborated in the writing of the scenario. No announcement has as yet been made regarding Mr. Karger's choice of director for the new Allison feature, but it is expected that Jack Conway will be in charge of the staging

Elsie Ferguson, Beautiful Star in Artcraft Pictures, Comes Now in "The Witness for the Defense."
Showing the ebb and flow of the emotional tide in her latest, the successor to "Eyes of the Soul" and "A Society Exile."

Not Pawning the Drinks.
Even though Mae Murray is seen here in her Pathe feature, "The Twin Pawns."

Wesley Barry in Next Sweet Film.

Wesley Barry, the freckled-faced youngster who made such a big impression on exhibitors and fans in "Daddy Long Legs" and "The Unpardonable Sin," will be seen again in the laugh-producing role of Blanche Sweet's production, "A Woman of Pleasure."

Exhibitors who have already put a box office value on Wesley Barry's appearance will be more enthusiastic over his performance in "A Woman of Pleasure," as his antics in the country school house, and with the Zulus provide happy moments to balance the dramatic action of the picture.

Belgian Artist in "Bandbox"

Prominent in the cast of "The Bandbox," the Deitrich-Beck, Inc., production starring Doris Kenyon, from Louis Joseph Vance's story, for W. W. Hodkinson distribution, is Edward Keppler, well-known Belgian actor and for years a favorite with royalty. Famous for his interpretation of "Hamlet" and other Shakesperian roles, Keppler on many occasions won the plaudits of King Albert and Queen Elizabeth as leading artist of the National Belgium Players, the nation's big dramatic institution which for years held forth at the Royal Theatre, Brussels.

Keppler, who was also a prime favorite with Cardinal Mercier, is now one of the featured players in the French Theatre, New York, his brilliant performances there prompting Theodore C. Deitrich, producer of "The Bandbox," to induce him to make his first cinematic appearance as one of Miss Kenyon's chief aids in the Hodkinson release.

Decide on Title for Next Love Picture.

Vitagraph has definitely decided on "A Fighting Colleen" as the title of the new Bessie Love feature which has just been completed at its West Coast studio at Hollywood. The play was made under the working title of "Love at First Fight," which aptly described an early scene, but was apt to be misquoted as "Love at First Sight." "A Fighting Colleen" will be Miss Love's next release.

Karpen Now on Realart's Press Staff.

C. Alfred Karpen, who has been associated with photoplay publicity and advertising since the days when multiple reel features were first introduced, has joined the publicity staff of Realart Pictures Corporation. His work will involve the designing and compilation of exploitation accessories, including posters, photographs, slides, cuts and lobby display.

Goldwyn's Anniversary Week a Smashing Success; Cincinnati Started Drive Early and Cleaned Up

GOLDWYN anniversary week, September 8-14, brought tremendous results, according to reports received at the home office from Goldwyn's twenty-two exchanges, up to the last day. The complete figures will not be tabulated for a number of weeks, but the contract reports on hand, showing bookings in new territories, return engagements of early releases and full Goldwyn weeks, to the exclusion of all other pictures, are enough to assure the great success of the drive.

Oscar F. Bower, manager of the Cincinnati branch launched his drive a week early and cleaned up in the territory comprising a part of Ohio, Indiana, West Virginia and Kentucky. The honor of signing the first Jack Pickford contract is claimed by the Cincinnati office. Harry A. Somerfield turned the trick within half an hour after he had been advised of Pickford's addition to the list of Goldwyn stars, by placing his pictures in the new Riviera Theatre, Anderson, Ind.

Many Ohio Houses Booked.

The Strand Theatre, of Akron, and the Alhambra Theatre, of Canton, Ohio, were booked solid for the week. The Liberty Theatre, Youngstown, and the Alhambra Theatre, Toledo, were among the Ohio houses where all other attractions were sidetracked in favor of the anniversary celebration. Manager Davis, of the Boston exchange, spread the Goldwyn slogans broadcast throughout the district. The salesmen booked solid weeks in a number of the largest New England cities.

Reports from the St. Louis branch show many full week's bookings in that territory, also the signing of a number of new accounts, including the leading exhibitors in Benton, Ill., and La Plata, Mo. Extensive mail campaigns were an important factor in the Denver campaign. The Washington exchange reports that the erection of Goldwyn billboards coincided with the anniversary week campaign and helped the sales force materially. Atlanta came through with a big batch of new contracts, secured by Arthur Lucas, manager of the office, Nat L. Royster and others.

Kansas City brought in returns that justify the motto adopted at this live-wire exchange: "One Hundred Per Cent. Efficiency in All Departments." Pittsburgh, Dallas and Minneapolis negotiated contracts far in excess of their usual figures, whereas early reports from other exchanges indicate that the first week of Goldwyn's new year was a smashing success in every part of the country.

Allen Sails for England to Study Producing Conditions

AMONG the passengers on the liner Aquitania leaving New York Thursday, September 18, was Jay J. Allen, of the Allen Theatre Enterprises, which has more than sixty theatres in operation or under construction in the principal cities of Canada. Mr. Allen goes abroad to study producing conditions in England, France and Italy and will spend some six weeks abroad.

During his trip abroad Mr. Allen will explain to the producers there the kind of pictures that are most in demand in Canada, where motion picture patrons feel so kindly to British product, but still demand the element of action that is so lacking in many foreign made offerings, and in which quality the American films excel.

Add Neill and Chapman to Goldwyn Repertory Players

THE Goldwyn repertory players are gradually increasing in number, James Neill and Edythe Chapman being the newest additions. They have just signed contracts whereby they will appear in productions made at the Culver City studios for a term of years.

Mr. and Mrs. Neill are as well known on the screen today as they were on the stage a generation ago. For years they toured the country with their own company, and when Mrs. Neill made her first appearance with Goldwyn as one of the principals in Geraldine Farrar's current production, she remarked that Reginald Barker, now risen to the eminence of the diva's director, played his first part on the stage in the Chapman-Neill production of "The Light Eternal" at the Majestic Theatre, New York.

When motion pictures attained the dignity of an art they linked their fortunes with the cinema and for the past four years have achieved distinction in a score of screen successes.

Spitzer Would Have Museum

Plans are being outlined in Los Angeles for the construction and maintenance of a museum of the motion picture industry. Nat Spitzer, manager of the Bulls-Eye Film Corporation, is behind the move. Producers and those otherwise connected with the picture business have been invited to make suggestions in line with the above-mentioned plan.

"I'm Too Bashful. I Can't,"
Says Neal Burns across the sofa in the Christie comedy, "He Married His Wife."

Apollo of the Suspenders.
Fatty Arbuckle dreams a few dreams in "Back Stage," his newest Paramount-Arbuckle laugh-maker.

"Back to God's Country" Is Simple to Exploit

INNUMERABLE opportunities for novel stunt advertising are afforded exhibitors by the story and unusual cast for "Back to God's Country," the Curwood-Carver Company production to be released by First National Exhibitors' Circuit on September 29.

From an outdoor teaser campaign, using animal tracks painted on sidewalks, fences, telephone poles and display windows, the variety of unusual exploitation chances runs to lobby trims of forest settings with live or stuffed animals, or in the cases of small town exhibitors, to the use of cut-outs from posters, plus inexpensive but effective backgrounds of natural foliage.

With sixteen different kinds of wild animals taking part in the story, there is the alternative of using domestic pets for animated lobby arrangements. The animal portion of the cast includes dogs, a donkey, a bob cat, ducks, a pair of mountain lions, deer, two bear cubs, two full grown black bears, an otter, a lynx, a porcupine, coyotes, Esquimaux dogs, owls, geese and even a flock of friendly sparrows.

Advertising accessories for the production, both in text and illustration, feature the slogan, "follow the tracks."

"Back to God's Country" is an adaptation of the story of "Wapi, the Walrus," by James Oliver Curwood. It concerns a dog, born to the ways of the Southlands, but fated to pit his strength and courage against the men and beasts of the far Alaskan barrens.

Doris Kenyon Writes Book.

Not satisfied with appearing in pictures, rehearsing a play and writing poetry for the magazines, Doris Kenyon, star of "The Bandbox," Louis Joseph Vance's novel produced by Deitrich-Beck, Inc., for W. W. Hodkinson distribution, has written a book. It is entitled "Humorous Monologues," and contains a number of witty and dramatic sketches, some of which have been presented by Miss Kenyon during the past few months at the soldiers' camps and hospitals. James T. White & Co., New York, now has the book in press.

International Designs Lobby Holder for Photographs

INTERNATIONAL FILM SERVICE will have ready by October 1 a novel lobby display mat on which are mounted still photographs concerning the current events as shown in the news reels issued by the company. The mats are to be furnished to exhibitors at cost price—$2.50—the photographs costing forty cents a set with a printed card telling about the subject of the photograph.

The mat is cut so as to accommodate five stills and the wording on the top is "International Newsyvents"—the second word being an original one that will be copyrighted. At the bottom of the mat a space is left for the exhibitor to fill in, in which the days on which the news reels are shown can be inserted.

The mats will be distributed through the Universal exchanges and many exchanges have already placed large orders for them. More than two hundred mats have been ordered for the Chicago exchange.

Ships Films By Auto During Strike.

Expressing films by automobile from Los Angeles to all Southern California points was the action taken by the Los Angeles Motion Picture Board of Trade in the emergency of the railroad strike. Arthur B. Lamb, exchange manager for Metro Pictures Corporation, and president of the board of trade, dedicated his time for a week to establishing and keeping in operation this service.

"Sofa Etiquette's the Thing,"
States Edith Roberts, who must be the wife Neal Burns marries in Christie's "He Married His Wife."

"The Dragon Painter" Is a New Hayakawa Picture

"THE DRAGON PAINTER," a picturization of Mary McNeil Fenollosa's famous Japanese tragedy, will be the first of the new series of Sessue Hayakawa's Robertson-Cole Superior Pictures to be released through Exhibitors' Mutual. It is a dramatic story of a Japanese artist who searches for his "Dragon Princess," Tsuro Aoki. A simple love theme, unusual but human, pervades the story. There are only four characters in it.

The scenes were shot in the Yosemite Valley. In this setting the village of Hakone, Japan, was duplicated even to its famous Shintu gates. Each setting is so naturally beautiful that it is hard to realize the perfection of the interior detail. The picturesqueness of "The Land of the Rising Sun" has been fully retained in "The Dragon Painter."

E. Richard Schayer, who has written many scenarios for Hayakawa, scenarioized the book. William Worthington directed the production and Frank Williams photographed it.

Thompson Buchanan in New York.

Thompson Buchanan, the Goldwyn author who wrote the latest Geraldine Farrar story, "The World and Its Woman," is now in New York for the Broadway premiere of his play, "Civilian Clothes," which opened at the Morosco Theatre. Mr. Thompson is under contract with Goldwyn for the next few years. His trip to New York from Culver City is in the nature of a vacation.

"What a Poor Creature of the Chorus!"

Says Nazimova to Mme. Nazimova across the page in one of the mad and merry moments from her Metro, "The Brat."

She Stole a Smile.

Did Geraldine Farrar between some powerful scenes of "The World and Its Woman," her current Goldwyn.

Russell Foregoes Rest to Meet Popular Demand

HIS initial Fox photoplay, "Sacred Silence," having been completed, William Russell has begun work on his second feature to be released on the Fox program. It is "Eastward Ho!" adapted from William MacLeod Raine's story of the same name. The picture will introduce to the followers of the Fox program a new director, Emmett J. Flynn, who will be assisted by John J. Foley.

The demand for the photoplays starring this popular star is so great that William Fox asked Mr. Russell to forego the usual rest between features. Mr. Russell in "Eastward Ho!" has the role of a powerful Westerner. It introduces a new type to the screen, for although he is a son of the West and can handle a horse or a gun or a man, and also has all the chivalry familiar to plays of western life, the hero finds most of his action in the East.

Robert T. Cain, Charles Alexander Stevenson, Thomas Delmar, Colin Chase and Mary Hay are among the players supporting Mr. Russell. The story, a red-blooded tale, lends itself admirably to visualization. Roy Somerville wrote the scenario.

Novograph Shows Athletes in Action.

Two of the world's greatest athletes perform before the Novograph slow motion camera in the Pathe Review No. 19, released on September 28.

Few persons—not even the self styled experts—know just why Matt McGrath, the world's champion hammer-thrower, and a well known member of the New York police force, gets such a tremendous power behind each projection of the 16-pound missile. But this issue of the Pathe Review dissects every move made by the Irish giant in hurling the the hammer.

Jack Eller, former national hurdle champion, who has become a strong contender for the discus honors, is also caught by the Novograph hurling the discus in the recent Police Games at Sheepshead Bay speedway.

Fischer Features to Film Stories by C. A. Logue

IN addition to the series of Robert W. Chambers stories, A. H. Fischer Features, Inc., will picturize a number of original scripts written by Charles A. Logue, well known scenario writer and an officer of the Fischer corporation, according to an announcement made this week by B. A. Rolfe, who is putting on and presenting the firm's output. The first of the Logue writings has been completed and delivered and the business of converting it into film form will begin shortly.

With Mr. Logue supplying material, the plans for the picturization of the Robert W. Chambers works have been altered, so that instead of uninterruptedly putting on the Chambers stories until the series is exhausted, it has been decided to alternate the Logue stories with the Chambers, the first production to be known as number one of the Chambers Series, the second number one of the Logue Series, the third number two of the Chambers Series, and so on.

"Tree of Knowledge" Progressing.

William C. DeMille is progressing splendidly at the Lasky studio with his Paramount-Artcraft picture, "The Tree of Knowledge," starring Robert Warwick, with Wanda Hawley as the leading woman and Kathlyn Williams playing a heavy role. The interest attaching to this production is great, inasmuch as it involves some highly effective and spectacular scenes, particularly that showing the Garden of Eden with Adam and Lilith as the characters.

Skirting the Issue.

Nazimova is airily independent of remarks made by Madame Alla, opposite, in her chorus girl role in "The Brat."

Bessie Barriscale.
To be starred by Robertson-Cole in a new series of Superior Pictures, made by her own B. B. Features.

Picked for Lead in First of Metro's Drury Lane Plays

KATHRYN ADAMS has been engaged by Maxwell Karger, Screen Classics director general, to enact the feminine lead in "The Best of Luck," the Drury Lane melodrama to be picturized by Screen Classics, Inc., with an all-star cast. Miss Adams is cast in the role played by Madge Titheradge in the original production at the Theatre Royal in London. Ray C. Smallwood will direct the spectacular drama, which has been scenarioized by A. S. Le Vino from the play by Henry Hamilton and the late Cecil Raleigh.

Kathryn Adams played the leading role with William Farnum in "Riders of the Purple Sage." She was Frank Keenan's leading woman in "The Silver Girl," and she played the fair love of Earle Williams in two of his "crook" dramas.

She also has played important parts with Pearl White, Alma Reubens and Marguerite Clark. She was leading woman for Edmund Breese in "The Shooting of Dan McGrew." Just two years ago when John Barrymore starred in "Raffles," she portrayed the lady love of that gentleman crook. She appeared in the all-star production of "Whom the Gods Would Destroy." Recently she was co-starred with Frank Mayo in "A Little Brother of the Rich."

Leonard Completing "Miracle of Love."

Robert Z. Leonard is completing "The Miracle of Love" at the Biograph Studio, this being the fourth of the series of Cosmopolitan Productions. Lucy Cotton and Wyndham Standing are the featured players. The story is after the novel of the same name by Cosmo Hamilton.

Balloon Thrill in Blanche Sweet Film.

Chief among the interesting thrills that have been injected into Blanche Sweet's first Pathe production "A Woman of Pleasure" is the action centering around the escape from a balloon after an attack by a band of Zulus. A strong cast supports Miss Sweet.

HOW TWO SHOWMEN COMBINED FORCES

Los Angeles Theatres Simultaneously Showed Chaplin and Aided Each Other in Exploitation Campaign

HOW to reduce an exhibitor's expense and increase his profits has been solved by T. L. Tally, owner of the Broadway Theatre, and G. R Dumond, manager of the Kinema Theatres, Los Angeles.

Tally and Dumond decided on a policy of co-operation, and thereby hangs a tale involving Charlie Chaplin's third million dollar production, "Sunnyside," released by First National Exhibitors' Circuit, and a vexatious problem that confronts the average exhibitor occasionally.

In a nutshell, these exhibitors came to an agreement where "Sunnyside" ran in their respective houses first run, simultaneously.

Many advances were made to W. E. Knotts, manager of the Circuit exchange in that territory. Mr. Dumond was particularly desirous of booking "Sunnyside." He saw great exploitation possibilities and was firmly convinced that this Chaplin feature would draw well, so he offered $5,000 for a first run showing to last one week.

Big Enough Feature for Both.

After much debating it was decided that "Sunnyside" was a big enough feature for two houses. Consequently, Dumond and Tally arranged for a joint exploitation campaign, centering about the greatness of the attraction and the fact that it could be seen at either of the two houses.

"So far as I know," said Exchange Manager Knotts, "this is the first time a picture was considered appealing enough to exhibit simultaneously in two theatres at a profit."

"I followed out one idea during all my advertising and promotion," Mr. Tally said. "It was to keep constantly before the public that it was Charlie Chaplin and no other person who was the chief card at Tally's Broadway. Also, it is easily seen that when the theatres go fifty-fifty on the expense of an exploitation campaign, much more can be accomplished than when the receipts of one theatre have to bear the expense. Neither house sacrificed attendance.

Hammered Home the Gospel.

"At the beginning of each week's run we took large space in the newspapers and hammered home the gospel that Charlie Chaplin in 'Sunnyside' was making everyone happy at Tally's. We indicated that Chaplin was appearing in a comedy with a rural theme. We brought out this idea not only in our reading matter, but in our cartoons and art illustrations as well."

Thus did Messrs. Tally and Dumond show that by temporary amalgamation exhibitors can score great successes. They have demonstrated that lots of good for the show business can be accomplished by exhibitor co-operation instead of exhibitor antagonism.

And to prove that the Los Angeles public was not tired by the long showings at two theatres, Tally continued the showing at the Broadway for another two weeks.

Skirboll Visits New York.

Jack Skirboll, of Cincinnati, and friend of Harry Bermann, general manager of Universal Exchanges, Inc., was a visitor at the Universal home office last week, having stopped off while on his way home from Palestine. Mr. Skirboll, although abroad on private business, is interested in motion pictures and visited many of the larger European studios while abroad.

He told Mr. Bermann he paid one dollar in American money to see a Universal production starring Monroe Salisbury at the Gaumont Palais in Paris. This theatre, according to Mr. Skirboll, is as large as the new Capitol theatre in New York City.

Exploitation aids and suggestions printed by Moving Picture World in conjunction with reviews of new productions, will guide the picture showman aright. They are practicable and easy to put into execution.

Alice in Doorland.
A pensive moment with Alice Joyce in her Vitagraph, "The Winchester Woman."

SYD CHAPLIN RETURNS FROM FRANCE

Has 30,000 Feet of Film for Paramount-Artcraft— Unsettled Conditions Prevented Taking Interiors

AFTER having half circled the globe, since his departure from New York nine weeks ago, during which time he visited England, France and Switzerland, Sydney Chaplin returned to this country, September 13, bringing with him close to 30,000 feet of film, the best of which will be used in his first Paramount-Artcraft Special under his million dollar contract with the Famous Players-Lasky Corporation.

Big Scope Offered.

Although very enthusiastic over his success abroad, the producer-star regretted his inability to return with a completed picture, attributing this impossibility to existing conditions in those countries close to the war zone. Mr. Chaplin finds there is tremendous scope for the production of motion pictures abroad, especially in France, but this virgin territory will not be available for the camera until business conditions become normal.

Approaching Winter Forces Return.

Those scenes which were filmed by the star, however, furnish, with a few exceptions, the exteriors for his picture. A number of interiors were made under severe handicap, and with a heavy shortage of coal rendering artificial lighting impossible, it was found advisable to return to the United States.

Without losing any time, the star and members of his company will start immediately for Los Angeles, where the picture will be completed within the next two months.

"I could not have selected a better place than France as a background for my first production," said Mr. Chaplin. "It is impossible to describe the scenic beauties of the country. But to produce motion pictures many things are required. Coal is one of the greatest essentials. Just now coal is at a premium and there is doubt as to whether there will even be a sufficient supply to meet domestic demands.

Reconstruction Work First.

"There are many other film commodities the producer cannot obtain at this time in France. These things have not been manufactured for four years, and probably will not be on the market for the next two years because the people of France are sensibly turning their attention, first of all, to reconstruction work."

Immediately upon his arrival in Los Angeles, Mr. Chaplin will continue with his production. He will work in the same studio with his famous brother, in Hollywood. When completed, the production will be in five reels and of the comedy-drama type. The title of the picture will be announced later.

"What! Prices Coming Down!"
We can't blame Madlaine Traverse for being astounded at the H. C. L. in her Fox, "Snares of Paris."

"The Girl from Outside" Packing Western Theatres

REX BEACH'S "The Girl from Outside," the Eminent Authors-Goldwyn picture listed in the fall series, released to exhibitors under the new "Don't Book Goldwyn Pictures Until You Have Seen Them" policy, is starting off with a record-breaking rush, indicating that it is destined to become the most popular of all the pictures contributed to Goldwyn by the president of the Eminent Authors. Mr. Beach's heart interest drama is being played for two weeks or longer.

Denver is not noted for long engagements, but the response of Denver picture fans to "The Girl from Outside" was still enthusiastic after a week's showing at the American Theatre. Previous bookings prevented a continuation of the run at the American, so the production was moved to the Labor Theatre on Labor Day, where it was listed for an indefinite engagement.

Another strong indorsement was supplied by the public of Los Angeles, where for two weeks the picture packed the Kinema Theatre. Equally important was the two weeks' pre-release showing at the Tivoli Theatre, San Francisco, one of the largest and finest picture houses in the country. Liberal exploitation campaigns in Denver, Los Angeles and San Francisco helped considerably in launching the picture, but once it was fairly started, "The Girl from Outside" more than carried itself.

Profile and Hair Unique.
Irene Castle and the famous "clip," seen in Paramount-Artcraft's next to be, "Should a Wife Forgive?"

Farnum Takes Risks in "The Last of the Duanes"

ANOTHER William Fox feature opened for a Broadway run on Sunday, September 14, when William Fox presented William Farnum, virile screen hero, in one of the greatest western melodramas filmed, an adaptation of "The Last of the Duanes," Zane Grey's most famous novel.

William Farnum is seen in the title role, that of Buck Duane, the intrepid hero, whose adventures and feats of daring are the foundation on which the story is built.

At one time Buck Duane was pursued by a posse and only escaped by descending the face of a waterfall eighty-five feet in height. Mr. Farnum had a narrow escape from drowning as he struggled among the rocks in the boiling pool below. At another time Buck escaped his pursuers by a mad gallop down a treacherous mountain side, while an avalanche of rock loosed by his pursuers thundered about him. One of the rocks struck the horse Mr. Farnum was riding.

Other thrills are furnished by the presence of the Texas Rangers, that organization which contributed one of the most picturesque pages of American history and whose record stands as a lasting monument of fidelity to duty and of fearlessness in the face of frightful odds.

Bust of Blackton Exhibited in London.

Frank Lascelles, the eminent English artist, poet and sculptor, is to give an important exhibition of his work in sculpture in London early next year, and among the subjects which Mr. Lascelles will unveil at that time is his bronze bust of J. Stuart Blackton, pioneer film producer. The exhibition will include likenesses of leaders in various American industries.

Showing Several of the Reasons Why William Duncan's Newest Vitagraph Serial, "Smashing Barriers," Is His Best.
Bill has a reputation for spurning doubles in hazardous tricks and he sustains it in his newest chapter play. **Edith Johnson once more supports him.**

"Desert Gold," Hampton-Warner Production, Booked by Lubliner & Trinz and Ascher Brothers Circuits

ZANE GREY'S "Desert Gold," produced by Benjamin B. Hampton and Eltinge F. Warner for W. W. Hodkinson distribution, with the supervision of the author and under the direction of T. Hayes Hunter, has been booked by many of the country's largest first run theatres and by important circuits.

Important bookings of the past week included a first run in "The Loop," Chicago, at the Pastime Theatre followed by circuit-wide bookings in all the Lubliner & Trinz and Ascher Brothers' houses in Chicago, giving this production a clean sweep from the far North side to the extreme South side of Chicago. Other first runs that have closed within a few days for immediate playing dates are A. G. Talbot's America Theatre, Denver; Swartz's Victoria Theatre, Wilmington, Del.; the Empire, Portland, Maine.

An indication of what Zane Grey has come to mean with his pictures was furnished during the week by the visit to New York of Hugh Shields, of the Denver Dry Goods Company, one of the largest retailers of books west of the Mississippi river. Mr. Shields came to New York for the sole purpose of facilitating the shipment of his orders of "Desert Gold" and other Zane Grey novels by Grosset and Dunlap to Denver to take advantages in a sales way of the big popularity "Desert Gold" will enjoy as a picture throughout the Denver territory.

Another interesting commentary on "Desert Gold" as a picture is found in the agreement of Mr. Talbot and the first runs of the other Colorado key cities to advertise the showing of this picture collectively in the Denver newspapers and in the local newspapers of other key cities. The Denver Sunday newspapers blanket the state of Colorado and no less than six first runs will be found sharing jointly the advertising campaign on the same picture for their communities in the same newspaper.

Polo Company Coming Home.

The first of Universal's five foreign producing companies is scheduled to return home to America on September 23. This was made known through a cablegram received from London on Friday, September 12. According to the cable the Eddie Polo company, which is making the international serial, "The Thirteenth Hour," will sail on September 15 and will arrive at Montreal on the 23d.

Several days will be spent in Montreal taking some of the scenes in the serial, and from there they will come to New York, where a number of interior scenes will be made at the Fort Lee studios in New Jersey.

Shear & Co. Completes First.

Jack O'Brien, director general, Shear & Company, producing a series of feature pictures, starring Kay Laurel, announces that he has completed the first two reels of Miss Laurel's first feature, the story of which tells of a romance of the Texas-Oklahoma oil country. The title to this first of Miss Laurel's features has not been announced. Robert Elliott is Miss Laurel's leading man. Other principals in the cast are E. Fernandez and Olive West. Following the taking of several interior scenes at the studio, Director O'Brien will take his company to Forth Worth, Texas, for the exterior scenes.

National Advertising Campaign of Magnitude to Help Screen Story of Great Curwood Novel

A NATIONAL advertising campaign of considerable proportions, geared to reach 25,000,000 persons weekly over a period of months, and entirely unrelated to screen exploitation, unwittingly is to become an important matter to exhibitors throughout the country.

The fact of its application to the field of literature, with neither thought or semblance of motion picture promotion in its text, makes its value to exhibitors greater than would be the case were it to be avowedly a national promotion for a special feature attraction.

The campaign is to be launched this month by William Randolph Hearst to advertise in forty-five metropolitan newspapers—one in every key city in the country—the forthcoming publication in Good Housekeeping and Cosmopolitan, his two most successful magazines, a news series of animal and outdoor stories by James Oliver Curwood.

To Be Under One Title.

These stories are to be published under one title, "Back to God's Country."

On September 29, First National Exhibitors' Circuit will release a special feature attraction, written by James Oliver Curwood, and produced by the Curwood-Carver Productions, under the title of "Back to God's Country." Announcement of this, made last week, added that it was an adaptation of the celebrated Curwood novel, "Wapi, the Walrus," the story of a Great Dane Dog who becomes the canine hero of a dramatic romance of the Alaskan barrens.

The production will have the benefit in every state of the big newspaper campaign about to be launched by the Hearst interests in behalf of the new series of Curwood stories.

The effect will have a double value in that the name of Mr. Curwood, featured in all of the exploitation matter prepared by First National for exhibitors' use, likewise will be the outstanding appeal in the promotion in behalf of Good Housekeeping and Cosmopolitan magazines.

Basil King Story To Be Third Eminent Author Film

BASIL KING'S novel, "The Street Called Straight," will be the third of Eminent Authors-Goldwyn productions, following Rupert Hughes' "The Cup of Fury" and Gertrude Atherton's "Perch of the Devil." Wallace Worsely will direct the production.

To interpret one of the finest dramas that Basil King has written and one that held the millions of the Cosmopolitan Magazine when "The Street Called Straight" was published serially, a strong cast has been selected, with Milton Sills and Naomi Childers in the leading roles. Miss Childers will play Olivia Guion, while Mr. Sills will be seen in the role of Peter Davenport.

Irene Rich will also be in the cast, together with Alec Francis, Charles Clary, Jane Sterling and Lydia Yeamans Titus, who at last has her opportunity as a grand dame.

HERE THEY ARE, BOYS!

Three of 'em!
All Super-features!!
All Capacity Pictures!!!
All Clean-Ups!!!!

THEY ARE THE PICK OF EXACTING BROADWAY'S GREATEST DRAMATIC TRIUMPHS. FOR TWO YEARS THEY HAVE BEEN THE TALK OF LONDON, NEW YORK AND OTHER BIG CITIES. ON THE SCREEN THEY ARE EVEN GREATER SENSATIONS & EVEN MORE ENTERTAINING, APPEALING, STIR-RING AND DRAMATIC.

Bert Lytell in LOMBARDI, LTD.

is a box-offiee attraction of the greatest power. Public and critics have been unanimous in praise of it. Tito Lombardi, a fashionable New York dressmaker who deals in gowns and love is played by Mr. Lytell and is a character after every woman's heart.

May Allison in FAIR AND WARMER

is an elaborate screen version of the famous Hopwood stage comedy that holds all records for Broadway runs. METRO paid an unprecedented sum for it's picture rights to give the exhibitor a 100 per cent attraction with unlimited advertising opportunities for long runs.

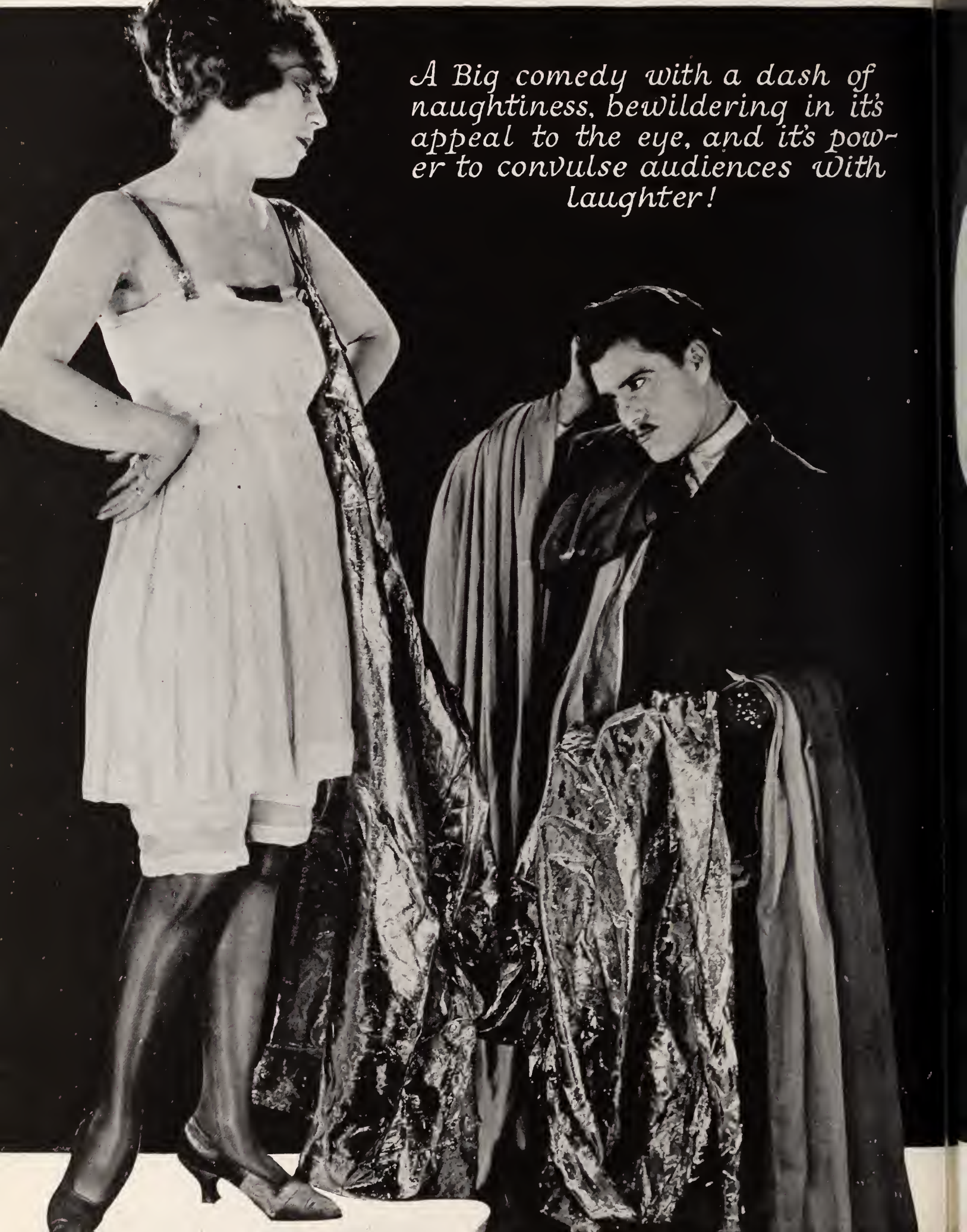
Viola Dana in PLEASE GET MARRIED

is another stage success that has stood the acid test of critical Broadway audiences for over two seasons. Because of it's sensational success, it's popular star and highly original story, it will mean long runs and capacity business to the wise showman.

MAKE THESE BIG SUCCESSES YOUR SUCCESSES.

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS

The First One !



A Big comedy with a dash of naughtiness, bewildering in it's appeal to the eye, and it's power to convulse audiences with laughter!

Fewer Bigger and Better Pictures

A solid year to capacity houses at the Morosco Theatre in New York!

5 months in Chicago

3 months in Boston

2 months each in Philadelphia, San Fransisco, Los Angeles and other cities.

BERT LYTELL
in
LOMBARDI, LTD.
by
FREDERIC and FANNY HATTON

Scenario by JUNE MATHIS. *Directed by* JACK CONWAY.

MAXWELL KARGER
Director General

METRO
PICTURES CORPORATION

JURY IMPERIAL PICTURES, LTD., Exclusive Distributors throughout Great Britain. SIR. WILLIAM JURY, Chairman.

Fewer, Bigger and Better Pictures

The Second One!

A "Peek-a-Boudoir" comedy-spicy yet clean-a play that kept New York audiences guessing and holding their sides for two seasons at the famous Morosco Theatre.

Directed from FINIS FOX'S scenario by JOHN E. INCE.

JURY IMPERIAL PICTURES, LTD., Exclusive Distributors throughout Great Britain. Sir WILLIAM JURY, Chairman

A proven Box-Office hit that ... says 22 karat

Appealing

VIOLA DANA

in

PLEASE GET MARRIED

by JAMES CULLEN *and* LEWIS ALLEN BROWNE.

MAXWELL KARGER
Director General

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS

The Third One!

Passed it's 20,000th performance last season!

Has been acclaimed the funniest play ever produced by more than five thousand dramatic critics.

Holds the record for longest runs by farces in New York, Chicago, Boston, Philadelphia, San Francisco, and other cities.

Played in every state in the union and nearly every country on the globe!

METRO
PICTURES CORPORATION

Fewer, Bigger and Better Pictures

MAY ALLISON

in AVERY HOPWOOD'S famous

FAIR and WARMER

The Selwyn play that put the cocktail in the Hall of Fame, and millions of theatre-goers into hysterics.

Scenario by JUNE MATHIS *and* A.P. YOUNGER.
Directed by HENRY OTTO.

MAXWELL KARGER
Director General.

Great Britain SIR WILLIAM JURY

The Perfect Thirty Six

OLD LADY 31
by Rachel Crothers

THE RIGHT OF WAY
by Sir Gilbert Parker

TESS OF THE D'URBERVILLES
by Thomas Hardy

THE TEMPLE OF DAWN
by J.A.R.Wylie

SHORE ACRES
by James A.Herne

SOME BABY
by Zellah Covington & Jaules Simonson

FAIR AND WARMER
by Avery Hopwood

THE YELLOW DOVE
by George Gibbs

PLEASE GET MARRIED
by James Cullen & Lewis Allen Browne

LOMBARDI, LTD
by Frederic and Fanny Hatton

THE CAVE LADY
by James Cullen

THE WILLOW TREE
by J.H.Benrimo & Harrison Rhodes

SOMEONE IN THE HOUSE
by Larry Evans

YOSEMITE
by Chas.A Taylor and Asa R. Cassidy

THE HEART OF A CHILD
by Frank Danby (Mrs.Frankau)

WHOLLY INNOCENCE
by H.Austin Adams

THE NATIVE BORN
by J.A.R.Wylie

LA MAISON DE DANSE
by Noziere and Ch.Muller

THE BRAT
by Maude Fulton

ALONG CAME RUTH
by Holman Day, from the french of Fonson & Wicheler

THE HERMIT DOCTOR OF GAYA
by J.A.R.Wylie

L'HOMME RICHE
by Jean-José Frappa and Henri Dupuy-Mazuel

THE WALK OFFS
by Frederic and Fanny Hatton

MAXWELL
KARGER
Director General

Keep Your Dates Open

AND FIVE WORLD FAMOUS
DRURY LANE MELODRAMAS ~

THE BEST OF LUCK
THE HOPE
THE GREAT MILLIONAIRE
HEARTS ARE TRUMPS
THE MARRIAGES OF MAYFAIR

And 8 other great attraction productions to be announced later.

METRO PICTURES CORPORATION
EXCLUSIVE DISTRIBUTORS.

TO THOSE WHO MAY
BE INTERESTED—

All advertising up to, and including this issue for ***Clara Kimball Young*** in ***"Eyes of Youth"*** was conceived, planned and written by the undersigned, who has ***resigned.***

"BILL" RUDOLPH

Harem Etiquette.
No, Director Henry Otto isn't training waitresses in the African salute, but giving some fair Orientals a few points in harem style in May Allison's Metro, "Fair and Warmer."

To Release "The Bandbox" Early in October; Doris Kenyon Stars First Deitrich-Beck Film

LOUIS JOSEPH VANCE'S novel, "The Bandbox," is announced this week by the Hodkinson organization, its distributors, as available for American pre-release engagements for first week in October. This fast melodrama of a vanishing pearl necklace, with scenes laid in London, on shipboard and in metropolitan New York, is the first Doris Kenyon starring vehicle to be completed by Deitrich-Beck, Inc.

Theodore C. Deitrich and Arthur F. Beck, the producers who lend their names and experience to the new organization, chose R. William Neill to direct "The Bandbox," and Mr. Neill, being in thorough accord with his star, has given this organization one of the swiftest, liveliest stories of his career.

Gaden Plays Opposite Miss Kenyon.

Comparing most favorably with the Deitrich-Beck choice of a director for "The Bandbox" is their selection of a company of prominent players to assist Miss Kenyon in the peculiar roles this Vance story offers. After a year's absence from the screen, Alexander Gaden was coaxed back before the camera to play opposite the star. An idea of the excellence of his performance is seen in the announcement of Arthur F. Beck that he has engaged Gaden for Leah Baird's new Augustus Thomas' drama, "The Capitol," work on which is well under way at the Old Kalem plant, Cliffside, N. J., which Mr. Beck recently acquired. Other popular players in Miss Kenyon's support are Greta Hartman, Walter McEwen, Maggie Weston, Lorraine Harding, Helen Montrose, Edward Keppler and Logan Paul.

The Hodkinson exploitation department has just completed a special campaign press sheet on "The Bandbox," replete with helpful exploitation hints for exhibitors and usable newspaper "readers" on the star and production.

"Six Feet Four" Liked by American's President

SIX FEET FOUR," the spectacular feature which opens the fall season of the American Film Company's offerings is reported to be a hit. Exhibitors who are visiting Pathe exchanges to view it are filing applications for an early showing in their own theatres. It is said to be the biggest and best film offering that has borne the American trade-mark.

President Samuel S. Hutchinson of the American Film Company, Inc., is delighted with the reception accorded his first offering of the fall season by critics and exhibitors. When seen at his offices in Chicago he was enthusiastic in the highest degree. "I don't want to pose as one of those 'I-told-you-so' individuals, but I can't help being proud of the way 'Six Feet Four' has lived up to my predictions," he said. "You will recall I said some weeks ago that 'Six Feet Four,' adapted from the Jackson Gregory novel of the same title, would prove one of the biggest hits we ever issued. Just look over these criticisms, selected at random from a few of the trade papers that have arrived in recent mails.

"You will note," continued President Hutchinson, "all of the critics lay stress on the worth of the story. As I have told you, American Film Company is choosing its stories with the utmost care —aiming to present real gems of screen literature rather than to exploit any particular star. Of course in casting our stories we try to secure the stars best fitted for the particular vehicles we have in production and the same applies to our directors and supporting casts. Each production is made as an individual unit and stars, casts, directors, everybody in fact who has anything to do with the making of a perfect production is chosen because of special fitness along some particular line of artistic endeavor."

Douglas Is Made Head of American's New York Office

C. A. STIMSON, general sales manager of the American Film Company, Inc., announces that L. B. Douglas, formerly representative of the company at the Kansas City exchange, has been transferred to the East as manager of the New York office.

Mr. Douglas has a wide experience in the picture field as salesman, publicist and manager. He is a graduate of the Kansas City School of Law, and practiced at the Kansas City bar prior to 1913, when he made his debut in the picture world as manager of the supply department of one of Kansas City's biggest film exchanges. Within a year he was promoted to the post of assistant manager and correspondent.

In 1916 Mr. Douglas was appointed manager of the feature department, and later placed in charge of an exchange at Wichita, Kans. The following year he returned to Kansas City as manager of the publicity department, in which position he won a name for himself as an originator of novel and effective exploitation ideas. In 1918 he became manager of a Kansas City exchange.

It was in May of the present year that Mr. Douglas took service under the banner of the "Flying A" as its Kansas City representative. His work in that capacity has revealed executive ability of such high order that his promotion to one of the most important managerial positions the American has to bestow was practically inevitable.

L. B. Douglas.
Manager New York office American Film Company.

Alice Joyce Has Two Roles in "Vengeance of Durand"

VITAGRAPH has selected "The Vengeance of Durand," by Rex Beach, as the super-film to inaugurate its series of twelve plays by twelve of America's popular authors. It will be shown in November, and thereafter the others of the series, comprising the works of Robert W. Chambers, Rupert Hughes, Mary Roberts Rinehart, Irvin S. Cobb, Booth Tarkington, Richard Harding Davis, O. Henry, George Ade, Gouverneur Morris. Amelie Rives and George Randolph Chester, will be released at the rate of one a month, the entire series covering a period of a year.

Vitagraph's feature stars will appear in them. Coincident with them, Vitagraph will produce a similar series of other super-features, each one, however, based on a notable stage play.

Alice Joyce will have the leading role in "The Vengeance of Durand," which gives her one of the strongest parts in her career. As Marion Durand, and later as Beatrice Durand, she plays the roles of both the wife of Henri Durand and their daughter. It is not a dual role or double personality. The mother dies by her own hand; the daughter grows up and becomes the central figure in the intense story.

"The Vengeance of Durand" is a story of unreasonable jealousy, carried to madness, and cunningly planned vengeance. It is entirely modern, although Mr. Beach very cleverly has introduced a garden fete which not only permits the use of period costumes, but lends itself to beautiful sets and scenes which seldom have been equalled on the screen. The locale is in France.

Our reviewers write fairly and honestly of the productions they see at advance showings. The reviews are valuable not alone as a guide to the picture showman, but are highly desirable as press notices for daily papers—to go with advertising and help in getting the worth of your money.

Mary Roberts Rinehart.
Latest view of popular writer of Eminent Authors-Goldwyn productions.

Rail Birds.
"A pity to shoot 'em," said the cameraman as he "shot" this flock of Fox Sunshine girls, who were railing at being kept away from the water.

"The Cave Lady," a Comedy Drama by James Cullen, Bought by Metro for May Allison; Plot Kept a Secret

"THE CAVE LADY," an original comedy drama from the pen of James Cullen, has been purchased by Metro Picture Corporation as the most recent addition to its list of stage plays and popular novels, from which Screen Classics, Inc., will make thirty-six big special productions during 1919-20. "The Cave Lady" will probably be used as a starring vehicle by May Allison, and will be produced at Metro's studios in Hollywood.

Purchase of "The Cave Lady" is an innovation even for Metro, for the Cullen comedy is to make its appearance on the screen before or at the latest simultaneously with the presentation of the vehicle on Broadway for a stage run.

James Cullen's fame as a writer of farce is fresh in the public mind. He was the author, in collaboration with Lewis Allen Browne, of "Please Get Married," the farce presented on the stage by Oliver Morosco for a six months' engagement divided between the Little Theatre and the Fulton Theatre, with Ernest Truex and Edith Taliaferro in the respective roles of the bridegroom and bride who never get a chance to spoon on their honeymoon.

"The Cave Lady" is described as a most unusual and intriguing comedy with a delightful role for a screen comedienne of the type of May Allison. The plot is a novelty, it is said; so much of a novelty that Metro will not divulge it for the present. But the title gives some hint of the story that the comedy unfolds.

Build Zulu Town for Sweet Special.

While in no way laying claim to being a spectacle play, "A Woman of Pleasure," the first Blanche Sweet Special to be released by Pathe, has some spectacular scenes for which a complete village was erected and over 2,000 extras were put into action.

The village, which is an accurate reproduction of the Zulu town of Zimba of Nyasaland, was built in the wonderful Tejunka Pass of the California mountains, and covered a large area. The set includes the straw thatched homes of the Zulu and ranges in elegance and size up to the primitive palace of the chief.

Man Drowned on Location

A moving picture fight on board a submarine in Newport, R. I., harbor became an actual tragedy when Jesse Washington, colored, of 163 West 131st street, New York, was drowned. Washington and John O'Brien were engaged in a fistic encounter on the deck of the submarine as part of a scene for an unnamed picture. When the fight reached its height the submarine sank as per instructions. O'Brien appeared on the surface of the harbor waters, but Washington failed to come up. A flotilla of boats searched in the vicinity of the scene of the tragedy, but were unable to find the body.

Award Sing Sing Prize

A check covering the amount of the three cash prizes awarded to the winners of "The Miracle Man" contest has been forwarded to the Mutual Welfare League of Sing Sing prison by the Famous Players-Lasky Corporation, and in a letter acknowledging its receipts furnishes further record of the profound impression which the picture made upon the 1,200 inmates of the prison who saw it.

The letter is from Louis Jacobs, chairman of the entertainment committee of the league.

Nazimova in "The Brat" Shatters All Records, Packing Western Houses Despite High Prices

THE exploitation campaign for "The Brat," carried out by Fred A. Miller and Harry Leonhardt, president and producing director of the new California Theatre in Los Angeles, was largely responsible for the record business done during the week's pre-release showing of the Nazimova special.

The California ran the picture during the traction strike in Los Angeles. Messrs. Miller and Leonhardt, in a wire to Richard A. Rowland, Metro president, stated that notwithstanding the complete paralyzation of transportation, Nazimova drew the biggest Monday's business in the history of the house. The new record set on Monday was followed by capacity business for the week, although patrons were obliged to use all sorts of emergency conveyances to attend the theatre.

Mural Paintings Used.

The California's lobby display struck a note of the highest artistry. It was attractive and yet reserved in keeping with the prestige of the distinguished Russian star. Mural paintings were the principal medium of display. The lobby has all the simplicity of early Greek architecture and lent itself admirably to the scheme. Several life-size portrait studies of Nazimova depicted the Russian actress in her various moods throughout the course of the photo-drama.

The paintings were then set into the panels devised for display purposes in the lobby, bearing beneath the name of the star and that of the attraction. Then at the left of the display a smaller panel contained a novel design of a figure in a rabbit costume supposed to portray the rabbit dance of Nazimova. At the bottom of the panel, in contrast to this, was shown a still from the production that presented a tense moment in the story of the play.

But Mr. Miller and Mr. Leonhardt did not stop here. In their combined decoration and publicity scheme of the California's lobby they included another display that would convey the unusual and novel character of Nazimova's role in "The Brat." This was another panel, flanking the box office and holding a reproduction in oil of the pose in which the defiant little "Brat" lifts her skirts in disgust at the shocked and haughty members of her benefactor's family.

Holmes Motoring Through Europe.

Burton Holmes, of Travelogue fame, is now in the Occupied Rhineland completing a long motor tour of Belgium, Northern France and such parts of Germany as are at present dominated by the Allied Forces. For weeks he and his party have been constantly on the move, making both still and motion pictures not only of devastated areas, shattered cities, towns and villages, but also showing what the people are doing to "come back" and the various phases of the gigantic undertaking of rebuilding their ruined homes, factories, bridges and railways, as well as cultivating their long neglected fields.

"Pillow, Pillow, Pillow."
The song of Edith Storey, returned from overseas and now under the flag of Robertson-Cole.

Pen-sive.
Constance Binney writes that she will be seen soon in her first Realart, "Erstwhile Susan."

Hallmark Takes Over Two-Reel Hagedorn Film Picturing Some of "Teddy" Roosevelt's Friends

HALLMARK PICTURES, through its president, Frank G. Hall, has closed a deal with Herman Hagedorn, chief executive of Roosevelt Memorial Association, whereby "Through the Roosevelt Country with Roosevelt's Friends," a two-reel feature production, will be distributed through the Hallmark.

This picture is an official production made under the auspices of the Roosevelt Memorial Association, under the direction of Mr. Hagedorn.

Before his death, Colonel Roosevelt gave Mr. Hagedorn personal letters of introduction to his many friends in this country, and armed with these Mr. Hagedorn invaded the Dakotas, Montana and Wyoming with a cameraman. The result is an intimate study of Colonel Roosevelt's closest friends during the time that he spent in ranch life. Among these friends are included some of the most picturesque figures of ranch life.

Picturesque Characters.

The friends of Colonel Roosevelt of whom this picture gives intimate studies are Joe Ferris, who guided Roosevelt on his first buffalo hunt; Sylvane Ferris, who became Roosevelt's ranch partner and hunting companion; Mrs. Margaret Roberts, whom Roosevelt referred to in his memoirs as "the most wonderful woman in the Bad Lands"; the Eaton Brothers, who kept the famous "dude" ranch, and Jack Reuter, who was said to be the indirect cause of a certain French marquis challenging Roosevelt to a duel.

The picture shows the Bad Lands along the Little Missouri River, the "Chimney Butts" and "The Elkhorn," Medora, referred to as "the toughest little town between the Canadian border and the Gulf of Mexico," the Kootenai Mountains in northwestern Montana and the Bighorn Mountains in Wyoming.

"Through the Roosevelt Country with Roosevelt's Friends" will be released through the Hallmark exchanges this month. A nation-wide publicity campaign, to be instituted by the local orders of the Roosevelt Memorial Association, will be given this feature and it is expected that exhibitors will feature it on their program.

Dailies Get Million Copies of Mary Miles Minter Insert

THE first edition of portraits of Mary Miles Minter, eight by ten inches in size, printed in four colors, and to be used as inserts with Saturday and Sunday editions of newspapers, has been exhausted, according to an announcement from Realart Pictures Corporation, and arrangements now are under way for a second edition.

The printing of the first run was 1,040,000 copies. Requests from additional newspapers with total circulation in excess of 500,000 copies have been received for permission to use the portrait.

Among the large newspapers in which the insert will appear in the near future are the New York World, the Atlanta Constitution, the Birmingham Age-Herald, the Philadelphia North American and the Nashville Tennessean and American. The aggregate circulation of these publications is in excess of 950,000 copies, the New York World leading with 600,000 and the Philadelphia North American being second with 215,000.

The picture is the framed one of Miss Minter which Realart used recently in trade papers advertising.

One of the first to obtain permission to reprint the picture was "Le Samedi," a monthly magazine published in Montreal. This "fan" publication, one of the largest in North America, will utilize the picture as its first cover design.

The Death Beautiful.
Alice Joyce, artistic at all moments, particularly here in her Vitagraph, "The Vengeance of Durand," by Rex Beach.

London Branch of Fox Reports Big Demand for Its Pictures—Heavy Business Predicted for Coming Year

REPORTS from the London branch of Fox Film Corporation are most gratifying to the home offices of this organization. They contain accounts of big progress being made by the exchange managers throughout the United Kingdom—a result of the increasing popularity of Fox pictures among the fans of Great Britain.

In catering to the demands of the English exhibitors the London office of the company reports a land-office business on the entire array of Fox stars in all their recent starring vehicles. Special attention is called by Ernest Reed, managing director for Great Britain, to the fact that in the particular case of William Farnum, exhibitors are clamoring for his latest plays.

The English trade journals, in speaking of Mr. Farnum and his work on the screen, are always enthusiastic in support of the star, his personality and his type of characters with which he has become identified on the English silver sheet.

Mix Popularity Growing Fast.

As one of the real cowboy screen stars who has succeeded in spreading the true gospel of the ranch and prairie to our English cousins, Tom Mix is growing so rapidly in popularity as to create a demand and increase of the number of English prints shipped to London. English exhibitors have admitted to Mr. Reed that Tom Mix has forced several of them to enlarge the seating capacity of their theatres in order to accommodate the business resulting from his pictures of western life in the United States.

Fox Star Popular.

The scrap books of the London office are packed, too, with clippings from reviews of the Fox films starring Gladys Brockwell, Madlaine Traverse, Theda Bara, George Walsh, Peggy Hyland, and Albert Ray and Elinor Fair. Without exception, these reviews are most favorable, showing appreciation of the artistic efforts of both stars and producer.

With the announcement in England that Pearl White and William Russell have been added to the Fox list of stars, English exhibitors and fans became enthusiastic. Both Miss White and Mr. Russell are established favorites in England and on the Continent.

Big Demand for "Mutt and Jeff".

In the comedy field the Bud Fisher Animated Cartoons of "Mutt and Jeff" produced by the Fox organization have a very large following.

Referring to the Fox Sunshine Comedies Manager Reed states that a big business is being done on these mirth-provokers

Considering the situation both in Great Britain and on the Continent, Fox Film Corporation looks forward to the biggest year's business ever secured by them in this field on all types of pictures.

Emily Stevens and Muriel Ostriche To Be Seen in Schomer's Latest Film, "The Sacred Flame"

WITH many of the big dramatic scenes in which the star and leading man are chiefly concerned, completed for the new feature, "The Sacred Flame," Abraham S. Schomer's latest offering as author and director, announcement is made of the addition of several new members to the already big cast, and Director Schomer, of Schomer-Ross Productions, Inc., has already started work with them at the Biograph Studios.

Emily Stevens returns to the screen after an absence of some months to star in this picture and Earl Schenck is the leading man. Miss Stevens is enthusiastic about the story, declaring that it gives her one of the best dramatic chances of her life.

A notable addition to the cast is Muriel Ostriche, who needs no introduction to screen devotees. She has been seen as ingenue and leading woman in Thanhauser, World and Vitagraph productions and is to play the ingenue role in the new feature.

Miss Ostriche Leaves War Work.

Like Miss Stevens, this, too, is in the way of a return to the screen, for Miss Ostriche has devoted almost her entire time for two years to the Stage Woman's War Relief, having gained especial commendation for her success in obtaining re-employment for soldiers and sailors. The most appreciated of all her commendations, Miss Ostriche confesses, is the praise she has received from her brother, Major Thomas J. Brady, of the old Seventh Regiment, who served abroad with the 107th Infantry.

Muriel Ostriche has been before the public since she played child's parts with the old Biograph. Then, too, she is the "Moxie" girl, and has been leading woman for many notable screen productions since she has "grown up," if one can call this ninety-pound beauty grown up. Among the best known of the screen plays in which she has been leading woman are "A Daughter of the Sea," "Journey's End," "By Whose Hand," "A Circus Romance," "Moral Courage," "Tinsel" and "Hitting the Trail."

Vitagraph Has the Rights to Drury Lane Melodrama

ALBERT E. SMITH, president of Vitagraph, Inc., announce this week that his company has secured the film rights to "The Great Ruby," the Drury Lane melodrama written by Cecil Raleigh and Henry Hamilton.

The fact that Vitagraph has secured this stage success for picturization will prove a subject of intense interest throughout the entire film industry for the reason that an announcement last week represented that this stage classic has been bought by Paramount-Artcraft. There has been active rivalry among several of the big film companies to secure this melodramatic gem and this rivalry, it seems, has been the basis for the erroneous rumor concerning its alleged ownership by Paramount-Artcraft.

Vitagraph's victory exists not only in capturing the Drury Lane spectacle from a field of competitors, but in the fact that here is a melodramatic creation practically made to order for photoplay purposes. Although this brain-child of Cecil Raleigh and Henry Hamilton antedated the screen play, these prominent British playwrights might well have had the screens in mind when they built this action-play.

It is not known exactly when Vitagraph intends to produce "The Great Ruby," but it is understood that the undertaking is not far distant.

"My Ducats, My Daughter!"
Blanche Sweet has only a few ducats left in her Pathe feature, "A Woman of Pleasure."

ROLAND A. READER BACK FROM EUROPE

Vitagraph Representative Has Been Abroad Opening Offices and Doing Reconstruction Work for Mr. Smith

DONALD A. READER, who has been in France for several weeks looking over the motion picture field for Vitagraph, especially as to post-war conditions, returned last week. He brought a report to Albert E. Smith, president of Vitagraph, telling how that company had within a few weeks re-established its offices which had been closed during the war, and established several new ones in the principal cities of France for the rental of Vitagraph films.

Mr. Reader served Vitagraph abroad for several years up to the time of the war, when the foreign offices were closed. Throughout the duration of the war he was manager of the Brooklyn office, but sailed for France nearly three months ago.

He has returned optimistic over the outlook for motion pictures in France and Great Britain. He believes the sale of American made pictures will receive a tremendous impetus now that the field has again been opened.

Among the new offices opened in France by Mr. Reader for the rental of Vitagraph's productions are those located in Lyons, Marseilles, Bordeaux, Toulouse and Lille, all in France, one in Belgium and one in Algiers. These are in addition to the score or more which were in operation before the war.

Leases in Paris for Twenty-one Years.

Vitagraph's main office in Paris is now located in the heart of the city, in the Rue de L'Evicher, in the immediate vicinity of the famous restaurant Marguery, one of the show places of Paris. That Vitagraph has every intention of increasing its activities abroad, as it has at home, is evidenced by the fact that it has taken a twenty-one years' lease of the Paris building.

The company's former factory on the outskirts of the city, which was turned over to the French Government during the war, has again been put in full operation. There the prints are made for the foreign trade.

"The people of England, France and Belgium, despite the terrors through which they have passed," says Mr. Reader, "were quickly reviving in hopes for the future. From the film standpoint, they offer a particularly fertile field. The people there are anxious to see good films, and of course they must look to America almost entirely for a gratification of this hunger for entertainment.

French Fond of Serials.

"I was surprised at the high interest exhibited by the French toward serials. William Duncan and Antonio Moreno are heroes in Paris.

"This type of screen production seems peculiarly suited to the desires of the volatile French nature. They love scenes of rapid, spectacular action, and the atmosphere of our Western plains. William S. Hart is a big favorite over there, and of course they find Chaplin very funny."

Mr. Reader told of the peculiar sensation of homesickness it gave him to see on Paris screens the faces of the eastern Vitagraph stars whom he knew so well back in Brooklyn. He saw many pictures in which Alice Joyce and Corinne Griffith were starred, and in which Jean Paige had prominent parts. He also met Lois Meredith at the Grand Prix. Miss Meredith co-starred with Arthur Guy Empey in Vitagraph's famous special feature, 'Over the Top.'

"I also met the French director, Henri Houry," said Mr. Reader. "I had known him quite well back in Brooklyn, when he was directing the Vitagraph picture 'Daring Hearts,' in which Francis X. Bushman and Beverly Bayne were starred. I heard a rumor that M. Houry was soon to direct a serial to be made in France."

Mr. Reader's operations in France and Belgium are a sequel to the recent activities of the Vitagraph Company in England. It will be recalled that Vitagraph recently bought outright the Ruffell system of exchanges in Great Britain.

Setting-Up Exercise.

Taught by Viola Dana to her Yodel Hound in her first "fewer and better," "Please Get Married."

Knight of the Garter.

Tom Moore decorates himself in the above ceremony from his Goldwyn, "The Gay Lord Quex."

Desberger Is Appointed Realart's St. Louis Head

ANNOUNCEMENT was made this week by Arthur S. Kane, president of Realart Pictures Corporation, of the appointment of Joseph Desberger as manager of the St. Louis Realart branch. Mr. Desberger succeeds J. C. Ragland, who has just been promoted to the position of general sales manager.

Mr. Desberger started his career as an actor, playing in support of Madame Modjeska, Howard Kyle, Alexander Gaden, William S. Hart, and other actors. Later he became affiliated with the business end of theatrical enterprises, managing Daniel Sully in "The Corner Grocery," a favorite play of its time, and the International Grand Opera Company.

Mr. Desberger's initiation into filmdom was as manager of three theatres in Paducah, Ky., the Arcado, the Gem, and the Star, after which the selling of photoplay productions claimed his attention. His first sales position was in the Chicago office of the Famous Players-Lasky Corporation, where he met J. S. Woody, Realart's general manager. The latter since then has watched Mr. Desberger's career with much interest.

From Chicago, Mr. Desberger went to St. Louis for Fox and he has remained in St. Louis ever since. Leaving Fox, he joined Select where he worked under Mr. Ragland, who was then St. Louis manager for that company. He resigned this position to accept the management of the St. Louis branch of the Film Clearing House, which place he held until joining Realart.

Things Are Looking Up.
Pretty Marguerite Clark among 'em in her newest Paramount-Artcraft, "Widow by Proxy."

Popular Fox Photoplays Have Been Set to Music

SO great has been the popularity of recent screen productions by William Fox, that the publishers of popular songs are setting them to music. Five big Fox pictures have been thus harmonized.

Negotiations are under way between the producer and representatives of the several music publishers for five more songs, the words and music of which will be based on releases by Fox Film Corporation. Among the Fox productions already used for music is "Evangeline." McCarthy & Fisher, of New York, published the song. The same firm has published a song based on the screen version of Henry Blossom's play, "Checkers," which William Fox is presenting with an all-star cast.

A third song, issued by the same firm, is based on Tom Mix, the Fox cowboy star. "The Tom Mix Fox Trot" is a lively, sprightly tune. Fred Fisher is the composer.

"Kathleen Mavourneen," with Theda Bara as star, inspired Will Heelan and Albert Von Tilzer to write the lyrics and music for a song named after the Irish production. Herman Holland and George Rupert saw William Fox's all-star sensation, "Should a Husband Forgive?" and they have written and set to music a song with that title, which Jerome H. Remick has published.

A co-operative plan has been devised, by which both song and feature will benefit. When one of these popular pictures is booked in a town, the publishers of the song are notified, and through them the music publishers arrange window displays, poster advertising and newspaper ads for the song. The music firm also gets in touch with the exhibitor for the purpose of arranging for the sale of the song in the lobby of the theatre on a percentage basis.

Exploitation aids and suggestions printed by Moving Picture World in conjunction with reviews of new productions, will guide the picture showman aright. They are practicable and easy to put into execution.

SELL TERRITORY ON EQUITY PICTURE

Prominent Film Men Throughout Country Buy Rights to "Eyes of Youth" Featuring Clara Kimball Young

"EYES of Youth," the first of the Equity Pictures Corporation's productions, in which Clara Kimball Young is starred and which, from Equity's announcements, is her first big dramatic vehicle, is complete and prints will arrive in New York early next week.

Harry Garson, who is making all Equity productions and who is responsible for the direction and creation of all studio activities, notified his distributing concern that the negative was being cut and titled and that a new scheme of animated titles had been gotten and that the mystical effects in the picture were so unusual as to be almost startling.

President Herbert K. Somborn of the Equity is returning East this week, having remained at the Coast studio until he witnessed the very last shot, and according to his wire to General Manager Joseph Schnitzed, the picture is all and more than was anticipated.

On Franchise Basis.

The new Equity pictures are being handled on a franchise basis in the domestic market. Eugene Roth, of San Francisco, has procured the rights in that territory and is opening exchanges in Los Angeles and San Francisco. G. A. Metzger, formerly with Universal and prominent in North Western film activities, controls the franchise in the Oregon district. Samuel Zieler controls the New York territory and will open offices here under the name of Commonwealth Pictures. Mr. Zieler will surrender his position with Universal and start work at once on his new venture.

Benjamin Amsterdam, director of the exchange bearing his name in the eastern part of Pennsylvania, secured that territory and southern New Jersey and has opened new exchanges under the name of Equity Productions, and has already been busy on the exhibition end of "Eyes of Youth," which will come to the market about November 1.

Colonel Levey Visited Studio.

Colonel Fred Levey, of Louisville, who will control Kentucky and Tennessee, journeyed to Los Angeles as Miss Young's guest to witness part of the picture's production. He wired the Louisville Courier Journal he was firmly convinced that a new school of dramatic film production was at hand, and that he had purchased all the Equity pictures at a price greater than he had ever considered paying for any films.

Edward Golden, of the American Feature Film Company, of Boston, will handle the New England states on Equity productions and anticipates extremely active trading. His offices at 60 Church street will be the New England headquarters. Clarke and Rowland, trading under the First National Exhibitors of Pennsylvania, has purchased the entire Equity output for western Pennsylvania and West Virginia, and, as usual, Joseph Skirboll from his Ferrt street location will control the picture destinies.

The Brockwells Interested.

Floyd Brockwell and his associate, Elliot, trading under the name of Greater Stars Production Company with offices in Consumers Building, will direct the Equity productions throughout Illinois and Indiana, while L. C. Thompson, formerly with Universal, at Cleveland, is opening offices in that city for the distribution, in Ohio, of Equity material.

The remainder of the territory has been practically closed; only the mere formality of signing contracts remains.

A Kiss in Time Brings Nine.
Quotes Vivian Martin as part of her bedtime story in her current Paramount, "The Third Kiss."

Big Newspaper Advertising Campaign To Be Begun by Goldwyn in October

BACKED by definite information relative to picture conditions in every part of the country and the specific needs of exhibitors in various localities, the Goldwyn Distributing Corporation will launch its contemplated national advertising campaign early in October.

The board of directors has authorized Charles D. Isaacson, director of advertising, to proceed on an elaborate scale with the campaign which has been planned with the utmost care during the past two months. A budget has been prepared on the basis of an investigation carried on by Mr. Isaacson, which provides an up-to-the-minute knowledge of the requirements of exhibitors in small towns, as well as the larger cities.

Long Preparations to Bear Fruit.

In a number of vital respects the plan devised by Mr. Isaacson is unique, and it will be worked out along lines differentiating it from any previous national advertising drive. Instead of shooting into the dark, Mr. Isaacson has surveyed the field and has gathered the best possible information on where advertising copy can be placed most effectively.

Goldwyn press and service men, now located in all but one of the company's twenty-two branches, have been scouting the field for almost two months, collecting data in regard to local demands and drawing up a unique general survey of advertising conditions as they bear upon motion pictures. The survey has revealed many new angles through which national advertising may be tied up with exhibitors and theatres in a way that gives them a direct benefit.

To Cause Wide Discussion.

It is planned to build an appeal to the public that will be awakening and stimulating and will cause a country-wide discussion of Goldwyn productions, Goldwyn film stars, the works of the Eminent Authors' and adaptations of stage plays that have come to Goldwyn through the alliance with the Shuberts, A. H. Woods and the Selwyns.

By October 15, Goldwyn copy will confront the eyes of millions of newspaper readers, who, at no expense to the exhibitor, will be informed of the merits of the super-quality photoplays which Goldwyn has completed for the opening of the fall season.

Geraldine Farrar, Pauline Frederick, Will Rogers and the other stars will be kept constantly before the public's attention, and readers of the works of the Eminent Authors will be informed about the picture versions of the novels that they enjoyed in book form.

O. Henry Story for Gladys Leslie.

Robert Sanborn, of the Vitagraph continuity staff, is making a six-reel version of "Elsie in New York," one of the O. Henry stories. Gladys Leslie will appear as Elsie.

Dorothy Gish

Whose supporters number large. Now in her Paramount, "Out of Luck."

Eugene Walter

Will "range" Goldwyn studios.

Percy Heath Hopes to Move Away from the Conventional Happy Ending in "Lasca" Film

THE story of "Lasca," the first production of Universal's winter-spring series, is from the poem by Frank Duprez, and promises to inaugurate a number of new ideas in photoplay stories.

Percy Heath, the new head of the Universal scenario department, formerly a widely known newspaper man and who for a long time was associated with the Dillingham theatrical enterprises, has followed the new trend of the photoplay art in his picturization of this famous poem. Instead of the prosaic happy ending in which the hero and heroine clasp in the final close-up, Mr. Heath, with the co-operation of Director Norman Down, have planned an ending different from anything previously attempted in pictures.

Mr. Heath says: "Any number of splendid novels and books have been spoiled simply because the scenario writers insist that the screen story must contain a prescribed number of feet of 'cute stuff' with the customary ending which everyone knows three reels in advance. A motion picture to be interesting must keep the spectators in suspense, and how can this suspense be obtained when the public knows in advance just how the picture will end?"

Frank Mayo and Edith Roberts are to be starred in "Lasca."

Eugene Walter Has Joined Goldwyn Studio Forces

EUGENE WALTER, whose drama, "The Challenge," is now running at the Selwyn Theatre, in New York, and who is known widely as the author of "The Easiest Way," "Paid in Full," "The Wolf," "Fine Feathers" and "The Knife," left New York, September 13, to associate himself for an indefinite period with the Goldwyn forces at Culver City.

Mr. Walter goes to the Goldwyn studios with no definite mission nor with any special plan to be executed. His arrangement with the Goldwyn Company will give him free range to observe the operation of the Goldwyn studios. He will be associated for the time being with the editorial forces at the studios. His present purpose will be that of study and co-operation rather than that of any active studio undertaking.

Mr. Walter goes to Goldwyn equipped with a good deal of previous practical motion picture experience. He denies that he has any theories on motion pictures, but confesses that his experience has been extensive enough to make him realize that the present form of the feature picture is not a permanent one.

Bessie Barriscale To Be Seen in Superior Films

THE first of the new Bessie Barriscale Superior Pictures will be released in November by Exhibitors Mutual and Robertson-Cole. The new series will conisst of eight pictures released at stated intervals and all of them will meet the Robertson-Cole Superior Picture standard.

Miss Barriscale's pictures will continue to be made by her own company—the B. B. Features and the direction of the new series will be under Howard Hickman, who has superintended her previous offerings. Stories and scenarios have been bought with a view to assuring photoplays suited to her talents.

According to word received from exhibitors and patrons of pictures the success of Miss Barriscale has achieved in the past year has been due in no small measure to her versatility. She has not been confined in her acting to presentations of the same type but has covered a wide variety of roles and has increased her popularity in all of them. In the coming series the same underlying principle of making each production different in character from the others will prevail.

Corinne Griffith
Vitagraph star who will be seen in "The Climbers," by Clyde Fitch.

Tarkington's "Penrod" Secured by Marshall Neilan for Screen Uses

J. R. GRAINGER, Eastern representative for Marshall Neilan productions, has purchased the motion picture rights to Booth Tarkington's "Penrod" stories. Negotiations have been under way for some time between the Marshall Neilan organization; Mr. Tarkington, the author, George W. Tyler and Klaw & Erlanger, who own the theatrical rights.

The Penrod stories have for several years appeared in various magazines, including Colliers, Metropolitan, American and Everybody's, and have become foremost as examples of popular literature. In 1914, the book, "Penrod," was published and proved one of the biggest sellers of the day.

As a play, produced by Klaw & Erlanger and George W. Tyler, "Penrod" proved a popular success. The play opened at the Globe Theatre, New York, in September, 1918, and was staged by Edward E. Rose, who dramatized the story. On the road, the play duplicated its New York success, and it has just started on another tour for the coming season.

Mr. Grainger also states that Wesley Barry, the freckle-faced youngster who has become one of the most popular child-actors on the screen and who was recently signed on a long term contract by Mr. Neilan, will play the part of Penrod.

Master Barry will be remembered particularly for his outstanding work in the Mary Pickford "Daddy Long Legs," "Rebecca of Sunnybrook Farm" and "Johanna Enlists," and as George Washington Sticker in "The Unpardonable Sin." The "Penrod" story will probably be Mr. Neilan's second First National release, following "The Eternal Three" (an adaptation from Randall Parish's book, "Bob Hampton of Placer") now being produced by Mr. Neilan.

Eleanor O'Keefe Returns After Remarkable Trip Through Norway, Germany, Austria and Poland

MISS ELEANOR O'KEEFE, who has been abroad in the interests of the firm of Chester Beecroft, 501 Fifth avenue, New York, of which she is a partner, will return within a few days from Copenhagen. She went abroad in July, ostensibly to visit the Scandinavian Film Agency at Copenhagen, but advices recently received by Mr. Beecroft show that she succeeded in carrying out a carefully prepared plan to go through Norway and Sweden and then from the Danish capital to Hamburg, Berlin, Vienna and Warsaw.

It is doubtful if this extraordinary journey through Germany, Austria and Poland has been accomplished by any commercial traveler, male or female, since the Central Powers declared war. Miss O'Keefe is, at any rate, unquestionably the first representative of the motion picture industry to make it, and her return with the story of her adventures and the invaluable information she has secured is being awaited with keenest interest.

Beecroft Planned Distribution.

"It has always been our policy," Mr. Beecroft says, "to conduct our business on first-hand knowledge of conditions in the countries in which we operate. In 1917 I visited England, France, Scandinavia, Finland and Russia to study the special difficulties under which the film market of Europe was being operated while the war was at its height. Immediately upon my return I started, in conjunction with the Scandinavian Film Agency, to lay the pipes for a general distribution of American films.

"When I returned to Europe last winter, we had acquired the European rights to six big special pictures, about twelve special productions of more than average merit, a serial, four series of comedies, a series of scenics and a selected series of ten of our greatest stars, such as Hayakawa, Barriscale, Warner and Barrymore. We have been constantly adding to this list until we now have the most formidable array of highclass American films ever selected for European distribution, much of which is now available to buyers for the various open territories.

"Our personal studies and strong connections are making it possible for us to place this film to the utmost advantage in the Allied and Neutral countries, but we believe we have scored a remarkable feat with regard to the Central Powers. It is true that others have recently acquired film with an eye on this market, but our plans have been long and carefully laid, preliminaries worked out for months in advance, and perhaps of even greater importance, our film is all over there at the gates, waiting for the German embargo to be lifted, not over on this side, mind you, waiting to be shipped—and now comes Miss O'Keefe's wonderful adventure and the actual arrangements for distribution! Our next campaign, which we will be ready to launch soon after Miss O'Keefe arrives, will be the extension of our territory to include world rights on big productions, and possibly the organization of a producing plant of our own."

Southern District Force of Famous Players Enlarged

ANNOUNCEMENT of two appointments in the sales force in the Southern territory has been made by Al. Lichtman, general manager of distribution, Famous Players-Lasky Corporation.

W. J. Pratt, who for a long time has been connected with the S. A. Lynch Enterprises, Inc., as district manager for the Southern Triangle Pictures Company, has been appointed special representative, with supervision over the Charlotte, Atlanta and New Orleans offices, with headquarters in Atlanta.

Louis L. Dent, formerly special representative at Atlanta, has been stationed at Dallas and will have supervision of the Dallas and Oklahoma City offices.

Both appointments take effect immediately.

Yohalem Engaged by Jose.

George Yohalem has just returned from Famous Players to sign a contract with the Film Specials, Inc., to act as assistant director to Edward Jose on all future Jose Productions. Edward Brophy, who assisted Mr. Jose in the direction of "Mothers of Men," has signed to act in a iike capacity for Chester Withey in the Norma Talmadge Productions, Mr. Withey's former assistant, Millard L. F. Webb, having gone to the Coast.

"Sporting Duchess" for Alice Joyce.

Albert E. Smith, president of Vitagraph, has definitely decided on "The Sporting Duchess" as the Alice Joyce feature to follow "Pride," on which Miss Joyce is now at work. Work on the latter was interrupted last week while Miss Joyce went to Long Beach to take some beach scenes which will be used in "The Sporting Duchess," a screen version of the Drury Lane spectacle.

Jack Gardner
Playing lead in Ring Lardner's "So This Is America!" series for Paramount.

WILLIAM DUNCAN

In

"SMASHING BARRIERS"

HIS LATEST
AND BEST
SERIAL

TO EXHIBITORS
SEE
"SMASHING BARRIERS"
AT YOUR VITAGRAPH EXCHANGE

IT IS FULL OF TENSE
DRAMATIC SITUATIONS,
THRILLS AND COMEDY

EDITH JOHNSON

Supporting

WILLIAM DUNCAN

In

"SMASHING BARRIERS"

William Farnum Reaches Heights of Artistry in "Last of Duanes," Now Playing on Broadway

FOLLOWING immediately upon the successful run of "Checkers" at the Central Theatre on Broadway, New York, William Fox, its producer, introduced William Farnum in the stellar role of Zane Grey's greatest western novel, "The Last of the Duanes." Crowds are packing the Central to see this big pictorial version of Grey's story.

In playing "The Last of the Duanes" Mr. Farnum essayed many daring and dangerous tasks and proved himself absolutely without fear. His life was several times in grave peril in the performance of acts called for by the script. At one time Mr. Farnum descended the face of a waterfall eighty-five feet high to escape a pursuing posse. There were anxious moments when he dropped into the boiling pool below, but he emerged without injury.

His Crowning Achievement.

"The Last of the Duanes" is frankly a melodrama, and as such has been received by the newspaper reviewers as a production of the most thrilling type.

In the audiences which have crowded the Central for the past week were followers of the stage and screen who had seen Mr. Farnum in such of his triumphs on the speaking stage as "Ben Hur," "Virginius," "The Prince of India," "The Littlest Rebel" and others. There were also those who had seen him in big screen vehicles like "The Lone Star Ranger" and "Wolves of the Night," and all declared that in "The Last of the Duanes" his work in the character of Buck Duane was the finest bit of Farnum artistry they could recall. Mr. Farnum himself feels that it is his crowning achievement on either stage or screen.

Farnum Has Notable Support.

William Fox has assembled a notable cast to support the star in "The Last of the Duanes. Louise Lovely is seen as Jenny Lee, whose parents were murdered by outlaws Charles Clary is Cheseldine, an outlaw, whose comrade in crime is played by G. Raymond Nye. Others are Miss Frankie Raymond, Harry De Vere, Clarence Burton, Lamar Johnstone, Henry J. Herbert, D. Edward Hatton, Genevieve Blinn, Orra Gardner and Frederick Herzog.

"The Last of the Duanes" was adapted to the screen by Charles Kenyon, author of "Kindling," the Broadway stage success. Mr. Kenyon now is a member of the Fox scenario staff. The production was directed by J. Gordon Edwards, dean of the Fox directorial staff, who has staged all recent William Farnum productions.

"The Last of the Duanes" will be given an engagement extraordinary at the Central. Mr. Fox is presenting it there with full stage effects and accompanied by a symphonic orchestra which renders the special music furnished with the picture. Five performances are being given daily, and each one plays to a capacity house.

"Them Were the Happy Days."
The annual agony is almost over in "Fotygraft Gallery," Paramount-Briggs comedy.

Arthur F. Beck, President of Artco Productions, Takes Long Lease on Kalem Studios at Cliffside

ARTHUR F. BECK, president of Artco Productions, Inc., starring Leah Baird, president and treasurer of Beck Productions, Inc., featuring Stuart Holmes along with Frankie Mann, as well as treasurer of the Deitrich-Beck organization, which has completed Louis Joseph Vance's "The Bandbox," starring Doris Kenyon, for W. W. Hodkinson distribution, has taken a long term lease of the Creation studios, formerly the Kalem plant, at Cliffside, N. J., and has begun active operations.

The plant is one of the best equipped and most commodious in the east, with both inclosed and open stages of sufficient size to accomodate four companies at a time without crowding. There are twenty-six dressing rooms, all fitted with up to date requirements and the electrical plant is one of the most complete in the world.

The Artco Company headed by Miss Baird, now engaged in the production of Augustus Thomas' play "The Capitol," is already at work in the new location, under the direction of George Irving, as also are the serial company producing Charles T. Dazy's "The Isle of Jewels," and also Doris Kenyon, who is preparing, with Theodore C. Deitrich, president of Deitrich-Beck, Inc., for the rehearsal of a new drama for Hodkinson release to follow "The Bandbox."

The new Beck studios are situated in the midst of some of the most spectacular scenery in New Jersey.

Getting to the Bottom of Things.
A new bag of tricks in "The Girl from Outside," Rex Beach's current picture under the Goldwyn banner.

World Gets Sainpolis to Support June Elvidge

THE announcement made by World Pictures that it has secured John Sainpolis to support June Elvidge in "The Poisoned Pen," a five reel feature by Edwin August, marks the advent of a well known and finished actor who comes to the screen after long years of fine work on the spoken stage.

In Chicago, Columbus, Ohio, San Francisco, or any other large city of the West or Middle West, John Sainpolis is held in as high esteem as any star that ever trod the boards. He has been the matinee idol of thousands of young girls who numbered among their choicest treasures an autographed photo of the hero of their dreams.

Not alone as an actor has Mr. Sainpolis made many friends, but as a stage director he has won the good will of many young beginners in the theatre.

Thinking of installing a new projection machine? Be rid of the old one through The World's Classified Advertising.

Among Independent Producers

Conducted by C. S. SEWELL

Exclusive Announces "The Heart of Texas Ryan" Reissue of Tom Mix Five Reeler Made by Selig

EXCLUSIVE FEATURES, INC., announces the revival of "The Heart of Texas Ryan," a five-reel Western drama, produced by William N. Selig and said to be one of the most stirring dramas of Western life ever produced. It is being offered on the state rights market as a special.

Tom Mix, the star of "The Heart of Texas Ryan," is known wherever motion pictures are shown as one of the silent drama's most daring and expert horsemen. Exclusive Features, Inc., has revised and re-edited this Mix feature. New prints have been obtained and according to the announcement of Mr. Goldstein, one of the executives of the company, "The Heart of Texas Ryan" presents a Western drama that shows Tom Mix in his best form with a thrilling feat of horsemanship in every one of the five reels. A publicity and advertising campaign has been launched and every effort will be made by Exclusive Features to co-operate with the independent buyers in realizing on territorial rights to its offering.

Netter and Lesser Secure McLaughlin Film for Ohio

The Film Market reports that Leon Netter and Sol Lesser have bought the Ohio rights to Robert McLaughlin's feature, "The House Without Children," from the syndicate that originally acquired the rights from Argus Enterprises, and five road shows will be sent out.

Only one engagement will be played in each town within a period of twelve months. It is intended to book a return engagement of "The House Without Children" at the same theatre for the corresponding date a year later. A complete orchestration and a musical director will be part of the traveling organization sent out to present the attraction.

"Lost Battalion" Record of American Achievement

THE W. H. Productions Company announce that "The Lost Battalion," the Edward A. McManus production now playing at the George M. Cohan Theatre in New York, will be offered on state rights basis.

In speaking of this production, an official of the W. H. Productions Company says: "It is the most up-to-date attempt by a producer in forging ahead with a subject that is daring and original. 'The Lost Battalion' presents a new technique in its creative work and sets a pace that will make picture audiences sit up and take notice.

"The picture speaks every language, everyone can understand what it is about without the aid of titles, for it is a story that has already been told and retold of the greatest battle in the history of American wars. It is the story of New York, Chicago, Boston, Pittsburgh, New Orleans and San Francisco, of the melting pot where the poor and rich, educated and ignorant, were melted in the great pot of patriotism and forty-two different races poured into uniforms of Uncle Sam made to fit only the 100 per cent. Americans.

"It is a record of splendid Americanism and of the undying heroism of the men in the Argonne Forest who surrounded, gassed, and cut to pieces, without food and water, for six days and nights, spurned the opportunity of surrender."

Christie Film Parallels Incident from Real Life

A NEWS item in the daily press recently noted the fact that a prominent actor had crossed the continent, won the forgiveness of his wife from whom he had been divorced, and remarried her.

Al E. Christie calls attention to the fact that, through a remarkable coincidence, this is the subject matter of a Christie Comedy, "He Married His Wife," which has just been released with Edith Roberts as the star. However, in the case of the characters in the picture, the young man, played by Neal Burns, played dead to escape paying alimony, and had to win her back in a fictitious guise in order to save his estate. Before he was half through he was head over heels in love with her again, and the duty became a pleasure.

Many Scientists to See Sunset-Burrud "Legends"

THE first of the Sunset-Burrud "Legends of the Wilderness" will be shown in San Francisco, October 1, before a selected audience of naturalists, artists, photographers, editors and writers of history. The Sunset Magazine, which is collaborating with Leland J. Burrud, the producer, will stage the show in one of the largest theatres.

The first release was filmed in Crater Lake National Park, on and about Crater Lake, Oregon, adjacent to Mount Mazama.

Tom Mix Is a Camouflage Expert in "The Heart of Texas Ryan," the Selig Production Being Revived by Exclusive Features, Inc.

Victor Kremer Is Now Arranging to Transfer His Headquarters from Chicago to New York

VICTOR KREMER, while staying in New York for two weeks, has closed many sales on the forty-seven pictures he controls, including an unusually large number of sales for "Stripped for a Million." The most recent are California, Nevada, Arizona, Washington, Oregon, Montana, Idaho, Nebraska and northern New Jersey.

The picture was reviewed in our last issue and is said to have been passed by the National Board of Review without cut.

Mr. Kremer has been successful with "When Arizona Won," featuring Shorty Hamilton, and "Strife," featuring George LeGuere. A number of territories have also been closed on the short subjects. The entire Pacific Coast and nearly all the states on the Atlantic Coast have been sold.

Mr. Kremer has decided to transfer his headquarters from Chicago to New York and left New York on Wednesday to make final arrangements. He is now looking for new material and is ready to purchase desirable negatives.

Serial Rights for Spain and Latin-America Sold

THE Tower Film Corporation, through Joseph Simmonds, its president, concluded negotiations with the Wistaria Productions, Inc., whereby they secure "The Lurking Peril," the new feature serial, for the Spanish speaking countries, Spain, Portugal, South America, the West Indies, Mexico and Central America, including the Canal Zone.

Mr. Simmonds, after signing the contract, stated: "Two stars, each one big enough to carry over any ordinary serial, Anne Luther and George Larkin, cause me to look forward in anticipation to the concluding episode of what promises to be the serial sensation of the year. I am particularly pleased that the Wistaria were fortunate enough to secure the services of Mr. Barton King to direct this wonderful team, as his record as the producer of the Houdini serial is indicative of the high caliber of the product. So far as the authorship of the story itself goes, I have read over the scenario myself and can only say that Mr. Lloyd Lonergan, the author of 'The Million Dollar Mystery,' has far surpassed his previous efforts as an ingenious and finished writer of serial stories."

Many Foreign Sales Made by C. B. Price

C. B. PRICE COMPANY, INC., has just sold the world rights to a number of feature productions. George W. Lederer's five-reel feature, "The Decoy," in which Francis Nelson is the star, was sold to John D. Tibbetts Production, Ltd. The International Photoplay Distributing Corporation purchased world rights to Victor Kremer's five-reel feature, "Stripped for a Million," starring Crane Wilbur, which is being handled on a state rights basis in this country. "The Kaiser's Bride," starring Gail Kane, the American rights of which have not been disposed of, was sold for the foreign market to Cine Productions, Ltd.

Arrow Film Promotes Two Members of Staff

THE annual directors' meeting of the Arrow Film Corporation was held at the offices of the company in New York this week. A number of important changes were made in the personnel of the officers: Mr. W. Ray Johnston was elected vice-president and Mr. P. B. Dana secretary. Mr. Dana is a newly elected officer of the company, while Mr. Johnston has held the position of treasurer for several years.

Mr. W. E. Shallenberger was re-elected president and the same board of directors re-appointed.

The meeting was enthusiastic and the reports of the progress of business particularly gratifying.

W. Ray Johnston, the new vice-president, has been associated with Arrow for a number of years and is popular in the state rights business. Before associating himself with Arrow he was an officer in the Thanhouser Film Corporation.

Mr. P. B. Dana, the new secretary, has been associated with Arrow less than a year, coming to Dr. Shallenberger from the Famous Players-Lasky Corporation. Five years ago, while a member of an advertising agency, he helped handle the national advertising for "The Million Dollar Mystery."

The foreign department, under the management of Bennett J. Brandon, has already shown great strides.

Arrow's new office in London has shown great activity in disposing of a number of features as well as short subjects.

Mr. J. S. Jossey, Arrow's special representative, is preparing for a trip to the Coast and intends stopping off at Chicago, Minneapolis, Omaha and Seattle on the way to San Francisco.

The Rich Chap's Farewell.
Just one type which went into the 77th's melting pot in "The Lost Battalion," the W. H. Productions feature.

Barroom Brevities.
Everything is brief from the beer to the dog's tail in "Blue Blood and Bevo," new Bulls Eye comedy.

Several Sales Announced by the Film Market, Inc.

ROBERT W. PRIEST, president of The Film Market, Inc., reports the following sales through his company: "The Spoilers" to Big Feature Rights Corporation, of Louisville, for Kentucky and Tennessee; the same feature to Premier Pictures Corporation for North and South Carolina, Georgia, Alabama and Florida.

To Pearce Films, New Orleans, "The Spoilers," "Who Shall Take My Life," "The City of Purple Dreams," "Beware of Strangers" and "Ivan the Terrible." Robert McLaughlin's "The House Without Children" has been sold to Max Glucksman for all of South America, the West Indies, Central America and Mexico.

The Proof Positive.
Adolf Philipp, 5; Gussie Philipp, 4; Paul Philipp, 3.

Adolf Philipp Is Brother and Not Father of Paul

WE are glad to publish the following letter from Paul Philipp, brother of Adolf Philipp, who is president of the Adolf Philipp Film Corporation, which is self-explanatory, and regret the mistake to which he refers. The accompanying photograph is the one which Mr. Philipp submits as "evidence" to support his statement:

"You were kind enough to print a little news item in your last edition, dated September 20, about the Adolf Philipp Film Corporation, of which I am business representative, for which, of course, I am thankful. But a 'terrible' mistake has been made in your notice, in that you say I am the business representative for my 'Father,' Mr. Adolf Philipp. This is not the case, as I am Adolf Philipp's brother, and to prove this I am enclosing a photograph ta'en a 'few' years ago when Adolf (on the left) and I (on the right) were kids, and which is evidence enough. There you see my 'Father' as well as myself in short pants (long pants were pretty expensive) side by side with our little sister. You would oblige the writer if you would reproduce this picture, as my brother Adolf will not talk to me till this mistake is rectified."

Elaborate Sets Used for "Lightning Bryce" Serial

UNUSUALLY elaborate sets are used in the eighteen episode serial "Lightning Bryce," produced by the National Film Corporation, in which Ann Little and Jack Hoxie are co-starred.

These sets are Oriental in design and depict the mode of living and habits of the educated and wealthy. Beautiful carved and inlaid furniture, expensive vases, silk hangings and tapestries, jardenieres, incense burners, rugs of great value—all are included in faithful detail.

Director Paul Hurst was successful in securing this array of expensive and rare interior decoration only after an expenditure of considerable time and money.

Series of Thirty Helen Holmes Melodramas Secured by Hirsh of Aywon Film Coporation

NATHAN HIRSH, president of the Aywon Film Corporation, announces that realizing the need for good short subjects and that exhibitors are seeking high class two-reelers, he has secured thirty thrilling melodramas starring daredevil Helen Holmes.

"Of course," says Mr. Hirsh, "they are railroad stories, the sort of thrillers that Miss Holmes made famous, and in this series she has packed more thrills, stunts, punches than in any other films she ever made.

"Miss Holmes' name as the star of railroad dramas means extra money at the box office. The finest kind of paper and other advertising and publicity helps will be available so that theatre managers should be able to put this series over to record-breaking business."

Territorial rights are now being sold with the exception of New York and New Jersey, which will be retained by the Aywon Film Corporation and booked direct to exhibitors.

Extensive Exploitation for "Someone Must Pay"

Plans have been formulated for an extensive advertising campaign to put over "Someone Must Pay," the new Abramson-Graphic production which will soon be released. One of the features is a song entitled "Someone Must Pay," issued by Waterson, Berlin & Snyder, which they claim will be one of the big classic "hits" of the season.

In order to make this song popular in advance of the actual showing of the photoplay, the publicity department of the Graphic Film Corporation has incorporated the words and music into the press book exploiting the film, thus enabling exchanges to spread broadcast the song without any additional expense, and with the assurance that orchestra leaders, pianists or organists will welcome an addition to the theatre music library and make good use of it on receipt.

Plans have also been made of a large newspaper and magazine campaign which will soon be put in operation.

"Are You Legally Married?" Being Shown at the Harris

THE Elk Photoplays, Inc., announce the feature production "Are You Legally Married," which is now being presented for an indefinite run at the Harris Theatre, New York, will be released by them in Greater New York and northern New Jersey.

This picture is said to be unusual in theme and type and to be an interesting story of man-made laws and flaws, interwoven with many stirring bits. Lew Cody appears in the leading role, that of a male vampire, while Rosemary Theby appears opposite him.

This company is also handling the Helen Holmes serial "The Fatal Fortune" for the same territory, and reports that great interest is being shown by exhibitors, who are booking it heavily.

Release Date Announced for "Lightning Bryce"

THE new serial, "Lightning Bryce," featuring Ann Little and Jack Hoxie, which is being distributed by the Arrow Film Corporation, will be released November 15. Arrow reports the entire foreign rights with the exception of one territory have been sold, and about one-half of the domestic territory has been disposed of. A new addition to the serial beginning with the fifth episode is Noble Johnston, who is especially popular in the Middle West.

And They Pay Him for Doing This!
George Ovey will never become a Bolshevist if he is supplied with roles such as he has here in his first Gaiety comedy, "Dropped into Scandal."

Comedian Jimmie Harrison Is Now Out of Army and Will Be Featured in a Christie Special

AFTER a lapse of nearly eighteen months which he spent in the army, Jimmie Harrison again comes on the screen featured in a Christie Comedy with Ethel Lynne, the title being "Reno—All Change." Jimmie was formerly seen in the featured roles of Christie one-reel comedies quite often. He is now at work on another Christie Comedy, together with Helen Darling.

Bobby Vernon appears frequently in the new releases of Christie Comedies, among these being "Cupid's Hold-Up," supported by Lucille Hutton, who is also in the cast of "The Miracle Man," George Loane Tucker's picture. "Love —In a Hurry," with Dorothy DeVore, and "His Master's Voice," in which a new Christie leading woman, Alma Bennett, appears with Vernon.

Also numbered in the new Christie Comedy releases are Dorothy DeVore and Jay Belasco in "A Cheerful Liar," which was one of the first Christie one-reel subjects to be shown in New York's Rivoli Theatre, and Ethel Lynne and Jay Belasco in "Lobster Dressing."

Earle Rodney, the popular Christie juvenile who has appeared in many of the one-reel subjects, has gone into Al E. Christie's two-reel Christie Specials, and is prominent with Alice Lake in "Shades of Shakespeare," and, with Fay Tincher in "Dangerous Nan McGrew" and "Wild and Western," which will be one of the new Specials released in October.

Will Star Francis McDonald

William Parsons, president of the National Film Corporation of America, has added a new star to his production roster—Francis McDonald.

Previous to becoming affiliated with the National Studios, Mr. McDonald was featured or played leads in many productions, including "Tony America," "Toton," "The Courageous Coward," "His Debt," "The Final Close Up," "The Divorce Trap," and "Confession."

Mr. McDonald has been signed for a long term contract, to begin immediately. His portrayal of the role of Tom Bartlett in "Confession" was probably his most difficult, but finest.

Jimmie Harrison
Doesn't need a "jimmy" for popular favor in Christie comedies.

Pioneer Issues Elaborate Press Book an "Atonement"

THE latest addition to the library of press books which the Pioneer is issuing on all its pictures is on "Atonement." This book is said to have been made upon radically different lines from any that have been issued. It is composed of twenty-four pages, printed in two colors on heavy paper. It is filled with practical matter for exhibitors and exchangemen.

In the past the Pioneer has given to the trade press books that have been met with flattering receptions and the book on "Atonement" is an attempt on the part of the Pioneer publicity department to surpass itself in this direction.

Herbert Lubin Back Home After Trip to the Coast

HERBERT LUBIN, member of the firm of S.-L. Pictures, is back in New York following a trip to California, where he spent four weeks. Part of his time was devoted to a study of the various studios and the methods employed by the leading producers. He also consummated several deals of importance.

Mr. Lubin states that in the cities which he visited en route to the Coast the first production of his company, "Virtuous Men," was meeting with great favor, and is being accorded long runs instances exhibitors have arranged for m prominent theatres, and in several repeat engagements.

Checked.
Stuart Holmes and Florence Short in a little business with the check book in the Hallmark feature, "Love, Honor, and (?)"

Arrow Announces Release of "Blazed Trail" Films

THE "Blazed Trail" productions being handled by Arrow Film Corporation will be released October 1. John Lowell, George Crosman and Dakota Lawrence are the featured players, and Jules Cowl, well-known character actor, will appear in the third picture of the series.

Joseph Barry, who is directing the "Blazed Trail" productions, has a long and successful career in pictures and on the stage and brings to his new affiliation many years of practical experience. He has been associated with Nestor, Christie, Fox, American and Metro.

Into these productions he is said to be putting the same enthusiasm and effort as in films of greater length, and Arrow announces that the resulting pictures are being heavily booked by exhibitors.

Southeastern Gets Rights to Serial and a Feature

A. C. BROMBERG, editorial manager of the Southeastern Pictures Corporation, Atlanta, Ga., is in town with A. Samuels, president of the company. Mr. Bremberg has just bought "Lightning Bryce," Joe Brandt's new serial, from the Arrow Film Corporation, for eight Southern states—Georgia, Alabama, Florida, Mississippi, Louisiana, North and South Carolina and Tennessee.

Southeastern has also secured "The Birth of a Race" for South Carolina, Georgia, Florida, Alabama and Tennessee. The picture opened at the Tudor in Atlanta for a two-weeks' run, playing at $1.50 top.

W. Ray Johnson
New vice-president of Arrow Film Corporation.

Lincoln at Arctic City Making "The Inner Voice"

E. K. LINCOLN, who is being starred in "The Inner Voice," his first production for the American Cinema Corporation, has left with a company of twenty players for Port Henry, Arctic City, N. Y., to film the first of the group of exteriors for this photoplay.

R. William Neill, formerly a director for Famous Players-Lasky, is handling the megaphone over the Lincoln Company.

Mr. Lincoln is being supported by a cast of screen favorites, including Ruby de Remer, Fuller Mellish, John Sainpolis, Riley Hatch, Sonia Marcelle, Baby Miriam, Batiste and others.

S. P. Blackman, vice-president and secretary of the American Cinema Corporation, is accompanying them on this trip.

Bulls-Eye Now Occupying New Studio in Hollywood

THE Bulls-Eye Film Corporation and Gale Henry's company are now occupying new quarters in Hollywood. The old studios at 1329 Gordon street, which saw the birth of both concerns, will again be used by a dramatic productions company. The new studios on Santa Monica avenue are claimed to be the best equipped for comedy purposes on the West Coast.

The stage in the new studios is large enough for seven large "sets" and dressing room space is more than ample. In the new studios the Bulls-Eye administrative personnel will have ten offices. A complete laboratory, complete with three cutting rooms and two large vaults, are also part of the new studios.

Selecting Cast for Feature

Sam Brodsky, director of "The House Without Children," has been in New York two weeks selecting his cast for the next Robert McLaughlin feature which he is to produce for Argus Enterprises, Inc. Mr. Brodsky promises a surprise in feminine beauty for his next picture.

E. H. Hulsey of Dallas Secures Entire List of Pioneer Attractions for His Territory

A BIG deal in the state rights field is the sale by Pioneer to E. H. Hulsey, of the First National Exhibitors' Circuit of Dallas, of its complete list of current attractions. The pictures included in this sale are "The Boomerang" and "The Long Arm of Mannister," starring Henry B. Walthall; Grace Davison in "Atonement"; Wanda Hawley in "Virtuous Sinners"; "Sins of the Children," with Stuart Holmes and Alma Hanlon; "The Girl From Nowhere," with Cleo Madison and Wilfred Lucas; "The Wives of Men," with Florence Reed, and "Suspicion," with Grace Davison.

Mr. Hulsey is one of the leading exchangemen in his territory, which comprises Texas, Oklahoma and Arkansas. Deliveries will be made immediately, and he is mapping out an exploitation campaign with which to reach every exhibitor, both by personal calls from salesmen and by the literature which will be sent out on a thorough follow-up system.

Sample prints of all these pictures were sent to Dallas and screened before the full sales force.

Adolf Philipp to Produce Three Two-Reelers a Month

THE Adolf Philipp Film Corporation announces that it will produce under the direction of Adolf Philipp three musical film comedies a month, and that negotiations are now under way to secure another studio in the heart of New York City.

The first three, "My Girl Suzanne," "The Midnight Girl" and "Oh, Louise," are finished and the forthcoming pictures will be "The Girl Who Smiles," "Sh!—It's a Secret" and "The Belle of Riverside Drive," for which the casts are now being selected.

Mr. Philipp appears in all of the productions and is assisted by an excellent cast, including a number of pretty bathing and dancing girls. Each picture starts with the words and music, and an introduction of the stars, and then fades into the film story. The music is composed by Adolf Philipp, who is also the composer of several successes, including "Alma, Where Do You Live," "Adele," "The Midnight Girl" and "Auction Pinochle."

Christie Burlesques Early Days of Picture Producing

AL E. CHRISTIE claims to have established a precedent by producing a film in which the Indians win. "This is the first time in the history of the screen," said Christie, "when the Indians succeed in licking the tar out of the white men. I came to the conclusion, after having made some fifty or a hundred wild western pictures in the old days, that the poor Indian had never had a chance."

Christie has Indian scenes in his newest Fay Tincher comedy, which he likens to the serious dramas which he used to make with Thomas H. Ince. But now he has done the same sort of thing in a comedy. "We have the Indians galloping around the ranch house shooting the white folks, dead men dropping on every side and many of both races biting the dust. In kidding the western drama we have a chance to let the Indians win, and kick the stuffing out of a bunch of cowboys for double-crossing them by putting them up to attacking Fay Tincher's band of cowgirls at 'Rosie's Ranch.'"

W. H. Announces New Series

The W. H. Productions will release on the state rights market, commencing in October, a new series of single reel Keystone reissues featuring Chester Conklin, Mack Swain, Mabel Normand and the other prominent Keystone stars. They will also release the series of twelve single reel Fatty Arbuckle comedies.

"Drinkin' Sody Ain't What It Uster Be."
So might the greybeards warble, but Fay Tincher and Earle Rodney take a straw vote and decide they've found a new fountain of youth in their Christie comedy, "Dangerous Nan McGrew."

LEW CODY

FIRST RELEASE

"The Beloved Cheater"

Direction W. CHRISTY CABANNE

Photography JOSEPH A. DUBRAY

PRODUCED BY
GLENDALE,

PRODUCTIONS

L. J. GASNIER'S NEW IDEA

—Irresistible Pulling Power

—Unique Story

—A STAR Whose Popularity is Tremendous and Ever-Growing

—Exquisite Production

—Every Essential of Photodramatic Success

L. J. GASNIER
CALIF.

Tom Mix, Daredevil of the Saddle, Takes a Whirl at the Wheel in "The Speed Maniac."
The wheel of Tom's film life has turned at a strenuous pace always, but hits it up a little faster in this, his latest Fox.

Ernest G. Klein Joins Christie

The Christie Film Company has secured the entire services of Ernest G. Klein for the designing of lithographs and other accessories for Christie films. Mr. Klein has made quite a reputation in his work of designing posters, motion picture titles, slides, and other art work used in advertising and exhibiting pictures.

All accessories used in connection with Christie Specials and Christie Comedies will come under Klein's supervision, and the company will thus be able to furnish posters, etc., on all comedies which are of the best standard used in any feature productions of greater length.

Japanese Gardens Designed for Film Will Be Permanent Recreation Spot at Metro Studios

A MINIATURE Japanese estate will be constructed for the Screen Classics, Inc., production of the Japanese stage fantasy, "The Willow Tree," at Metro's studios in Hollywood. After work on the picturization of the play has been completed, the gardens of the estate will become a permanent studio feature for the pleasure and recreation of the company's employes.

The plans as outlined include the laying out of a lake, a hill covered with lawns and ornamental pathways, a temple, a shoji, a Japanese dwelling house, snow lanterns and the willow tree itself. No effort or expense will be spared by Director General Maxwell Karger in reproducing the Japanese setting necessary to make this play the most beautiful scenically that is possible under the most modern studio methods.

Must Counterfeit Nature's Phenomena.

Viola Dana has been assigned to play the dual leading role of the beautiful Japanese image carved from the heart of the willow tree and also of the American girl.

M. P. Staulcup, who designed the special art settings for "The Brat" and "Lombardi, Ltd.," has been appointed technical director for the new production.

With exact reproductions of Japanese architecture and the planting of native trees and shrubbery, the entire effect will be the most realistic and elaborate ever constructed for a Screen Classics, Inc., production. A large pond will be located in the center of the garden and at one end there will be a small hill on which a Japanese temple is to be built.

"The Willow Tree" is a story of the heart of the Land of Nippon, and offers wide possibilities for the extraordinary in scenic effects. A weird storm, a veritable downpour of rain and the tragic shattering of the willow tree by lightning are some of nature's phenomena which must be counterfeited to make this production the notable event it promises to be.

The continuity of the scenario was entrusted to June Mathis, directing head of the Metro scenario staff.

Cecil De Mille Says There Is No Plot Shortage But a Great Lack of Capable Scenario Writers

FOR years the public has listened to the cry of motion picture producers for "new" stories. "Give us something different," has been the burden of the song, and the average layman has about reached the conclusion that stories that are different are both rarer and more precious than rubies.

With this elevation into prominence of the basic plot there has gone a corresponding amount of glory for the author who has supplied the needs of these clamoring gentlemen. Now comes a maker of motion pictures who disclaims all anxiety over the supply of plot material, but who registers a sincere wish that the tribe of continuity writers may thrive and flourish. That producer is Cecil B. De Mille. By "continuity writers," he means trained writers with sufficient understanding and depth to make their work live and breathe.

What Mr. De Mille Says.

"There's no such thing as a shortage of plots," says Mr. De Mille, "with all literature and the wealth of stage material available for screen adaptation and scores of capable authors producing current stories of merit. But the problem of finding writers with the skill and the soul to make great scenarios out of that material is a horse of a very different color. The greatest plot in the world will fail utterly if it is presented in a cut-and-dried fashion. And the simplest little story, properly developed by a real scenario writer, can make the greatest hit.

"A typical example of what I mean is my last picture, 'Male and Female.' It is founded on Sir James M. Barrie's 'The Admirable Crichton.' The screen version is the work of Jeanie Mcpherson. Barrie's original plot consisted of taking a typical London household, shipwrecking its members on an uninhabited island, and subsequently rescuing them. Incidentally, the butler—Crichton—develops into a very real leader on the island.

Barrie and Miss Mcpherson.

"That's about all there is to the basic plot of the original. Yet Barrie, by his unchallenged ability, made a great play out of this material. It was a satire of English life and customs, but it was a satire that pulsated life. Jeanie Mcpherson, in adapting this same material for the screen, discarded the satirical angle of Barrie's play, but she did for the screen just what Barrie did for the stage—gave her finished work the heart, soul and life which makes it a great story.

"If some one will give me the prescription for compounding real scenario writers—so-called continuity writers, if you like—I will make him rich beyond the dreams of avarice."

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents.*

Strong Cast for Morey in New Play.

"In Honor's Web" will be the next Harry T. Morey feature to be released by Vitagraph. It is a society play, pure and simple, a type of entertainment in which Mr. Morey is perfectly at home. Perry N. Vekroff, who wrote the original story, has provided a clever murder mystery, although murder, while vital to the story, is not shown in the play.

The cast includes Myrtle Stedman, Agnes Ayres, Gladden James, George Backus, George Majeroni, Bernard Siegel and Robert Gaillard. Paul Scardon was the director.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Show Unusual Lobby Display for "The Mints of Hell"

THE White House Theatre, Milwaukee, made an unusually elaborate display for "The Mints of Hell." The lobby is wide, but shallow. Being already painted white, in harmony with the name, the foundation was laid for a display of polar stuff. Imitation icicles were hung from the moulding above the doors, running into the sides of the lobby. Two polar bears were borrowed from a local fur concern and the ticket taker was dressed in a parka, while gilded rocks, scattered about the lobby where they would not be in the way, further added to the suggestion. The display of posters was unusual, as can be seen from the cut. The upper portion of

An Unusual Lobby Display for "The Mints of Hell."

the lobby can take 24-sheets without getting in the way and three and ones were generously employed on the floor level. Carrying the lobby up so high wastes some inside space, but it more than brings return if it gives poster display to a transient business house.

—*P. T. A.*—

Student Press Agents.

Several times in this and the Photoplaywright department we have suggested a combination between the exhibitor and the would-be photoplay writer. Where the scheme has been tried it works well. Charles Beahan, of Clearfield, Pa., is one of those who took the tip and hooked up with the local house, the Driggs. He has only been at it three weeks, or had when he sent in his first sample for criticism, but it is intelligent work and he can write. This is one of the big ideas in such a hook-up. The man who is trying to make a name for himself in photoplay writing knows how to write. He knows how to make a synopsis and how to pick out the salient points in a drama and play them up. This is not a plea for the script writer, but it works that way. Mr. Beahan writes:

Owing to some new rule, the local newspapers refuse to print any press work and everything published must be paid for. Now I believe that the little personal talks sell the picture better than the stereotyped advertising, and I have hit upon the idea of running a column in the paper every Monday, giving our program for the week.

If Mr. Beahan will look over this department he will find every now and then an example of the Bleich weekly program, which we think will give a better display than a single column down the page. The Driggs advertisement is a full column, single width, with about three inches each for the changing attractions. It does not look as important as would a three inch cross page strip or a four sixes. The long and narrow space never looks as important as one across page, and we think that to change the layout would be to gain a decided improvement.

One point to remember, however, is that it is the importance of the production rather than the interest of the plot which determines the display. In the sample sent in, The Heart of Humanity is dismissed in six lines of description, though it played for two days, while The Forbidden City gets twenty lines. This is bad proportioning. The Heart of Humanity is an unusual production, and every effort should have been made to get it over as fully as possible. It should have taken twice the space used by any single day offering. The public should have been told how unusual the picture was. The plot is not as appealing as that of the Chinese play, perhaps, but it is a wonderful production and should have been splashed. Perhaps this was done in the other advertising, for Mr. Beahan sends in only the one example, but it should have been splashed at all points.

There are towns where the local editor cannot see anything but the business office, but this is a short sighted policy. The editor owes something to his readers, **and the great proportion of his readers are vitally interested in photoplay.** So thoroughly do some editors appreciate this fact that they let the house manager conduct his own department where they cannot find a proper person for editor. George A. Bleich actually conducts two such departments, and they are not all about his house at that. Editor Bleich plays fair with Exhibitor Bleich, but he knows that he must get out an interesting page, and he does that—twice in the same place. If the big New York papers can maintain staffs to write about photoplay matters, it would seem that the smaller editors should see the handwriting on the wall. Perhaps the Clearfield editors will see the light some day, meantime if the editor will not give the space for press work, we think that Mr. Beahan has the solution. He puts it in at space rates because nothing sells a picture better than a well written description, and this stuff is well written.

—*P. T. A.*—

Woman Manager Who Beat the Men Now Manages Three Good Houses

Some years ago we printed a picture of Dolly Spurr, of Marion, Ind., to prove that a woman could be both pretty and clever. Here is a picture of that same Miss Spurr in the uniform she put on when the war made puttees popular with the ladies. In explaining her hair, she writes that she had just had a tussle with a calf. She adds no further comment, but as she was touring with some of her family through North Carolina, perhaps she was after some milk for afternoon tea and she held the calf while the rest held up the maternal bovine. Recently we printed a reproduction of Miss Spurr's announcement for her three houses for the coming season. She made such a hit with the Royal Grand, a barn-like structure, that local capital bought the lease over her head and wanted to run it. But she got other capital interested in a new house, and

when the first bunch heard of it they decided to let her have the old house. A third theatre was built and she took that over, too. Lately she signed new leases for all three houses and she writes that she expects to buy all three before the leases expire. If she says she will, she will, and that's all there is to it. Like most successful managers, she has built her prosperity on personality and square dealing. If she says a picture is good, the town turns out because they believe in her, and when she picks a poor one—which is seldom—she does not try to sell it on her personal pull. She lets it run and saves her pull for the next good one.

—P. T. A.—

Jacksonville Theatre Takes Four to Advertise Its Attractions

When the Arcade Theatre, Jacksonville, Florida, has an extra attraction. Manager Edw. A. Smith does not add a couple of inches to his Sunday space. He adds a few pages. And the pages are in color, at that, red, blue and yellow for the front and back and blue inside in addition to the black imprint. And practically all of the text relates to the single

The Front and Back Pages of a Four Page Advertisement from Jacksonville, Florida.

attraction, with just a little filler here and there to make a fit. And, mind you, this is not a "just once" stunt, but is done frequently. This seems to be a record. Four and

The Double Middle Pages from the Same Issue.

even eight page special supplements are not unusual, but they mark the opening of a new house or the start of a season. The Arcade does it more or less regularly, and this seems to be not a but the record.

—P. T. A.—

Gave Special Show for Invalid

I. Lisbon, of the Walnut, Family, Strand and other Cincinnati theatres, recently advertised for persons who had never seen a motion picture show. The unusual advertisement attracted general interest and when it was announced that but three replies had been received it made the foundation of a good story. One of the replies was from a bedridden cripple and Mr. Lisbon took a portable machine to her home and showed her one of the current features which made another good story. This is press work of the right sort. It takes a little more thought than the paste-up of press sheet stuff, but it makes immeasurably more business. Another recent stunt was to advertise for the couple who recently became engaged during the showing of a love scene. According to the story the house manager overheard the proposal and reported it, and now the supposedly happy couple are offered a handsome present if they will complete the romance by getting married in the house in which the first "yes" was pronounced.

—P. T. A.—

Big Displays Bring Big Returns to Schade Theatre in Ohio Town

The Schade Theatre believes that it pays to do something out of the ordinary. When the house was built, a marquise was run out over the sidewalk, and this was evidently planned with a view to making it work hard, and it has been working hard ever since. At first the displays were mounted on the usual beaver board, but with the war time advance in prices, Mr. Schade found the need for something cheaper and he found it in the corrugated board used for packing. This was vastly cheaper, and a coat of varnish made it waterproof for a week. Strips of lath were used to stiffen the board. Possibly melted parafine would be cheaper than varnish. Among his recent displays, Mr. Schade built a lighthouse for Nazimova, in "Out of the

The Schade Display for Nazimova.

Fog." At night a flashing light in the lantern can be made to add very considerably to the pull of the display. The basis of the title board was a roughly painted surf breaking against a sea wall, a subject within the scope of anyone able to letter well enough to get the titles. For "Stolen Orders" a more elaborate display was built up from the twenty-four

Another Display from the Schade Theatre.

sheet, requiring no skill in painting at all. Real rope was woven in to connect the basket of the car with the gas bag. On the sidewalk level the six sheets were cut out and used for additional attractors. This rather shuts off the sidewalk space, but it is to be presumed that they were

swung from the outside posts except when the photograph was being made. A third, and the most elaborate display was that for Mickey. Three street workers were employed to Rube the streets together with a blanketed race horse, and it will be noticed that the horse looks like a racer and not like a graduate from some trucking stable. The marquise was closed in with greens, through which horses'

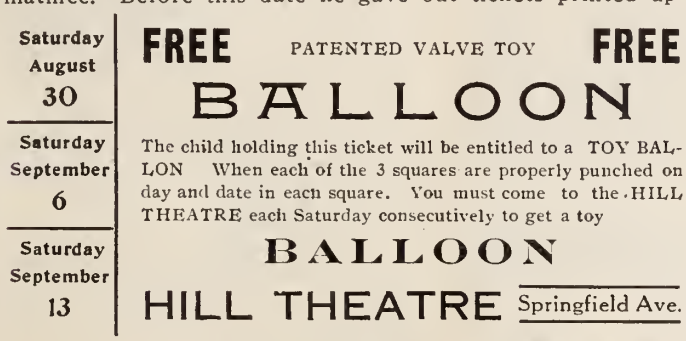
The Street Workers, Phonograph Advertisement and Marquise of the Schade.

heads protruded. A huge phonograph record added the Columbia to the tie-up, and in the window to the left of the entrance a cut-out advertises "Mickey Sundaes," while the title is even painted on the sidewalk just to the left of the lamp post. About the only thing Mr. Schade does not do is to use changeable letters for the space below the cornice. Everything else is working, and working hard.

—*P. T. A.*—

Uses Toy Balloons to Get Children's Matinee Business

Johnny Mack, of the Hill, Newark, is out after the matinee business of the kiddies. The opening of school sometimes interferes with the regularity of the business, and to get them started right, Mr. Mack started with the August 30 matinee. Before this date he gave out tickets printed up


Saturday August 30
Saturday September 6
Saturday September 13
FREE
PATENTED VALVE TOY
FREE
BALLOON
The child holding this ticket will be entitled to a TOY BALLOON When each of the 3 squares are properly punched on day and date in each square. You must come to the HILL THEATRE each Saturday consecutively to get a toy
BALLOON
HILL THEATRE
Springfield Ave.

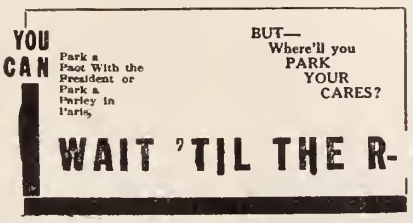
Coupon Ticket Used by Johnny Mack to Get Matinee Business.

with three coupons, which must be punched in consecutive order to get a balloon. The balloons are printed up, "You do the blowing and we'll do the rest." They are inexpensive and apart from their appeal to the child, their general use on the streets will serve as an advertisement to the adult public. That is the chief advantage of juvenile novelty advertising. If you get them out they advertise to the grown-ups as well as to the children. Nothing seems to possess a greater appeal than balloons.

—*P. T. A.*—

Jimquin Inaugurates Novel Teaser Stunt to Launch New House in El Paso, Texas

James C. Quin, once better known as "Jimquin of L. A.," but now Jimquin of El Paso, Texas, has come back to first loves and is going to start a handsome theatre in the Texas town. He knows the value of a goor house slogan and he hit upon "Park your cares at the ——." He did not wait for the house to open, but he started in with an elaborate teaser campaign, using a two twos daily with a change of copy. They were all set in precisely the same style because in this way each hooked up with the other. The other catch-lines were "You can park a parade in the plaza or park a piano on the piazza," "You can park a pint with a permit and then park a pint in the pitcher," "You can park a plug in the pasture or park a plane on a plateau," "You can park a pie for a pabulum or park a prune for your palate," "You can park a pal who's perfidious or park a punk in a pedigree." That's as far as Jimquin has gone, but that will give you a start if you want to adopt the same slogan, and there is no reason why you should not if you have not already established a cry. A slogan helps more than most managers realize.



One of the Two Twos Teasers by James C. Quin.

—*P. T. A.*—

Productions Prove Popularity with Patrons

Productions seem to be the big thing for those theatres able, through capacity and stage room, to offer this appeal. For one thing, a production injects life into the performance, and where the production is not so heavy as to dwarf the picture, the production greatly helps the effect. S. Barret McCormick has made some unusual presentations, and other theatres have gained almost as much of a reputation for their manner of presentation as for the pictures themselves. It is not always necessary to use big scenic effects. Many houses work almost entirely with lights, and often the lights prove more effective than scenery could possibly be. Working with spots and slides in combination you can do more than you can with scenery. Here is the way the Billie Rhodes production, "The Blue Bonnet," was put on at Kehrlein's Kinema, Los Angeles:

The overture ended, the lights in the front of the house were dimmed and a beautiful amber light appeared on the curtain, a transparency of silver cords. The amber light dissolved and in its place came a glow of red centered by an enormous spider's web of silver tinsel with a large spider moving its legs in all directions, the illusion representing one of the tense scenes in the picture.

As the web faded out a city street came into view. Suddenly in the distance was heard a Salvation Army band, and as the Salvationists arrived on the stage they were led by Miss Rhodes and a quartet of male singers.

Just to help along, Miss Rhodes went up in an aeroplane and distributed tiny blue bonnets, properly lettered. To judge from the various press stories sent in, the Los Angeles sky must boast more stars than the astronomers ever heard of.

P. T. A.

means

Picture Theatre Advertising

and

Picture Theatre Advertising

means

Good Business

Because it contains the advice of scores of successful exhibitors and the schemes by which **they** have made money and by means of which YOU can. How to get press work. How to build matinee business. How to run contests. How to build new business. How to hold your own. It's all there. Get your copy now. Any one of a hundred schemes will bring you more than the cost of the copy.

For big towns.

For the littlest town.

It costs only $2 by mail, postage paid. Order from our nearest office to save delay.

MOVING PICTURE WORLD

516 Fifth Avenue, New York

Schiller Building, Chicago, Ill.

Wright & Callender Building, Los Angeles, Cal.

Belasco's Name Appears as Motion Picture Star

Once David Belasco declared that he would never have anything to do with motion pictures, but here is a picture of the New Grand Central, St. Louis, in which he is starred above Hayakawa. This is, of course, his appearance in "A

David Belasco in the White Lights.

Star Overnight" in which he appeared for the Stage Women's War Relief. That series offers such a galaxy of new stars that on names alone the series would win out. The cut shows an unusually elaborate display of electrical attractors and forms an interesting study.

—P. T. A.—

Lobby Display Effectively Done

The Lyric, Pittsburgh, has a small lobby, but it manages to get an excellent display without overcrowding, as this cut shows. It will be noted that the door is on a slant, which gives the effect of greater spaciousness than real-

A Small Lobby to Which the Effect of Space Is Given.

ly exists, since the door is wider than the passage. On each side wall are spaces for two three-sheets or one six, while a coming three-sheet is displayed inside the door and three one-sheet frames for stills or paper are placed on either side of the box office. This gives five threes and six frames in a lobby which might be clogged with three frames. Only one of the frames appears in a lobby which might be clogged with three frames. Only one of the frames appear in the picture, but if you look very closely you will see the tops of the others in back of the one showing. It is not always the size of the lobby which counts. The use made of the space is far more important.

—P. T. A.—

Toilet Preparations Boom Constance Talmadge's Play

To exploit "The Veiled Romance," in which Constance Talmadge stars, the New Garrick, St. Paul, used a beauty shop lobby, arranging for free samples of certain preparations through the local stores handling the goods. Samples

A Beauty Shop Lobby from St. Paul.

always appeal to women and this drew the crowd as few features could. It got them into the lobby and most of them went inside once they were there. The Garrick plays it up strong on lobby decoration, and seems to find that it pays to make a big splash in the lobby. Lately they turned the lobby into a model kitchen for "Come out of the Kitchen," and they have worked other similar schemes. City houses in particular find that it pays to work the lobby strongly, even though adequate lobby decoration is costly.

—P. T. A.—

Doubling Displays Gain Space

The Madison and Adams theatres, Detroit, double their displays and get the full value of the display for each house. This display is a four nine, yet Miss Ferguson's cut could not have been as large had the arm not been permitted

MADISON
ADAMS
Added Features
"Better Times" is a dramatic comedy of real folks people that the majority of us loved among and grew up with, and whose frailties are common to us all.
DETROIT'S FINEST THEATRES
Comfortable Cool Convenient
Elsie Ferguson
"A Society Exile"
"BETTER TIMES"
As good a picture as "Rebecca of Sunnybrook Farm," better than "Sis Hopkins."
Added Features:

A Double Display in Which Each House Gets the Benefit of the Entire Space.

to extend into the adjoining space. This does not take display from the Adams, however, as it runs into blank space. The idea is better than the copy for "As good a picture as 'Rebecca of Sunnybrook Farm,' better than 'Sis Hopkins'" does not mean much. There may have been some who did not care particularly for these pictures who might have been attracted by "Another 'The Turn of the Road.'" Each play should stand upon its own base and reference to any other attraction is likely to weaken the appeal.

—P. T. A.—

Merchant in Big Baby Contest

Here is the advertisement used by the dry goods store which worked with the New Garrick, St. Paul, in the baby contest recently mentioned. This took a space about four and a half inches, across two columns in a five-column advertisement for the store. It got the advertisement in the centre of a space

Entries Close Wednesday
Register on Second Floor
Prize Baby Contest
Held in conjunction with the New Garrick Theater's showing of
"Human Desire."
A moving picture masterpiece, which tells the story of a waif who loved babies and a wife who didn't.
$10 Prize for Prettiest Boy
$10 Prize for Prettiest Girl
Winners will be judged by representatives from St. Paul Daily newspapers on Saturday at the New Garrick Theater and will be decided by popular applause when baby's picture is thrown on the screen.
This contest is open to all babies up to 18 months old
FREE!

A Dry Goods Store Hook-up with a Theatre Baby Contest.

which was read by nearly every woman in town and reached many who would not think of reading the theatre advertising. This is the advantage of a hook-up with other stores. It gets the advertising where women must see it whether they are in search of advertising or not. The House advertises that the prizes are offered by the store and in return gets nine column inches in what is special preferred position. The hook-up pays.

—P. T. A.—

Special Cards for Special Attractions

The Fenray Theatre, Martin's Ferry, Ohio, has started a series of "de-luxe presentations." For these specials post card announcements are put into the mails in time to reach the opening day of the three-day run. The indiscriminate use of mailing matter, other than a weekly program, is not apt to pay, but a series of "de luxe" or "super" or any other named special attractions is going to be a big help to any manager who adopts the scheme and who is careful not to get too greedy and let his standards drop. That is the drawback to any such scheme. It works so well with the big stuff that the manager is tempted to use it to help put over the doubtful picture, and then no one believes him.

—P. T. A.—
Means Picture Theatre Advertising. Picture Theatre Advertising means better business.

Julian Johnston's Open Face Advertising Makes for Sales

Julian L. Johnston, who now does the advertising for the New Garrick, St. Paul, and the Liberty, Minneapolis, used to go in for a lot of drawn attractors, but he is doing some capital work with type and open-face stuff, and we think that in the long run it makes for better business. He does not have to depend

Peaches from the Beaches
Coming Sunday—
for a two weeks' stay—
The Talk of the Continent
Mack Sennett's
Famous
BATHING BEAUTIES
Appearing in Their Attractive Costumes in an Original Bathing Girls Revue With
"YANKEE DOODLE IN BERLIN"
The Comedy Triumph of the Screen
SPECIAL MUSIC
SPECIAL SETTINGS
THE NEW
LYRIC
The prize entertainment of the summer season
Prices for this engagement — Evenings and Sundays, all seats 50c, including tax. Boxes 75c. Matinees, 25c and 35c including tax. Boxes 50c.
Now Showing—
NORMA TALMADGE IN
"THE WAY OF A WOMAN"

An Excellent Example of Open Advertising from Julian L. Johnston.

upon the drawn attractor, as this display for the bathing beauties shows. He uses but a single figure, yet the idea is carried out throughout the entire space. He does not use many words to say a

Two Examples in Placing Head Cuts for Attractors.

lot, and the man who cannot be sold on such an argument will not come under any circumstance. The space is a three tens, but it works like a quarter page on the sheet because it is easily seen and more easily read. For his general run he seems to favor the head cut as an attractor, plus good argument. The two examples shown are pretty much alike, but of the two we like that for Better Times because it gives a larger display to the title. Both are good, and the greater prominence given the Fredericks cut is due to the greater prominence of that star. Vignetting or routing cuts adds 50 per cent. to the cost, but it is worth it if you get a better effect. The best of Mr. Johnston's recent copy is for "True Heart Susie." For this a drawn design shows Miss Gish's face against a black heart shape. Above the copy reads:

Why—
—are "Old Maids"?
Is it because they are men haters or is it just because the right man never noticed them?

This unusual question is answered, etc.

This sort of copy will get attention where a mere statement of the excellence of a play will pass unnoticed.

—P. T. A.—

Paramount Up in the Zenith

For the exploitation of Paramount week in Los Angeles, Cecil DeMille and his tame aeroplane helped start the ball rolling. Miss Julia Faye was a passenger with him in a flight over the city, during which she dropped ten thousand aerograms announcing the special week and the new selective Booking Plan. All over the country a special drive was inaugurated by the Paramount exchanges, but the air-flight seems to have been about the most startling scheme devised.

—P. T. A.—

Charles H. Ryan Celebrates His Tenth Big Anniversary

Charles H. Ryan, of the Garfield, Chicago, started back in August to prepare for his tenth anniversary week, September 1-8. First of all he began to sprinkle the numeral ten on his programs and with his addressing machine he stenciled each program envelope with an appeal to watch the ten. Then he worked down to an announcement of the anniversay and for the program for that week he used a Cahill-Igoe ready print cover with a four page insert, and added a herald or special card for each of the attractions. The inside page contains a formal appreciation, but the best item runs on the back page where he says:

"Look Back"

There's a lot of you will smile as you stop for a minute and look back to the time when you had to stand on tip toe to reach the cashier's window in those days, and we've watched, year by year, as your heads kept going higher and higher on the barred window.

We remember some of you fellows when you used to come in knickerbockers. We remember when you asked for "two, please," instead of "one," and ushered that first girl of yours into the theatre. Yes, sir!—the "Garfield" has helped along many a romance, and now we see some of our friends who used to come here in knickerbockers, and who brought their best girls here, coming back with that same best girl and another chum who reminds us of the kids we used to know.

And he took Carl Laemmle's birthday cake, added three candles and made his own.

—P. T. A.—

Saenger Amusement Co. Issues Fall Announcement

The Saenger Amusement Company made its fall announcement a part of its weekly publication, the Saengerette. For this issue is used a buff paper with a sage green tone and a black. It is not loud, but it is prominent and artistic, as well. You feel when you pick the sheet up that it is going to tell about good pictures because it is so artistic in itself. The announcement is an eight pager which serves as the cover and double middle for the usual issue on white paper. The announcement covers the season in general and then deals specifically with the first five weeks, making it apparent that the special features will not be thinly spread, but will be regularly employed. The first five titles are "A Society Exile," "The Brat," the new Fairbanks picture, "The Hoodlum," and "The Kingdom of Dreams," offering the pick of the market instead of the best a single releasing company can afford. The Saenger regularly uses a special issue for New Orleans, but for the other theatres in its widespread chain it gets out a four-page news sheet, which is now in its fifth quarterly volume. A special edition is run off for each town, and local advertising is run in that particular section. It makes some work for the printer, but evidently it is worth the trouble and cost.

—P. T. A.—

Paramount Hook-Up from Louisville Covers Territory

In connection with Paramount-Artcraft week most of the exchanges got some hook-up with the theatres in their territory, but no house appears to have gone beyond Louisville, which covered all of the leading houses in its district in a full page Sunday display which included forty-seven houses. It does not include all of the houses in the district, apparently, but gets most of the large ones for a radius of a hundred miles. As the Sunday papers travel, it probably helps, though we do not think

Louisville Joins in the National Drive for Better Motion Pictures
SEPTEMBER 1919
NATIONAL
Paramount-Artcraft
WEEK
At all these theatres, all this week—Paramount-Artcraft Pictures will be shown
MAJESTIC THEATER
BRYANT WASHBURN in
"LOVE INSURANCE"
LILA LEE in "HEART OF YOUTH"
B. F. KEITH'S STRAND
ROBERT WARWICK in "TOLO IN THE HILLS"
"FIRES OF FAITH"

A Full Page Hook-up with the Louisville Paramount Exchange.

that the Indianapolis theatres got much business from a Louisville newspaper. It is a good hook-up where the paper circulates in the territory of the house, but where some other city paper gets the chief sale, the display becomes largely ornamental and purely a matter of pride.

—P. T. A.—

California Theatre Combine Makes Dignified Announcement

Announcing the combination of the California, Imperial and Portola theatres in San Francisco, a five sixteens were used in an exceptionally pretty display. Not too much was said and nearly half the space was taken up with an

attractor. It will be noticed that the main line giving the names of the three theatres uses for each the style of signature affected by that management. This is a small thing, but it is an example of the care employed in preparing the announcement. In the new arrangement the Imperial will take care of the

A Milestone in Photoplay Progress
Announcing the affiliation of San Francisco's Leading Theatres.
Imperial
California
PORTOLA
Under the Associate Direction of Eugene H. Roth and Jack A. Partington

An Advertisement Combining Beauty, Dignity and Effectiveness.

productions and the Portola will care for the straight runs without production angles. The three will no longer be in conflict with each other, and this will simplify matters considerably. If the three houses combine in their regular advertising displays they will also gain the advantage of large spaces.

—*P. T. A.*—

Tiny Aeroplane Makes Big Business for "Great Gamble"

Here is a capital idea from the Almo Theatre, Raleigh, N. C. To launch the first episode of Pathe's "The Great Gamble," which has some aeroplane

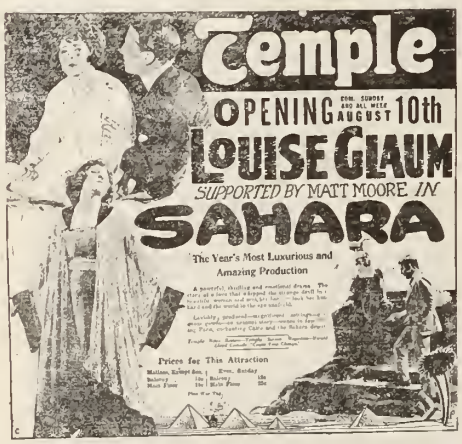
Aeroplane Used to Advertise "The Great Gamble."

stuff, Manager O. R. Browne had a small aeroplane made. It was fabricated from white pine and beaver board and the total cost was about two dollars. This was placed over the banner on the house front. Probably just that would have sufficed to gain attention, for it is by no means a small affair, but Mr. Browne is a showman and he knows that noise and motion attract, and he planned to get both. The propellor was made to revolve, getting its power from a one-eighth horse power electric motor. To the propellor shaft was attached a toothed wooden wheel and this played against a strip of fibre, producing a noise very similar to that made by a plane in action. In making the propellor, cut it out flat instead of trying to shape the blades or your device may start off up the street. Mr. Browne plans to use the plane for each succeeding episode of the serial that the mere sight of the plane or even its hum will remind that the serial is showing. He writes that many of the boys have made up miniature planes which they have attached to their bicycles. It might be a good plan to offer a small prize for the best home-made plane.

—*P. T. A.*—

Meaningless Advertising

One idea of attractor in advertising is to get the attention, but it is better to use attractors which mean something. The greater portion of this five tens from the Temple, Cleveland, is given to cut work and the cuts are meaningless in that they do not tell any part of the story and the only faint suggestion of the color of the play is found at the bottom in the shape of four pyramids and two palm trees. The chief value of the play is the coloring of the locale


Temple
OPENING FOR SUNDAY AND ALL WEEK AUGUST 10th
LOUISE GLAUM
SUPPORTED BY MATT MOORE IN
SAHARA
The Year's Most Luxurious and Amazing Production
Prices for This Attraction

A Five Tens with But Little to Tell About the Play.

and the remarkable settings. All this, so far as this particular fifty inches is concerned, might as well have been thrown away. The only hint of the locale is found in the line "The year's most luxurious and amazing production." To back this up there are a picture of the star in a very pretty dress and two scenes which might have been made for any polite parlor play. Apart from the title and the pyramids there is no hint of the offering for the description merely reads:

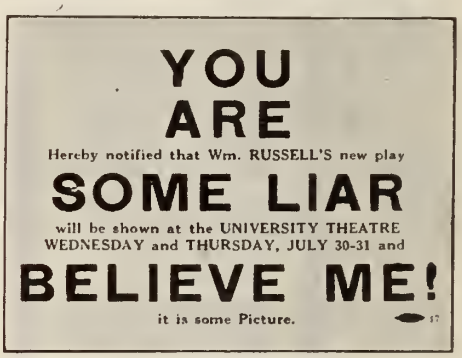
A powerful, thrilling and emotional drama. The story of a love that whitted the strange devil in a beautiful woman and sent her back to look her husband and the world in the eye unafraid.

There is nothing in this to suggest the really remarkable desert scenes, the luxuries of tent life and the scenes in Cairo. It might as well have been some cheap fill-in production for all the good it seems to do the house. Much may have been done in other advertising, but each individual display should bring up the best points. Each should be written with the idea that perhaps this and this alone is to sell some reader.

—*P. T. A.*—

Hoffman Used Striking Card to Get Business for Russell

R. E. Hoffman, of the University Theatre, Minneapolis, used a good throwaway card for American's "Some Liar," with William Russell. He had cards printed up which at first glance reads "You are some liar, believe me." The full text my be gained from the cut. A still better plan is to keep the rest


YOU ARE
Hereby notified that Wm. RUSSELL'S new play
SOME LIAR
will be shown at the UNIVERSITY THEATRE
WEDNESDAY and THURSDAY, JULY 30-31 and
BELIEVE ME!
it is some Picture.

A Throwaway Cut Planned by R. E. Hoffman.

of the text very small, to give the big lines the largest possible value. Printing the big type in the stronger of two colors will also give the effect, but the cheapest plan is to work the large type strong and make them read the smaller lines. Where the message is in 24 point the rest should be in a six and not larger than an eight should be used for as high as 48 point.

—*P. T. A.*—

Makes Slides—And Everything

Lewis H. Rossiter, of the Dixwell Theatre, New Haven, is branching out. We have told how he has his own press and does all of the house small work and the office forms, but now he is going in for slides, as well. By the same token he is turning out some very pretty work along this line. Most slides are weak points in a theatre's advertising, if the stock slides are supplemented by special lettering, but with a small press and a supply of translucent paper work as good as the best of the professional slides can be turned out at small cost. But Mr. Rossiter can work it more easily, we think, by keeping a roller clean and using this to transfer his impression from the type to the glass direct. The type is inked with another roller and the clean roller is passed over the type and then over the clean glass. It leaves ink on the glass. The roller can be kept soft in cold weather by rubbing the surface with glycerine when repeated washups dry it out. Another advantage of having your own press is that program envelopes can be printed up without undue cost. If you cannot afford a press or cannot handle the types you might do as another had done and give a printer free office room in return for the house work. He can pick up enough jobs to make it worth his while.

WHITE A·C
Columbia
SPECIAL
CARBONS

A *SILENT* alternating arc was believed forever impossible.....Today, operators everywhere are making perfect projection on alternating current—*silent, constant, brilliant*—with the marvelous

Columbia
White A. C. Special
Carbons

It is never necessary to spend a penny for extra equipment to obtain excellent low-cost a. c. projection in any place

Write for folder
NATIONAL CARBON COMPANY
Incorporated
Cleveland, Ohio

119

Projection Department

Conducted by F. H. RICHARDSON

Griffiths Answers Untermyer

JOHN GRIFFITHS answers Untermyer, of Boston, whose right name is, by the way, Herman Untermyer Von Schalk, the error in omitting the last name being mine, as follows:

In answer to Untermyer, Boston, and such others as may imagine Richardson, Griffiths, et al to be exploiting a brand of optics of their own making, I would submit the following: Does Untermyer (Von Schalk) know how many of the scientific lens men have condescended to investigate the optical system of the motion picture projector under PRACTICAL WORKING CONDITIONS?

If there are more than two they have managed to keep under cover to date. The two I refer to are the Professors Gage, authors of that excellent work, "Optic Projection." True there are others who have freely given of their expert knowledge, but unfortunately their knowledge is either very largely or wholly based on theory.

Point-of-Light Theory.

They have either worked from a point-of-light theory, or have assumed that the same conditions obtain in motion picture projection as obtain in stereopticon projection. In either case they reason from a false premise, hence fall into very natural error. This is true to such an extent that their findings have little if any value as a guide to practical work.

My first article dealing with the divergence of the beam between the aperture and objective appeared in the February 13, 1915, issue, at which time even friend editor disagreed with me.

But I do not blame him for that, for when I read the last part of that article in the light of present knowledge I must admit that I did stub my toe good and plenty in those days. Yet, for all that, the article in question marked the beginning of real progress and, so far as concerned the divergence of the beam, I was correct. My next diagram illustrated light ray action from crater to screen. It was published as a supplement to the light ray experiments article. This also was published in the spring of 1915. "Optic Projection" was not published until 1914 and I did not get a copy until 1916. If I had it would have saved me much hard work and many errors.

Scientific Lore.

Now friend Untermyer (Von Schalk), on page 594 of Optic Projection, under "Image Formation with Motion Pictures," you will find a diagram illustrative of the divergence of the beam between film and objective; also showing condenser image, etc. In fact it is identical in principle with the diagrams I made in 1915. You will, therefore, see that I was about one year behind in handing out the right dope, which friend Untermyer (Von Schalk) finds so dry.

And I don't hear anyone telling the Professors Gage they don't know what they are talking about! Now the question arises as to why the Professors Gage illustrate light ray action through the optical train of a motion picture projector differently from the way other eminent opticians do. Remember that the fact that the Gages are the authors of "Optic Projection" is incontrovertible, or at least very convincing evidence that the diagram in Optic Projection does NOT conflict with the recognized laws of optics.

Certainly the difference is not because the Professors Gage are unfamiliar with the orthodox diagram used by other optical men to illustrate the action of light in the optical system on the projector, because on page 587 of Optic Projection they use that same diagram to illustrate conditions where a point source of light is used in conjunction with corrected condensers. Unlike other prominent opticians, however, the Professors Gage recognize the fact that in practice we do NOT have a point light source or corrected condensers, hence the difference in diagrams.

Illustrate Actual Conditions.

The Gage diagrams illustrate actual conditions as the projectionist is obliged to deal with them. The others illustrate something never found in actual practice. Viewed merely as scientific optics both are quite correct. Viewed as a practical help to the projectionist only the Gage diagrams have the slightest value. The others are, in fact, worse than nothing at all, because they are misleading. The reason why the Professors Gage have procceded along right lines is found in the fact that they are not only scientific opticians, but one or both of them are also practical projectionists, because they have gathered their data under actual working conditions, as well as from text books.

All opticians are not practical projectionists. Richardson, Griffiths, et al, have no new theory of optics to offer. They merely insist on the correct application of well known optical laws. We arrived at our conclusions by the hard, rocky, uphill road of experience. We are endorsed in our findings by the previous work of the Gages, hence feel fully justified in butting in, friend Untermyer (Von Schalk) to the contrary notwithstanding.

The fact that with our limited equipment and knowledge we arrived at the same conclusions as the Gages arrived at, without any knowledge of their work or findings, certainly entitles our work in this line to serious consideration."

Editor Overlooks a Bet.

The editor of this department has possessed a copy of Optic Projection ever since its publication; also he has made use of it times innumerable, yet, on his word of honor, he did not realize until now that the diagram referred to, page 594, contained, in itself, every single one of his own and Brother Griffiths' contentions with regard to the position of crater image, divergence of the beam beyond aperture and shutter position at aerial image of condenser.

And there have been times when he would cheerfully have given many dollars to have been able to hurl that diagram into the dental display of those optical men who looked upon his dope with ill concealed tolerance—who said, in effect: "You're a good scout; you mean well, BUT you don't know much about optics!" As Griffiths says, they could not very well say that about the Professors Gage.

As to our work being entitled to serious consideration, why, brother Griffiths, it now has that very thing from both the optical men and projectionists, though some of the former were slow in conceding our right to it.

Important Notice

OWING to the mass of matter awaiting publication, it is impossible to reply through the department in less than two or three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Lens Charts for Framing.

The December 28 issue, containing the lens charts, was exhausted very quickly. The demand for lens charts was so great that we have had a limited number printed on heavy paper, size 11x17, for framing. Covers amperage 25 to 60 A. C. or D. C., and Plano-convex or meniscus bi-convex; also gives necessary projection lens diameter to avoid waste and distance of revolving shutter from aperture. Every progressive, up-to-date projectionist should have one. Price, 50 cents, postpaid, to any part of the world. Send U. S. 2-cent stamps or money order.

As to License Laws

From a projectionist in a mid-west city comes a letter, as follows:

Will you pack up all the data, up to five dollars' worth, concerning laws of large cities, and mail same to me?

I will not, because five dollars would go but a very short way when it came to getting such data together; also such laws are pretty much all alike.

Do you approve of license for projectionists? If so, why?

Yes. In any event it at least puts some slight check on anyone and everyone who has merely stood outside a motion picture theatre and looked in trying the thing out to "see if he can, by any chance, get by."

What is your idea of a good license law for a city of about one million folks?

Essentially the same as for a city of ten thousand. The principle is precisely the same. The small-town projectionist must handle the same sort of machinery, and interpret the same photoplays, to people who probably pay just as much admission as do those who view the

work of the large-city projectionist, hence by what line of reasoning can we maintain one standard of knowledge for one and another for the other.

Law of Secondary Importance.

But after all the license law is of secondary importance, viewed merely as a law. It is the EXAMINATION WHICH COUNTS. On page 621 of the handbook you will find the essentials of a license law set forth as well as I could do it in this or any other article of reasonable length. Taking the matter on page 621 as a basis, any good attorney could draft a perfectly good law. But when you have the law drawn and enacted, its effectiveness will depend practically entirely on the examining board and its examination.

IF the law gives the examining board authority to conduct a real examination, and IF the board believes in a real examination, and IF **the board knows how to conduct a real examination** and IF the city provides facilities for a real examination, then your city and your local will be fortunate indeed, though its members will, you may take it from me, have to get down and scratch some very real mental gravel before they will be able to obtain a card.

Brief and Comprehensive

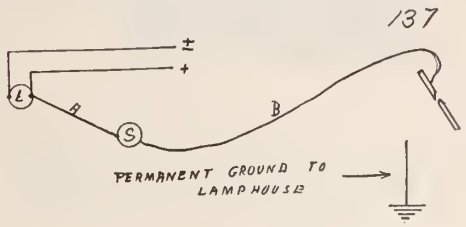
Some anonymous correspondent musses up one whole postcard, marked "Merritt Hall, Camp Merritt, Jersey City," with the following: "Sixty-five feet wide. Good light. Goodnight."

To which I can only reply: From Missouri. Some show. Show me!

Auerbach's Ground Tester

M. Conner, Brooklyn, New York, disputes the practicability of the ground tester submitted by John Auerbach, and aproved by the editor. He says:

Allow me to express my deep appreciation of the work you have been and are now doing for the development of the



profession. I am a student of electrical engineering, and for four years past have been a projectionist. During all that time I have not missed a single issue of the Moving Picture World, and am a diligent reader of its projection department, which same unquestionably is a very great help to those progressive men who wish to become more than a mere, ordinary "operator."

There are those who sneer at you, say that you don't know what you are talking about, and that you make mistakes. Well, suppose you do. What of it! Who among us is perfect? He who makes no mistakes never did anything worth while.

Sees Weak Spot.

With this prelude I shall call your attention to a recent error. I am sure you overlooked the weak spot of the switch, Mr. Auerbach invented for testing for grounds in the projector lamp, page 1165, August 23 issue. His switch is imperfect.

I personally think it unnecessary to remove the permanent ground connection of the projector before testing. But first let me prove that Mr. Aperbach's switch will not work, passing over the fact that it is bad policy to make and break the permanent ground circuit every five minues.

The switch is not safe. It might happen that the lamphouse would become grounded with the switch is in such position that the permanent ground is broken, but the bulb in the socket will not light because it is defective or burned out. In this case the projectionist would have a grounded lamphouse and no knowledge of it. You know what might happen under these circumstances.

It Won't Work.

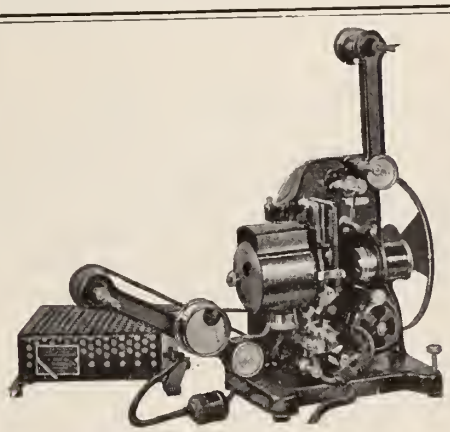
But my main argument is that the switch will not accomplish its purpose. One wire from test lamp socket A leads to wire E, which is the permanent ground. From opposite socket terminal a wire leads to P, which by moving the switch, may be connected with ground wires C or D, leading to the projector. Now assuming the positive lamp jaw to be grounded and switch is set to connect P with F. A test is made on lamphouse connected with wire C.

The bulb will light and all is well. But let us assume the negative jaw to be grounded ,the same being connected to the neutral of an ordinary 3-wire system. Will the bulb light. I think not.

Submits Device.

I submit herewith a device which is simple and which will work. Any projectionist can make one for himself.

A is a wire connected to the positive terminal of one of the projection room lamp receptacles. S is a socket containing an incandescent lamp. Wire B is long enough to reach the carbons of both lamps. When the projectionist desires to test one



New Premier Pathéscope with 4-ampere Rheostat and Weston D. C. Voltmeter

The New Premier **Pathescope** Flickerless *"Safety Standard"* Motion Picture Projector

Will run the "Safety Standard" narrow-width, slow-burning film, adopted by the Society of Motion Picture Engineers.

Can be used by *anyone, any time* and *anywhere,* without any danger, fire or insurance restrictions.

Labeled by Underwriters, "Enclosing Booth Not Required."

Weighs only 23 pounds. Fits in a small case. Operates from any light socket. The wonderful T4 lamp (just perfected for us) gives from 3 to 4 times the illumination formerly obtainable. Uses less than 100 watts in lighting 12-foot picture at 75 feet. Motor drive and rewind at variable speed.

We make { Pathescope Prints from any negative. { Pathescope Negatives from any positive.

Send for 32-Page Convincing Catalog

The Pathescope Co. of America, Inc.

Dept. M.W.

Aeolian Hall, 35 West 42nd Street, New York

Agencies and Service Stations in Principal Cities

DIRECTO HOLD ARK

and

ALTERNO CARBONS

Don't just say carbons—ask for and insist on receiving carbons marked as above.

Speer Carbons are guaranteed.

Try them and you will see why we stand back of them.

SPEER CARBON COMPANY

ST. MARYS, PA.

— AND —

1270 BROADWAY, NEW YORK CITY

or both lamps he opens the table switch and touches the wire end to top or bottom carbon, permanent ground connection being in place. If either jaw be grounded the bulb will light when the wire touches that lamp jaw or carbon.

Just to Show You.

Just to show you, friend Comner, how easily one may slip up, suppose you are using a motor generator set, with the projection room lamps using A. C., as is very often the case. But, of course, that really has nothing to do with the matter. Your contention with regard to the ground testing switch is correct, although that phase of the matter slipped my attention. There are those who claim that if the negative be connected to the neutral of an Edison 3-wire system it does not matter whether the insulation of the lower jaw be perfect or not, but this is not true, because it is an additional safeguard.

With the upper insulation in good shape you could remove the insulation from the lower jaw entirely, and there would be no ill result, but, of course, the instant there was a ground in the upper jaw it would form a direct short circuit. It is mainly for the prevention of this that the insulation of the lower jaw is kept in good condition, always assuming it to be connected to the grounded neutral. What you mean by breaking the ground circuit every five minutes I don't understand.

The tester you show will work, but you will have to make a very different connection in many projection rooms.

Your criticism as to danger of test fooling projectionist if bulb was defective or burned out would apply equally to any tester, would it not? As to the "knockers," why their knocking probably amuses them, and certainly it does not hurt me, hence why should I make a worryment.

Who Can Answer This

From the Regent Theatre, Malone, New York, comes a letter asking help on what seems to be a queer case which is described as follows:

Have installed a three h. p. 35 ampere G. E. Ft. Wayne set which has been used about nineteen months. It acts as follows: Immediately upon bringing the carbons into contact, it seems too short, jerks back to the generator and does not make a light. After bringing the carbons together several times it lights and gives a very fine light.

At times when arc is burning the carbons buzz a great deal. At times the voltmeter shows 50 volts, then drops to 40, then jumps to perhaps 60, then to 35, etc. Had two very good men make the installation and they can make nothing of it. A. C. supply lines carry 110 to 120 volts. A five K. W. transformer assures us of plenty of current. Do you suppose the trouble is in the generator, wiring, lamphouse, or would the carbon jaw insulation cause it?

Search Me.

You may search me. I immediately transferred this matter to the General Electric at Schenectady, asking them to communicate your solution direct to the Regent. My own guess is that it is in the wiring and that in some way A. C. is reaching the arc, as well as D. C., intermittently through a ground. What can our correspondents make of it?

Visitor from New Zealand

Recently the editor received a wire from the office asking him to come to New York City pronto. He did so, and found William W. Wadman, Wellington, N. Z., representing the Denby Fireproof Film Reel Syndicate, Wellington, N. Z., impatiently awaiting his arrival. Friend Wadman grabbed our hand, placed it in a near-vise composed of the fingers and palms of his right hand, and said: "I've been looking forward for months to meeting Richardson, and now it's come true!"

Mr. Wadman came to the U. S. to try and dispose of the "Denby" fireproof film magazine. To date he had not met with success, it being a thing which could, in the nature of things, only be disposed of to projection machine manufacturers and by them incorporated in their equipment. It consists of a sheet steel magazine, or, as they call em in New Zealand, "spool box," with a roller firetrap somewhat similar to those now used, except that it is detachable. The reel is installed permanently in the magazine, and cannot be removed.

The film is stretched to a leader, which is pulled out through the fire-trap with the end of the film. The device certainly is the nearest approach to fire protection for films we have ever seen.

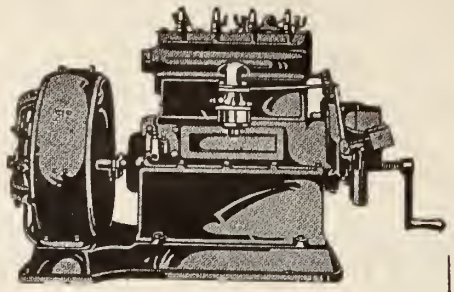
Indorsed by New Zealand Board.

It has been endorsed by the Board of Fire Underwriters of New Zealand as the only thoroughly fireproof device ever placed before them. The fireproof excellence is due to the fact that the magazine is in fact a magazine-shipping box. The film is wound on the reel in the magazine at the exchange, and never again leaves it except in process of projection and rewinding.

The film is shipped in it and on arrival at the theatre the magazine is attached to the projector, runs into a duplicate magazine below, and is rewound from it back into the original magazine. Two objections to its adoption would be cost and shipping weight, but neither of these are excessive.

New Zealand Conditions.

Mr. Wadman talked interestingly on conditions in New Zealand, which progressive country has about 1,000,000 in-



4 K. W. Electric Generating Set.

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.

Send for Bulletin No. 26

Universal Motor Co.

OSHKOSH, WISC.

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c. Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

TransVerteR

TRADE MARK REGISTERED U.S. PAT. OFF. JULY 15 1919

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.

West 114th Street, Cleveland, Ohio

Kinarko Carbons

YOUR DEALER, OR

CARBON IMPORTS CO.

110-112-114 West 42nd St., New York City

MIRROROID

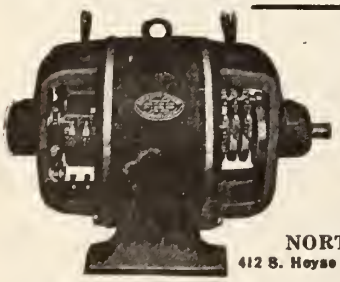
The Perfect Projection Screen

OVER 12,000 IN USE

Write for Sample and Quotations

H. C. GENTER & CO.

NEWBURGH, N. Y.



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FOR REAL SUN-LIT PICTURES

PERFECT REEL DISSOLVING

WRITE FOR FURTHER INFORMATION

NORTHWESTERN ELECTRIC CO.

412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

The DeVry Portable Projector

has received the unanimous endorsement of all the leaders in filmdom. Producers, Stars, Exchanges and Theatres find it an invaluable aid in their work.

Write for our catalog, telling of its application and how you, too, may profit by its use. Address:

THE DE VRY CORPORATION

1256 MARIANNA STREET CHICAGO, ILL.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

B. F. P. on The Great White Way

PORTER FURNISHED AND INSTALLED SIMPLEX PROJECTORS ALL OVER BROADWAY. FOR FULL PARTICULARS SEE "SIMPLEX FLASH" ON INSIDE OF REAR COVER OF THIS MAGAZINE. PORTER PUTS THEM OVER ON BROADWAY.

B. F. PORTER, BROADWAY'S PROJECTION ENGINEER

Cinemaquipment Center, Entire Second Flo or, 729 7th Ave., at 49th St., New York

habitants and four cities of size. This population supports about 350 theatres, the largest of which seats 1,900, though several seat up to a thousand.

Admission ranges from twelve to twenty-four cents, and for super features reaches forty-eight cents. Large pictures are the rule, the size being from twenty-four to twenty-six feet. Projectionists are not licensed. They receive from twenty to thirty-five dollars per week. Shows open at two p. m. and run until ten fifteen, with an intermission from five-thirty to seven. The projectionists, taken as a whole, are, according to Mr. Wadman, progressive. The Moving Picture World is widely circulated. There are many handbooks in use, and the projection department is followed closely.

Cloth Screens Used.

There are a few Powers and Simplex projectors, and lots of Erneman, Pathe and Gaumont machines, mostly of ancient vintage. Cloth screens are largely used, but there are a few of plaster and two gold fibre screens have been installed.

New Zealand consists of two islands, of a combined length of about one thousand miles, by a breadth of two hundred. The temperature is very like that of our Oregon.

There is a Biograph Operators' Union, to which perhaps fifty per cent. of the projectionists of the country belong. It is gaining in strength. Projection rooms are very fair, taken as a whole. Oh yes, by the way, I nearly forgot. Friend Wadman says the New Zealand underwriters have agreed to reduce insurance on motion picture theatres by fifty per cent. where the Denby is used. He would never have forgiven me had I omitted that important fact.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of projection. Complete descriptions and instructions on all leading machines and projection equipment.

There isn't a projection room in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

There is a saving of $4.80 *to those who pay the annual subscription rate of* $3 *to Moving Picture World. The newsstand price is* 15 *cents.*

An Announcement

OUR ACTIVITIES for the past year have been nearly 100 per cent. devoted to war production of vital importance to the government, compelling us to discontinue regular manufacture in practically all of our lines.

The cessation of hostilities has now enabled us to begin the readjustment to a peace production basis. While this adjustment must be gradual, we are pressing it with all possible speed in order to satisfy the requirements of our normal trade at an early date.

We appreciate the patience and understanding with which our patrons have reacted to the situation and trust they may continue to exercise such consideration until our manufacturing facilities are once more on a pre-war footing.

Bausch & Lomb Optical Co.

566 ST. PAUL STREET ROCHESTER, N.Y.

New York Washington Chicago San Francisco

Leading American Makers of Microscopes, Projection Apparatus (Balopticons), Photographic Lenses, Ophthalmic Lenses and Instruments, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Binoculars and Other High-Grade Optical Products.

Gundlach
Projection Lenses

Can not be surpassed for critical definition, flatness of field, brilliancy of image and illumination, and we maintain absolute uniformity of quality. That's the reason they are used in nearly every theatre in the United States and Canada.

IT'S ALL IN THE LENS

Gundlach-Manhattan Optical Co.

808 So. Clinton Ave., Rochester, N.Y

A Well Arranged Exchange Building of Moderate Cost.
Views of reception room, front elevation and league headquarters of the Palmore & Homand Building of Baltimore.

THIS EXCHANGE BUILDING HAS MERIT

Moderate in Cost, Well Arranged, It Should Prove Big Trade Magnet in Many Localities

DOWN in Baltimore Palmore & Homand have erected a building at 420-422 City Hall Plaza that will interest many of our exchangemen readers. It is fireproof and of brick, concrete and steel, measures thirty by thirty feet and cost $20,000. J. W. Beal, of Baltimore, was the architect and the construction work was performed by the Guilford Building Company of the same city.

The building consists of three stories and a basement and is devoted entirely to the film business.

The ground floor is occupied by the offices of Palmore & Homand who conduct the Baltimore Booking Company and also the Palmore & Homand Exchange. These offices consist of a reception room with cashier's and a private office partitioned off at the right. Back of these is the examining room, nine feet deep and extending across the rear of the building. At the right side of the examining room is the upper section of a double decker film storage vault, the lower deck of which is in the basement.

Good Features of the Vault.

This vault measures six by nine feet and is equipped with steel barred reinforced shelving which runs around three sides and will accommodate two thousand reels. It is well ventilated and the electric light globe is protected by screening which obviates any danger of hot glass being thrown from a broken bulb. An automatic switch lights the vault when door is opened and turns off current when door is closed.

The basement is furnished with shelves for posters which may be lifted to the office floor on a dumb-waiter. Two lavatories and a toilet are located in the basement; also the gas hot water heater which obviates bothering with coal storage and ash removal.

Arrangement of Second Floor.

The second floor is partitioned off into nine offices, each of which measures seven by nine feet and contains a desk and two chairs. These offices are occupied by film representatives, supply men and allied lines of trade.

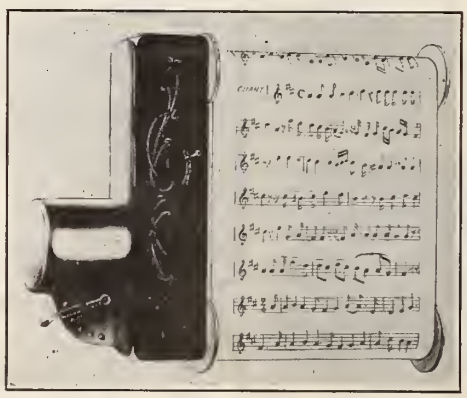
The third floor has been furnished by the Exhibitors' League of Maryland as permanent headquarters, and contains also accommodations for the League secretary and stenographer.

Both upper floors are equipped with toilets and lavatories, and all are connected by five-foot stairways.

Should Prove Profitable and Popular.

There are many cities in which a building of this type and approximate construction cost would prove popular with and profitable to both the firm interests and its owners.

It affords facilities for exchange quarters and film storage as well as for headquarters for accessory dealers and agents. In any town sufficiently supplied with theatres to warrant its erection there would be enough exhibitors and managers as well as projectionists who would welcome a common gathering place to ensure the tenancy of the meeting hall or assembly room on the upper floor. This might be sub-divided to serve more than one organization.

By gathering the film users and vendors into one accessible location, both would profit. This plan has proved popular in the larger cities, as witness Buffalo, in which two exchange buildings of magnitude will soon be occupied. It is equally good on the moderate scale outlined above for other locations.

M. Bertrand's Music Turner, Which Works Automatically at Any Desired Speed.

Here's a New Music Turner That Works Automatically

ULYSSE BERTRAND, of 24 Rue Montgrand, Marseilles, France, sends us a photograph and description of an automatic music-turning device invented by him for use by musicians in picture houses and theatres.

The device which calls for music printed in continuous strips, consists of two motor-actuated rollers, one above the other. The music is rolled upon the lower roller and transferred at predetermined speed to the upper as it is played.

A switch and a governing device permit of the mechanism being started, stopped and speed regulated at will of each individual musician.

The illustration gives a very good idea of the appearance of the device regarding the manufacture of which in America, M. Bertrand would like to correspond with interested parties.

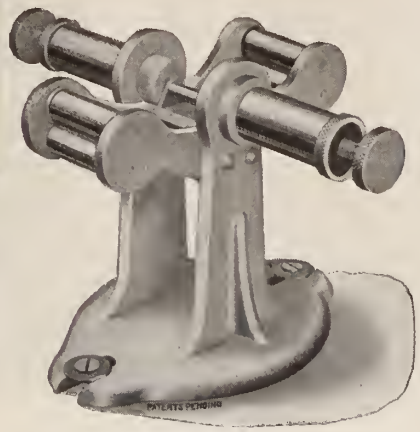
$50 Reward Offered

We have just been advised by projectionist Mueller, of the Broadway Theatre, 5206 Broadway, and also the Leland Theatre, 4716 Lincoln avenue, both of Chicago, that the mechanisms and lenses of both houses have been stolen.

From the Broadway Theatre Simplex mechanism Nos. 8267 and 8297. From the Leland Theatre 1916 Motiograph machines, mechanism Nos. 2165485 and 2165476.

Mr. Mueller advises that a reward of $50 will be given for the arrest and conviction of the guilty party and return of the mechanisms.

Save $4.80 *by subscribing direct for Moving Picture World. News men charge the* 15 *cents per copy price. Send* $3 *and get your paper every week, by early mail, and miss no issues. That will give you* $4.80 *for War Savings Stamp investment.*



(Patents Pending)

Price of Machine Complete $12.50

including 10 Sticks of Compound

A SMALL INVESTMENT— LARGE RETURNS—

This Machine is designed to apply a wax compound to the margin of New Films, to prevent damage during the first few runs thru the Projecting Machine.

The collecting of emulsion from "green" films on aperture plate and tension springs of the projector is in many cases causing untold damage to the film and excessive wear to the projector as well as marring the presentation on the screen by jumping.

Proper Waxing of New Films

Prolongs the life of the Film.
Eliminates excessive wear on Projecting Machine.
Insures Steady Pictures on the screen.
Prevents tearing of sprocket holes by emulsion deposits.

— and —

Saves the film from having **Oil** squirted all over it by some Operator trying to get "green" film thru his machine without a stop.

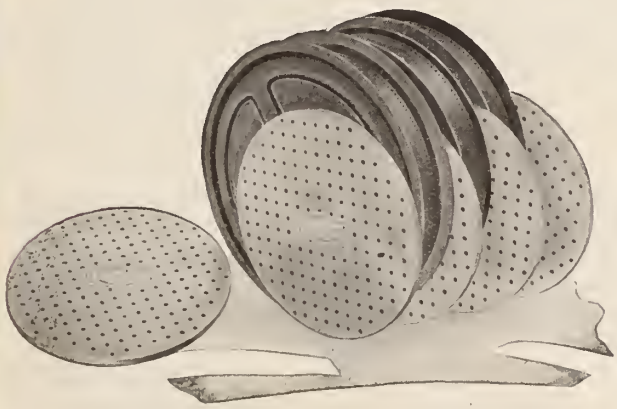
The Werner Film Waxing Machine applies the Compound accurately to the margin of the film and **positively will not** spread wax onto the picture.

Wax always in position. Requires no adjusting.

New Life Compound is composed of ingredients guaranteed to give perfect results. Will not spread onto picture or flake off in projecting machine.

Price per Box of 10 Sticks.....$1.00
In lots of 10 Boxes, 75c per Box.

10 STICKS
Werner's New Life for Films Compound
For Use in Werner's Film Waxing Machine.
Order Direct from WERNER FILM PROTECTOR MFG. CO.
ROOM 205 RIALTO THEATER BLDG. ST. LOUIS, MO.
Keep in a Cool Place
Price, $1.00
PATENT PENDING



Patents Pending

Werner's New Life for Films Compound in perforated metal containers, for use in film storage cabinets or carrying cases, keeps films soft and pliable. Will freshen brittle and dried out films.

Prolongs the life of films.

Five-inch size, with flanges for inside of film box. Price, $0.75 each.

Ten-inch size, for placing between reels. Price, $1.00 each.

Guaranteed to be effective for 12 months.

Werner Film Protector Manufacturing Co., Inc.

205 RIALTO THEATRE BLDG., ST. LOUIS, MISSOURI

How the Oplex Sign Appears in Daytime.
This is the way in which the Madison Theatre of Detroit utilizes the Oplex interchangeable lettering to attractively advertise its features.

THE OPLEX SIGN DOES DOUBLE DUTY

Its Interchangeable Lettering Constitutes an Attractive Invitation by Night and Day

IN choosing the sign for a moving picture theatre, three points present themselves. First, how does the sign adapt itself to giving the passerby a clear, concise idea of what the theatre is offering, the ever changing bill? Second, what is the appearance of the sign when illuminated? Third, how does the sign look in the daytime?

All of these points are given careful consideration in the design of the Oplex unit interchangeable signs manufactured by the Flexlume Sign Company, Buffalo, N. Y.

The need for a sign which will tell a suitable story in small space is met by the Oplex interchangeable letters, which stand out with great prominence even in the small sizes. These letters consist of the regular Oplex raised glass letter mounted on a metal panel which fits into the body of the sign.

Letters Are Quickly Changed.

The letters can be changed in a few minutes, for all that is necessary is to take out one set of letters and put in another. There is no wiring to change and the reading of the sign can be changed in a few minutes without the aid of an electrician. If the theatre manager will ask his electrician he will find that this is an unquestionable advantage.

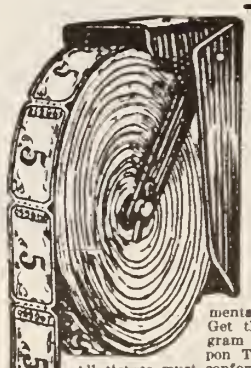
These Oplex interchangeable signs give a splendid effect when illuminated. The letters are of snow white raised glass and the lamps are directly behind each one. The result is each character stands out of the darkness a solid letter of light, its outline unbroken. The brilliancy of the illumination depends, of course, upon the amount of current used, but the Oplex letters make every bit of current effective.

Daytime Appearance Strong Point.

The daytime appearance of these signs is one of their strongest points—the raised white glass letters standing out from the dark background constitute an ideal day sign. White on black has always been considered one of the strongest forms of display. The raised white

(*Continued on page* 2014)

National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.



SPECIAL ROLL TICKETS
Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $3.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$1.50
Ten Thousand	3.00
Fifteen Thousand	4.00
Twenty-five Thousand	6.00
Fifty Thousand	9.00
One Hundred Thousand	15.00

National Ticket Co., Shamokin, Pa.

Write for our up-to-date price list.
Amusement Supply Co.
Largest Exclusive Dealers to the
MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

Standard Motion Picture Co.
Get acquainted with our prices and facilities for handling your
DEVELOPING—PRINTING
TITLES—TINTING
All Work Guaranteed—Service the Best
Address:
1007 Mallers Bldg., Chicago—Phone: Central 2347

EXHIBITORS
If you want a real picture organist or pianist, write us. Endorsed by biggest exhibitors East and West.
PROFESSIONAL SCHOOL of PICTURE PLAYING
Strand Theatre Los Angeles

Try Reco Hoods for
Sign, Stage or Canopy Lights
They Cover the Bulb and Show Brilliant and Lasting Colors
Possess every advantage. Save you dollars in lamp renewals. Preclude bothersome dipping. Are easily put on or taken off.
For 5, 10, 25 and 40 W. Lamps
Reynolds Electric Co.
426 S. Talman Ave., Chicago, Ill.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY
Branch, 1044 CAMP ST. NEW ORLEANS, LA.
281 LEXINGTON AVE., NEW YORK

The most simple and practical Locking Device made.

FINAL WARNING!

After September 30 You Must Use U. S. Government Regulation Film Shipping Cases

NU-CODE
FILM SHIPPING CASES

are built to meet every requirement of the new law—AND EVEN BETTER

TESTED AND APPROVED BY THE BUREAU OF EXPLOSIVES

The Best Made at Any Price

You can pay more but get no better, because "NU-CODES" are the maximum in quality

Used Exclusively by the Big Leaders, such as:

Mutual, Fox, Universal, World, Select, Famous Players, Triangle, Metro, Goldwyn, First National Exhibitors, U. S. Government, American Red Cross, Ford Motor Company, International Harvester, numerous Universities, and many other organizations.

We also make Round Tin and Galvanized Iron Film Cans—Prices on request.

IMMEDIATE DELIVERY. Write for Quotations on the Sizes and Quantities You Need

RUSSAKOV CAN COMPANY

936-946 West Chicago Ave. **CHICAGO** Film Case Department

NOTICE!

MEYERS & SCHWARTZ

75 NEW MONTGOMERY ST.

SAN FRANCISCO, CAL.

HAVE BEEN APPOINTED

SOLE PACIFIC COAST DISTRIBUTORS

OF

SPEER CARBONS

SPEER Alterno Combinations
for A. C. Work

and

SPEER Hold-Ark Combinations
for D. C. Work

"The Carbons with a Guarantee"

Manufactured by

SPEER CARBON COMPANY

ST. MARYS, PA.

About That Organ

While we are unable to accept any more orders for instruments to be delivered this year, we wish to announce that we are in a position to guarantee January and February completion of orders placed now.

To the exhibitor who has been hampered in his plans for the completion of a new house or the renovation of an old one by doubt as to where to look for his musical equipment, this will be good news.

Builders of pipe organs since 1880, our promise of deliveries is based upon the same reliability as our refusal to promise impossible dates and keep customers waiting.

We believe that this frank policy will be appreciated. It is time to talk about these January and February deliveries now. Let us have your specifications and we will go into details.

M. P. MOLLER

HAGERSTOWN, MARYLAND

Builders of Pipe Organs since 1880

(*Continued from page* 2012)
letters give this effect in its strongest form.

A sign of this kind shouts the theatre's offering to the man on the street both day and night, while the ordinary electric sign has very little day value.

Many of the most expensive theatres that have been erected in the last year have been equipped with Oplex signs, their owners appreciating the fact that in addition to the many advantages that have been mentioned, the artistic designs which are possible by using Oplex signs give the theatre an air of distinctive quality.

NOTHING IS TOO GOOD FOR ALASKA

Residents Will Pay Anything to See a Show and Exhibitors Purchase the Best Equipment

W. H. CODE, owner and manager of the Code Theatre in Nome, Alaska, arrived in Seattle to spend the winter and was interviewed by our Seattle correspondent. Mr. Code reports that Alaska is being re-inhabited since the signing of the armistice and the closing down of some of the war industries, which drew the white men out of Alaska by shiploads. Those who enlisted in the army are gradually returning and the motion picture business is looking up once more.

Mr. Code's enthusiasm waxed strong when he spoke of Captain L. A. Lathrop's new Empress at Cordova.

Finest House in Alaska.

This house, which opened on June 26, is the finest theatre building in Alaska. It is housed in a concrete building which also contains an up to date apartment house. The theatre seats 800 and has a magnificent organ.

Captain Lathrop also operates the Empress at Anchorage and several other houses through southwestern Alaska.

One of the first things that Mr. Code did when he arrived in Seattle was to purchase a Power's 6A Excelite Equipment.

"I'm trying to cut down my electric bill," he explained to the World correspondent. "I pay 25 cents a kilowatt-hour for electricity, and you bet it cuts into profits. I'm willing to try anything that is supposed to save electricity."

A Long Haul.

Another purchase of Mr. Code's was a generating set which is to be sent to Point Barrow, the northernmost tip of Alaska and on to the mouth of the MacKenzie river, stopping at all the trading posts along the MacKenzie, at Hershel Island, and at Koyukuk Camp, said to be the richest per capita settlement in the North country. This journey means a 2,000 mile trip by dog team. Two men will take the equipment and films on two sleds drawn by twenty dogs each. It will be expensive, but Mr. Code says there is no limit to the prices that those who have exiled themselves for several years in the northern country will pay to see a show. The return trip will be made by way of Point Hope.

Pacific Northwest Active.

An idea of the increasing activity in the motion picture business of the Pacific Northwest is given by the report of the H. A. Johnson Company, supply dealers of Seattle, who declare that their business this fall has exceeded in net sales anything they have ever done in a corresponding length of time. Ray Kelsall, the store manager, says that they are ahead of the factory on orders for Power's machines. They have recently taken the agency for the Menger Ring and Weinstein Lobby Displays, and are rebuilding the entire lobby of John Danz's Colonial Theatre to install these built-in cases.

Poster Illuminating Device.
The flower box at foot of frame has not yet received its floral load.

This Is an Attractive Way of Lighting Your Posters

HERE is a good stunt for that new house—also to be used in connection with the renovation of the old one. It consists of a one-sheet frame to hold posters and a method of throwing a concealed light on the poster.

At foot of the frame is a window box, ten inches wide, thirty-three inches long and seven inches deep, which is to be filled with artificial flowers. Along the back of the inside of the box are three sockets for incandescent bulbs connected by wiring encased in a metal conduit.

Each lamp socket is equipped with a reflector which throws the light upon the poster above. The lights and reflecting apparatus are concealed by the flowers and the general effect is that of an illuminated painting with a floral decoration at its base.

The device may be set on the rear wall of the house or in the lobby and when not lighted the flowers will present an equally attractive appearance.

Menger, Ring and Weinstein are responsible for the idea which they have embodied in the attractive shape shown in the accompanying illustration.

Four Moss Theatres Renovated.

B. S. Moss' Regent, Hamilton, Jefferson and Flatbush theatres, in New York, have reopened again after having been closed for several months in order to undergo extensive alterations and improvements. Large symphony orchestras will be a permanent attraction in all the theatres of the B. S. Moss circuit.

The walls and ceilings of the Moss theatres have been decorated in a manner to produce that subtle charm and soothing restfulness so necessary to the full enjoyment of the screen, and the old seats have been replaced by more commodious ones of a new design.

Glass Stage for Morosco Studio.

Bids have been received by the Famous Players-Lasky Corporation for a new glass stage to be constructed at the Morosco Studio to facilitate the additional production work which is contemplated this fall. The dimensions of this stage have not yet been stated, but it is understood that it will be one of the largest on the West Coast.

Reviews printed in Moving Picture World are based upon the production exactly as it will be shown upon your screen. And they are dependable, fair and honest in their expressions.

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Consultants to other architects.
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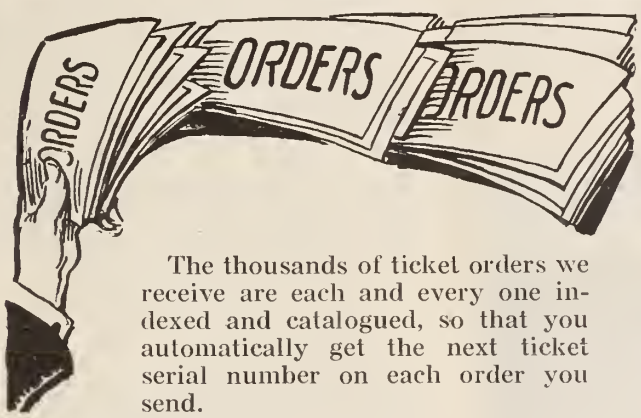

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Live News from Everywhere

HERE IS AN ANONYMOUS MANAGEMENT

One Cannot Very Well Kick to the Owner of This Attractive Indianapolis Picture House

MISTER SMITH'S THEATRE" is the name of a new house, situated in North Illinois street, between Washington and Market streets. It was opened to the public on Labor Day.

"Mister Smith's Theatre," the ownership of which is being kept secret, is to be devoted exclusively to high class motion picture attractions. An orchestra and other musical features will be offered in connection with the program of pictures.

"The Buckle in the Amusement Belt."

The house, advertised as a little one with big ideals, has a homey air about it. The decorations are in gray, with deep red draperies. The equipment is of the most modern design and the ventilating system is arranged with a view to insuring pure fresh air at all times.

The new theatre is located in the heart of the amusement and shopping center of the city, or, as "Mister Smith" says, "is the buckle in the amusement belt."

Vandals Injure Stratford.

R. V. Schmidt, manager of the Stratford Theatre, operated by Schmidt and Hesseldenz, Nineteenth street and College avenue, Indianapolis, has appealed to the police to assist him in the effort to apprehend the vandals who entered the photoplay house recently and destroyed property valued at approximately $1,000.

The motion picture screen was slashed, the organ was damaged by cutting the pipes and the film projectors were battered with heavy instruments. The performances were not delayed by the work of the marauders, as an improvised screen was painted on a plastered wall, back of where the regular screen hung, and was used until a real screen could be obtained.

Turley Controls Sipe.

A deal was consummated at Kokomo Indiana, recently by which Charles Turley assumes control of the Sipe Theatre of that place, Sidney Stern withdrawing from the partnership that was formed by the two prior to the opening of the house last season.

Associated with Mr. Turley in the active management of the Sipe will be John Shirk, who will combine his new duties with the management of the Pictureland Theatre, with which he has been identified for a number of years. The lobby of the Sipe is to be redecorated and several improvements will be made in the interior.

Brown Takes a Vacation.

Floyd Brown, manager of the film division of the H. Lieber Co., of Indianapolis, owners of the First National Exhibitors' Circuit franchise in Indiana, has left on a ten day vacation trip to cities in Ohio, Michigan and Illinois.

They, Also, Vacationized.

Ralph W. Abbett, manager of the Universal exchange in Indianapolis, and Cleve Adams, one of Universal's salesmen, have just returned after a two weeks' vacation in New York, Atlantic City and several other eastern resorts.

Detroit News Letter

The Washington Reopens.

CHECKERS" re-opened the Washington Theatre on Thursday evening, September 11, under the operation of William Fox. The entire theatre has been redecorated inside and out and renovated. New fixtures and equipment have been installed and the place improved one hundred per cent. Fred Schafer is the house manager.

Weeks to Manage Canadian Exchanges.

George Weeks, formerly in Detroit for Universal and Paramount, and recently manager in St. Louis, has been appointed general manager in Canada of the six exchanges about to be opened there by Paramount. George still has his beautiful home in Ann Harbor, Mich.

Brady Opens Supply Concern.

G. D. Brady, a local operator, has engaged in business for himself under the style of Exhibitors Supply Company, of Michigan, and established an office at 107 John R street. He will specialize in projectors and general theatre equipment and supplies.

Found 'Em All Reading It.

Nat Bregstein, of the Moving Picture World, has returned East after spending a week here. Nat came after subscriptions, but found the leading exhibitors everywhere regular World readers, who did not hesitate to congratulate Nat on the splendid improvement in the paper, as to style, general makeup and quality of contents.

Frank L. Packard.
Author of "The Miracle Man" and George Walsh's latest feature, "From Now On."

Davis Joins Universal Exchange.

Lynn Davis has joined the sales department of the Detroit Universal Exchange. Roule Kleever has been appointed exploitation manager for the local office.

Carl Fulton Visits Detroit.

Carl Fulton, of the E. E. Fulton Company, of Chicago, was a recent visitor. Carl formerly operated a number of theatres in Ironwood and Manistique, Mich., selling out when he enlisted with the Engineers Corps. He is now vice-president and sales manager for the Fulton Company.

Short Notes of the Theatres.

George S. Murphy advises that he intends building a theatre at Number 1 Western avenue, Muskegon, Mich.

The new Koppin Theatre, Detroit, which opens October 15 is equipped with three Power's Six A machines and a Minusa Screen.

Col. W. S. Butterfield has opened his first theatre in Ohio—the Regent at Lima. The opening took place September 11. The policy is exclusively pictures.

Henry Zapp and George Ranshaw, with Senator Tripp, of Allegan, have leased the Family and Regent theatres, Ionia. Mr. Zapp will manage the Regent and Mr. Ranshaw will take charge of the Family. Both are former film salesman out of Detroit exchanges.

The Majestic Theatre, Detroit, will change to a vaudeville policy, effective September 22.

J. E. Stocker, who has re-opened his Myrtle Theatre, Detroit, now has one of the coziest houses in the city. He spent many thousands remodelling and making improvements, installing new equipment.

Washington Brevities

Kent Leaves Washington.

THE theatre folk in this territory parted company last week with a great deal of regret from Sidney E. Kent, who has been in charge of the Triangle activities in Washington for a long time. Mr. Kent goes to Newport, R. I., where it is said he will engage in the brokerage business. Mose Bobys, who was his assistant and who is well known throughout the territory, is in charge of the office. Mr. Unger is expected here from the New York office to map out the future policy of the exchange.

Stutz Succeeds Klein.

Fred Klein, who has been managing Loew's Columbia, has been transferred to the Loew house in Cleveland, as assistant manager. Mr. Stutz, who was assistant to Mr. Klein is in charge of the house now.

Make Room for the Big Noise.

To accommodate the additions to the orchestra at the Metropolitan Theatre, Harry M. Crandall has caused the orchestra platform under the proscenium to be increased in size. This enlargement of the musicians' playing space necessitates the removal of the first row of orchestra chairs across the full width of the auditorium.

Two Minds with But a Single Boat.
Albert Ray and Elinor Fair make a fair crew in their Fox, "The Lost Princess."

San Francisco News Letter

Theatres Change Hands.

SEVERAL transfers of moving picture theatres in Northern California have been made of late, through the medium of the United Theatre Exchange, among these being the following: the New Piedmont, Oakland, from Miss A. Kimball to Robert McNeill and associates; a one-half interest in the Emeryville Theatre, Emeryville, from T. J. Tobias, to R. W. Hart; the Colonial, 554 Haight street, San Francisco, from Otto Liedelt to Joe B. Cravero; the Rex, Sixteenth and Valencia streets, San Francisco, from L. A. O'Brien to T. W. Williams; the Rex, Sacramento street, San Francisco, from F. R. Fisher to E. C. Cunningham, and the theatre at Davis, Cal., from A. J. Tufts to O. R. Nation.

New Theatre Planned.

Alexander Pantages arrived at San Francisco recently to confer with his local representative, John J. Cluxton, in regard to the erection of a new theatre in this city. The lease on the present building will expire shortly, and the structure changed hands recently.

Police Officers Object to Film Practice.

The Association of Police Officers, of California, was formed a short time ago at a meeting held at Sacramento, for the purpose of "protecting police officers against vicious legislation" and to "combat the practice of the film world in picturing the policeman as the criminal and the crook as a martyr." Much of the meeting was given over to a discussion of alleged misrepresentation and calumny on the part of producers.

Short News Shots.

Plans are being made for the remodeling of the Savoy Theatre on McAllister street, San Francisco.

The Pacific Theatre & Realty Co. has purchased property at Modesto, Cal., and will erect a theatre at an estimated cost of $75,000.

Jack Tillmany, for years conductor of the Portola Theatre orchestra, San Francisco, has accepted a similar position at the T. & D.

P. J. Hanlon has decided to name his theatre at Vallejo, The Virginia, the location being on Virginia street. Construction work on this house is well under way

OTTAWA'S PROJECTIONISTS WALK OUT

But They Return in Time to Give the Evening Performance and Everything Is Lovely Again

OTTAWA, Ontario, moving picture theatres—at least some of them—enjoyed the sensations of a six-hour strike on September 10, when the regular projectionists walked out at noon and came back again in time for the evening performances. The theatres affected included the Regent, Central, Imperial and Family theatres, and the raison d'etre was that the managers had neglected to sign the new agreements which became effective on September 1.

The question of wages was not at stake, because the exhibitors readily granted increase to make the salaries of the operators from $26 to $32 per week. But the bone of contention was a clause in the contract in which J. Thebault, a representative of the State Employes, was named as business agent for the operators' local. The exhibitors raised objections to this, because they have nothing to do with the stage hands' union.

After a consultation the name was deleted from the documents and harmony reigned once more. None of the exhibitors found it necessary to close shop for the afternoon.

Plenty of Projectionists.

With the return of Canada's overseas army, a plethora of projectionists is now found in film circles in a number of Canadian cities. The Toronto local had many of its members in uniform and some of them were laid away beneath the poppies of Flanders. About forty have returned, however, and are still in good standing with the local. In the meantime, quite a number of other men have been trained for positions in the theatres, with the result that there is now a surplus of qualified men.

Same Situation in Ottawa.

Much the same situation prevails in Ottawa, Ontario, where a number of operators went back to their old posts as soon as they stepped out of khaki.

Conditions are not acute, however, and there will not be much difficulty in adjusting matters, with so many new picture theatres under way.

Paramount Distributors Announced.

Announcement is made at Toronto, Ontario, of the formation of the Famous Players-Lasky Film Service, Limited, for the distribution of Paramount-Artcraft pictures in the Dominion of Canada. This company is associated with Regal Films, Limited, it is understood, and the bureaus will be operated in conjunction with Regal branches in Toronto, Winnipeg, Calgary, St. John, Vancouver and Montreal.

Will Open New Branches.

Offices of the new Canadian Exhibitors' Exchange Company, Toronto, the protege of the Exhibitors' Protective Association, of Ontario, are to be opened shortly in Winnipeg and Montreal. The exchange is making a bid for the business of all "independent" exhibitors, whether the latter are members of the association or not.

According to the policy of the company, each district of the Province of Ontario is assessed a certain percentage of film rental, based on the cost of each production for Canada. The company plans to secure rights for a sufficient number of releases to be able to market at least one feature each week throughout the year.

Buys Theatre From Colonel.

The Ottawa Valley Amusement Company continues to make additions to its Eastern and Northern Ontario. Recently the company took over, by purchase, the Princess Theatre, of Perth, Ontario, which was operated for a considerable time by Colonel J. M. Balderson.

Regulations for Operators.

Regulations have been drawn up by the Government of Manitoba, which provide that all projectionists of the Province must become qualified for their work, that all machines and booths must be equipped or fitted with fireproof shutters and that all operating rooms should be made fireproof.

Improving Each Shining Moment.
Lee, the shine man at the Lasky studios, tries to shine the footgear of Margaret Loomis, Bryant Washburn and Lois Wilson all at once. Next!

S. R. O. SIGN REMAINS IN MINNEAPOLIS

State Fire Marshal Nettleton Tells the Film Board of Trade That Present Law Is Adequate

THE Standing Room Only sign will remain on the job in Minnesota, and exhibitors of the state are breathing easier.

No attempt will be made by the state fire marshal's office at the present special session of the Minnesota Legislature to obtain enactment of the new legislation with a view to limiting the attendance according to the seating capacity of picture theatres in the state.

The following statement was made by George H. Nettleton, state fire marshal for Minnesota, when he appeared recently before a special meeting of the Minneapolis Film Board of Trade which had prepared to fight any adverse legislation that might be sought at the present legislative session.

Mr. Nettleton had previously been quoted by the daily newspapers of the Twin Cities as saying that he would support any bill that would prevent the crowding of theatres and the limiting of attendance according to seating capacity.

Attitude Was Misunderstood.

"My attitude has been misunderstood," he said. "I am in favor of rigid enforcement of the present regulations affecting theatres, and under these regulations the state fire marshal can take steps to prevent overcrowding in the aisles and other passageways that are essential to safety. I think the present law is adequate and I will do my best to enforce it. Under the circumstances I do not consider it necessary to ask the enactment of any new law covering this particular subject."

Mr. Nettleton, who was introduced at the meeting by Clyde Hitchcock, one of his deputies and owner and manager of the Minneapolis Princess Theatre, stated that if any drastic action or change in laws affecting the moving picture theatres was contemplated by the fire marshal's department, he would first confer with the Minneapolis Film Board of Trade.

What Will Licenses Cost?

The license committee of the Minneapolis city council will meet shortly and the sixty-eight exhibitors of the city are wondering what treatment they will receive at the hands of that body.

Hope that theatre licenses will be allowed to remain the same as during the past year is faint. Members of the committee most friendly toward the moving picture industry are all said to be in favor of an increased license for photoplay theatres.

In the event that the committee decides to raise the license, the exhibitors of Minneapolis will ask for a graduated license fee, to be based on the seating capacity of each of the various theatres.

Making It Easy for Small Houses.

Some exhibitors favor a classification plan, putting the small neighborhood house in the third class, with a license fee amounting to but one third of that for the downtown house.

License fees charged against picture houses in Minneapolis during the last year were $75 for a theatre of less than 350 seating capacity, $100 for theatres with a seating capacity between 350 and 600 and $150 for theatres with a seating capacity of more than 600.

"Daddy" Strong Celebrates.

George ("Daddy") Strong, the first operator of a moving picture machine in the Northwest, has just passed his seventy-seventh birthday. Mr. Strong, a Civil war veteran on a tinclad Mississippi gunboat of the Federal navy, played the part of father to more than 5,000 sailors who received their war training in Minneapolis during 1917 and 1918. That many of them had not forgotten him was made evident by the fact that on his birthday the Minneapolis Universal exchange, where Mr. Strong runs the film inspection department, was deluged with letters addressed to "Dad."

Short News Items.

Fred Hinds, formerly special publicity representative for the Minneapolis Pathe exchange, has left for Birmingham, Ala., to join the S. A. Lynch Enterprises.

W. C. Pugh, who traveled in North Dakota for Universal, is now with the Minneapolis Pathe exchange.

The Friedman Film Corporation in Minneapolis has enlarged its offices in the Film Exchange Building.

Samuel Ludwig, president of the Ludwig film exchanges, was a recent visitor in Minneapolis.

A New Version of "Fire-Side."

Comes in "Honeymooning," Mr. and Mrs. Carter De Haven's newest Capitol comedy for Goldwyn.

Seattle News Letter

Fashions Shows Are On.

THE fall fashion shows are on at the Coliseum one evening of each week, and business is showing a resulting increase. These shows, given in co-operation with one of the leading department stores of Seattle, have become a popular event of every spring and fall.

World Office Opens.

Jack Weil, World Film manager for the Northwest, announces the opening of a Portland office, with G. E. Jackson as manager and Nye F. Dobbins, as auditor. The address of the Portland office is 390 Burnside avenue. The opening of an office in Spokane is also contemplated.

Meldrum Died from Heart Failure.

It has been discovered that John R. Meldrum, formerly manager of the Universal office in Seattle, who was reported murdered in Portland, dropped dead of heart failure.

Elk Theatre Sold.

The Elk Theatre at Rexburg, Idaho, has been sold by Rolla Duncan to the Swanson Theatre Company, of Salt Lake City. J. E. Madsen, at one time manager of the Seattle Mutual office, is to be resident manager of the new house.

Select Notes.

David Swing Ricker, exploitation manager for the Western division, accompanied by W. H. Brouckhart, who is assisting him, are in Seattle.

A. B. Knox has arrived from Salt Lake and has started on his first trip for Select.

First National Notes.

F. V. Fisher, manager of the Seattle First National office, has returned from Spokane. C. H. Feldman is now out covering Montana, while George J. Ekre is covering Oregon, and C. P. Merwin is working eastern Washington.

Peck Starts Goldwyn Campaign

Frank C. Peck, in charge of Goldwyn publicity for the Pacific Northwest, has arrived in Seattle and has started an exploitation department.

Drummond with Vitagraph.

W. J. Drummond has been placed in charged of the Portland territory for Vitagraph.

Pittsburgh News Letter

James Steele Is In Hospital.

JAMES STEELE, film man and exhibitor of Pittsburgh, who was seriously injured in an automobile accident on May 31, is now a patient at the Mercy Hospital here, although present indications point to a rapid recovery.

Phil Selznick for Australia.

Phil Selznick, Pittsburgh salesman for the Select and for the past year officiating in the same capacity for the Cleveland office of the same company, was agreeably surprised recently when he was notified to get himself in readiness to leave for Australia as a special representative of the company.

Short News Items.

A. R. Cherry has been appointed supervisor of Allegheny County for Universal.

Harry H. Buxbaum, district manager for the Paramount, returned to Pittsburgh the early part of September after a two weeks' vacation which he spent at Ocean Grove.

Mark Horowitz, for some time salesman

for the Quality Film Corporation, Pittsburgh, has resigned and gone to Charleston, W. Va., to engage in the wholesale candy business.

Leo F. Levinson, manager of the Pittsburgh Select exchange, is again on the job after a two weeks' vacation at Conneaut Lake, where he won the tennis tournament on Labor Day.

The Victoria Theatre, New Castle, owned by Mike and Panyhinton, has reopened with equipment which includes Power's 6-B Cameragraphs.

S. Saniel, of the S. & S. exchange, Pittsburgh, has gone on a two months' business trip to Europe.

E. W. Elder is now connected with the Quality Film Corporation, Pittsburgh, in the capacity of traveling representative.

Oscar Krugh is now on the road for the Hatch exchange, Pittsburgh.

Harold C. Gauding, formerly connected with the Universal exchange as salesman, is now with the Exhibitors Mutual in a similar capacity.

Omaha News Letter

Maxwell Manages Realart.

M. E. MAXWELL has been named manager of the Realart exchange in Omaha, to succeed B. A. Lucas, who has gone to Chicago. Mr. Maxwell, formerly of Minneapolis, comes to Omaha from San Francisco.

Adams Company Increases Holdings.

The Adams Theatre Company of Des Moines, owner of a string of motion picture houses throughout southern Iowa, has added to its holdings by buying the Rialto of Newton, Iowa.

Regent Is Sold.

P. E. Johansen, Mason City, Iowa, has sold his house, the Regent, to the Palace Theatre Company, which already owns houses in Cedar Rapids, and Waterloo. The name of the Regent has been changed by the new owners to the Palace.

Cassidy Leaves Omaha.

Frank O. Cassidy, one of the oldest exchange men in Omaha, will terminate his connection with the Universal Film Exchange, of Omaha, October first.

He leaves Omaha to go to California. He will visit at Los Angeles and Universal City before deciding where he will locate. He has the best wishes of all his fellow exchange employes of Omaha and of the exhibitors of this territory, many of whom he has known for a number of years.

Wants to Come Back.

It is hard for an exhibitor to quit the game. Tom Crawford was for years an exhibitor in Broken Bow, Lexington and Gothenberg, Neb., and Red Oak, Ia. Recently he sold the Scenic Theatre in Red Oak and started East for his health. He is now back in the Middle West, inquiring of his friends if they know of a theatre which he can secure as his own.

Mintz Joins Select.

B. A. Mintz, formerly with the World, Pittsburgh, and Triangle, New York City, has been secured to represent the Select-Selznick exchange in Omaha, in the western half of Iowa.

Short Notes.

Fred Hunt, for the last five years representing Pathe, out of Omaha, has accepted a position with the Paramount-Artcraft exchange in Omaha.

C. W. Bartlett, Fairbury, Neb., has remodeled his theatre, the Majestic, added 200 more seats and a big stage, and opened September 15.

Harry Nesheim, Waukon, Ia., has taken over the Barthell Opera House there, enlarged it to 800 seats and opened September 16.

The Royal Theatre, Sioux City, Iowa, and the Majestic, Council Bluffs, Iowa, are now showing only two pictures a week instead of three, as in the past. Their admission prices were raised when the policy was changed.

BALTIMORE PROJECTIONISTS TO DANCE

Festivity, Discontinued During War, Will Be Resumed in Latter Part of Coming November

PREPARATIONS are now being made by the members of Operators' Union, Local 181, to hold a moving picture ball at the Lyric Theatre in the latter part of November. The matter was taken up at the last meeting of the union, September 7. Basil Morgan moved that the ball, which had been an annual event up to the last two years, due to the war, should be given this year. The motion was seconded and carried unanimously.

Will Invite Stars.

It is the intention of the committee in charge of arrangements to endeavor to have a few moving picture stars attend the affair as their guests. G. Kingston Howard is president of the Baltimore Local. The committee of arrangements includes Basil Morgan, chairman; Arthur Abrams, Dave Block, George Benjamin, Lawrence Cannatella, Arthur Carmine, Charles Conners, Arthur Stewart, Frank Holmes and Sam Isaacson.

J. Leo MacDonald Married.

The marriage of Miss Alvina Lens to J. Leo MacDonald on Sunday, September 7, has been announced by the bride's mother, Mrs. Elnora Lens, 2,500 Fait avenue. Mr. MacDonald is the manager of the Pictorial Theatre, 3310-12 East Baltimore st. The young couple spent their honeymoon in Atlantic City.

Benefit Held at New Theatre.

Through the courtesy of Louis A. DeHoff, manager of the New Theatre, 210 West Lexington street, a benefit performance of moving pictures and music was given on Sunday night, September 7, to raise funds to defray the expenses of the entertainment which was given the sailors and marines on Navy Day. Addresses were made by former Governor P. L. Goldsborough and Charles R. Posey. $200 was collected. Due to the excessive heat, the audience was small.

Open Convention.

The eleventh annual session of the Benevolent and Protective Order of Elks, of West Virginia, was opened in Fairmount, W. Va., for two days, at the Grand Opera House.

Personals of Baltimore.

Milton Caplon, president of the Variety Pictures Corporation, 412 East Baltimore street, and Guy L. Wonders, manager of the Wilson Theatre, visited New York during the week of September 8.

Jack Whittle, who has been in Atlantic City for the summer, has returned to Baltimore, and will act as the representative of the Empire Film Company, of Washington, D. C., in this territory.

F. B. Wathne has returned to Baltimore after spending some time in Virginia in the interests of his company, the Variety Film Corporation.

George C. Easter, president of the Baltimore State Rights Film Company, 420 City Hall Plaza, returned from a trip through Western Maryland in his Franklin car during the week of September 8, and is now on a trip through the Eastern Shore of Maryland, Delaware and Virginia.

William E. Bowden, who has been managing the Fairyland Theatre for Wallace High, has become the sole distributor in Maryland for an auto safety signal company.

A banquet was tendered to Prof. E. V. Cupero, leader of the City Park Band by the members of the band at the headquarters of the Baltimore Musical Union, 847 Hamilton Terrace, on Sunday night, September 7. Prof. Cupero is also leader of the New Theatre symphony orchestra.

A. L. Hepp bought the Gem Theatre, Greeley, Neb., less than a year ago, when it was losing money hand over fist. He has made such a success of it that he is now building a $10,000 house, which he will name the Idylhour.

John Krauth, Denison, Iowa, exhibitor, has just returned from serving in France and re-opened his theatre. "Better business than I had when I left," he said.

The Oriental Had Followed the Star to Bring the Girl the Crystal's Message.
Clara Kimball Young with the principals of her big cast in the Equity production, "Eyes of Youth."

BUFFALO WILL HAVE SECOND EXCHANGE

The New Building Will Be on Franklin Street and Will House Metro, World and the Vitagraph

A NEW exchange will be erected on Franklin street, just north of Chippewa and directly opposite the Famous Players-Lasky building now in the course of construction. It will occupy a lot 60 by 100 feet. The building will be two stories and will house the local offices of Metro, World and Vitagraph. Metro will have the entire second floor, while World and Vitagraph will "get in on the ground floor."

There will be individual vaults, a large screening room, co-operative shipping department and all the latest ideas in film exchange construction will be incorporated.

To Open February 1.

It is announced by Henry W. Kahn, Metro manager, that the doors of the new exchange will open for business February 1, 1920. W. C. Allen is manager of Vitagraph, whose offices are now on Exchange street. J. C. Kimberly represent World and is now on Main street, and Metro is at present in the Palace Theatre building.

Carver Out of Luck.

Samuel Carver, manager of the Family Theatre, recently purchased the Victor Theatre on Genessee street near Goodyear. The painters had finished only a few days work when fire started in the building and the entire front was damaged, the loss being figured in excess of $1,000. Mr. Carver had planned to open the house September 14, but has postponed the opening date until the twenty-eighth. He has also leased the Columbia Turn Verein, where he will present motion pictures.

Richard E. Patton Dies.

Richard E. Patton, manager of the Gayety Theatre, died Tuesday, September 9 at his home 194 Chippewa street. Mr. Patton had been ill for a number of days, but death was not expected and the end came as a shock and surprise to his many friends. Mr. Patton was born in Columbus, Ohio, forty-six years ago. He is survived by his widow, Mrs. Flo Patton. The funeral services were held Friday afternoon, September 12.

New Arrivals in Town.

Manager Richard C. Fox, of the Famous Players-Lasky branch, is passing out the Pittsburgh stogies. An eight-pound boy is the reason. Everybody doing fine, thank you. James Bailey, manager of Keith's Main street house, is also celebrating the arrival of a boy, who is declared as the champion prize fighter in his class.

Another Sunday "Movie."

The Garden Theatre, one of Buffalo's three burlesque houses, has followed the lead of Shea's Court street house and is presenting a program of films on the Sahbath. The first show was given Sunday, September 14, and attracted good-sized audiences. Smoking is permitted throughout the house.

New Realart Salesman.

Lee Marcus has been engaged as salesman by Realart. He will cover the territory in the Southern Tier. Manager Wilkinson recently anounced the appointment, as representatives, of J. Earl Wells and Mell R. Edwards.

Plaza Celebrates Birthday.

The Plaza Theatre, on William street, celebrated its ninth anniversary the week of September 15. Florence Haney and Joe Perry, soloists, were one of the features of the musical program.

Join Paramount Staff.

A. K. Howell, formerly special representative for Fox in New York City and G. R. Terrill, formerly with First National in Gotham have both joined the local Famous Players-Lasky sales staff.

Higher Elmwood Prices.

"Eddie" Wineberg, manager of the Elmwood, announces that the boost in admissions from twenty to twenty-five cents for evening performances was received without a murmur by his patrons.

Cincinnati News Letter

Realart Leases New Quarters.

THE Cincinnati branch of the Realart Pictures Company, has leased half of the fifth floor of the Film Exchange Building, at Broadway and Pioneer streets, and will move to the new location about October 1. Several of the other exchanges already have taken space in the building, which is now heing used for the county court house, pending the completion of the new court house building on Main street.

New House for Portsmouth.

Plans have been received in Cincinnati for a new theatre to be erected on the north side of Gallia avenue, Portsmouth, Ohio, by the Majestic Company. Blds have been asked and construction will be commenced at an early date.

Kansas City New Letter

Walters Adds to Force.

J. L. WALTERS, manager of the Kansas City territory for the S. A. Lynch Enterprises, has been handling the Film Clearing House at long range—the Kansas City office of the latter having been located a mile from the Triangle office. September 1, Mr. Waters moved the Film Clearing House to the S. A. Lynch quarters, Twenty-second and Grand. Marty Williams, formerly manager of the Film Clearing House, is now associated with Mr. Water's organization.

H. H. Barrett Has Three Now.

H. H. Barrett is another entrant into the ranks of string-owners in Kansas City. He started with the Mozart Theatre, a suhurhan house; and has kept to the suburban field. He has been operating the Broadmour, a high class theatre in one of the best apartment house and residence neighborhoods, and has recently added the Emerald. The three theatres are in widely separated residence districts, each having its own distinctive clientele.

Burkey Theatre to Open Soon.

W. O. Burkey has been delayed in the completion of his new theatre at Eighth street and Virginia avenue. This house, to be known as the Burkey, will probably open about the first of October. Mr. Burkey formerly handled the Troost Theatre at Fifteenth street and Troost avenue, and has also operated a downtown house. C. H. Burkey, his brother, is the owner of the Summit Theatre.

Getting Ready at Arma, Kansas.

Neely and Piccinelll, who are building the Diamond Theatre at Arma, Kansas, will open early in October. Arma is a village; but the partners are going to give the people of that community a large house, beautifuly equipped.

MacMeekin Manages Realart.

J. N. MacMeekin, two years special representative of Select in coast territory, prevlously with Universal in the same territory, is now branch manager for Realart in Kansas City.

Oregon News Letter

Poster Concern Opens Office.

THE Western Poster Mounting Company, of San Francisco, has opened a branch in Portland, with William A. Davis in charge. Davis was formerly in charge of the poster department for the Universal Film Company in Portland. Just now most of the paper is being handled out of Seattle, but Davis expects to get his own prints soon.

Jackson Heir Arrives.

George E. Jackson, manager of the Portland World Film Company office, is now the proud father of a baby girl. Jackson was apprised of the good news while he was in eastern Oregon. He is covering his territory by automobile, and he will have travelled several thousand miles by the time his journey is completed.

Si Danz Runs Astoria Star.

Si Danz, owner of the Star Theatre, Astoria, Oregon, has assumed management of the Liberty, and while Strauss still owns the house, he is leaving the entire booking arrangements with the Star owner.

Portrait of a General.

Lou Tellegen and the "plans" in "The World and Its Woman," Goldwyn feature, in which he co-stars with Geraldine Farrar.

The newsstand price of Moving Picture Picture World is 15 cents. The subscription price is $3 the year. Subscribe direct, save $4.80 and miss no issues.

Reviews and Advertising Aids

Conducted by Edward Weitzel, Associate Editor Moving Picture World

Sidelights and Reflections

EASTWARD the course of screen empire takes a return ticket. Sitting in his New York office in the Longacre building, one day last summer, David W. Griffith told why he had made up his mind to remove his production plant within commuting distance of Times Square. Recognizing that the largest city in the United States is the logical center of the artistic and intellectual life of the country and that the best way to keep in touch with this desirable division of humanity is to go where it can be found and make it a neighbor, and further encouraged by the reception accorded his production on Broadway of "Broken Blossoms," the director of the Thomas Burke story determined to take the back trail toward the rising sun. The new Griffith studio on Orienta Point is the result. The twenty-eight acre estate of the late Henry M. Glagler, at Mamaroneck, will furnish an ideal location for the production of moving pictures. Thus does the director who blazed the way for the logical classification and proper presentation of the better grade of screen drama come back to the city of his early triumph and the scene of his masterpieces' longest runs.

This matter of the long run is unquestionable at the bottom of the report that Griffith is to have a theatre on Broadway. Since he has demonstrated that there is a large and eager public for the support of the super feature when it is presented in a manner equal to its individual merit, what more indicative of sound business sense than for him to arrange for a theatre of his own whose policy shall be dictated by him and where he shall have every opportunity to carry out his own ideas of presentation and extend the run of his features until the public itself gives the cue for the final showing?

The driving force behind such a theatre will, as usual, be closely related to the box-office and, now that it has been proved that the public is willing to pay just as much for the best screen attractions as for those of the stage and two and three dollar movies have come to stay, there is every reason to expect a further revelation of the artistic possibilities of the silent stage and the birth of even greater triumphs of presentations than the best endeavors of the past.

The division of the moving picture into its proper classes is going to work out several important problems for the producer. Not the least of these benefits will be a much larger return from the most worthy of his output, by reason of the favorable conditions surrounding a theatre designed for the exclusive presentation of the eight-reel feature. WEITZEL.

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His Royal Shyness (Pathe-Rolin).
The Witness for the Defense (Artcraft).

"The Merry-Go-Round"

Five-Reel Fox Subject Features Peggy Hyland in Story of Street Carnival Life.

Reviewed by Robert C. McElravy.

THE settings and atmosphere of this five-reel Fox subject, "The Merry-Go-Round," are calculated to give it a particular appeal to matinee audiences attended by children. Many of the scenes are taken on the grounds of a small circus or street carnival, and the presence of the chimanzee and various freaks will give children something to appreciate.

The story interest itself is one that can be easily followed, since it contains no great complications and is rather obvious in type. Peggy Hyland appears as cashier of the circus, a girl raised by a gypsy fortune teller. She turns out to be the missing daughter of a wealthy man, and Jack Mulhall plays the good looking young hero who comes along and helps solve the mystery of her birth. Incidentally, of course, he wins her love and ousts the former manager of the show who aspires to wed her.

The particular strength of this production is in its semi-romantic settings and the general atmosphere. The plot contains no very unusual twists or truns, but develops considerable heart interest. There is a touch of pathos in the girl's love for her gypsy mother in preference to her parents, from whom she had been separated so many years.

Cast.

Gypsy.....Peggy Hyland
Jack Hamilton.....Jack Mulhall
Ezekial Powers.....Edward Jobson
Andrew Pomeroy.....Edwin B. Tilton
Mrs. Pomeroy.....Vera Lewis
Charles Merryweather.....Robert Walker
Jerry Crump.....Willard Louis
Charlotta.....Lule Warrenton

Story by Richard Washburn Child.
Scenario by Douglas Bronson.
Directed by Edmund Lawrence.

The Story.

Gypsy, the girl heroine of "The Merry-Go-Round," is cashier of a small circus or street carnival show. The show is the property of Jerry Crump, a portly individual who loves Gypsy, but is suffering from finanical reverses. Crump desires to unload his circus on anyone who will buy.

Jack Hamilton, the hero, is a young man seeking to even matters with a financier, named Andrew Pomeroy, who is threatening to ruin him because of an old enmity for his father. Pomeroy is about to squeeze Jack on the street, and the hero is hastening to see him when his auto is stalled near the circus grounds. Jack and his lawyer visit the circus to get help for the automobile, which has skidded over the edge of an embankment. While on this errand he meets Gypsy and Crump, and the latter induces Jack to buy the show with his dwindling funds. Following this purchase, Jack goes to the city and interviews Pomeroy. But his pleading is of no avail, and Pomeroy carries out his threat to ruin the young man financially. Jack then determines to manage the circus himself and while doing so quickly loses his heart to the girl. Gypsy's supposed mother, an old fortune teller, then says the girl is not her own, but the daughter of wealthy parents. She had been stolen as a child by Gypsy Bob and reared by the fortune teller. Jack identifies Gypsy, by a photograph, as the missing daughter of his enemy, Pomeroy. Crump, who overhears the story, hastens to apprize Pomeroy that his child has been found. Pomeroy takes Gypsy and when Jack visits him next day, not knowing of this, the financier accuses him of attempted blackmail. Gypsy flees back to the circus, and she and Jack determine to wed. Pomeroy and his wife, seeing the drift of things, finally consent to the match.

Program and Exploitation Catchlines:

Piquant and Popular Peggy Hyland in a Romance of the Road and the Arena.

Delightful Story of the Open Road and of the Love of a Millionaire for a Gypsy Maid.

Hit the Sawdust Trail to This Theatre and Take a Spin on "The Merry-Go-Round." You Will Find It Breezy, Clever and Entertaining.

You Will Enjoy Seeing Peggy Hyland as the Daughter of a Gypsy Fortune Teller, Who Wins the Love of a Wealthy Man.

Exploitation Angles: Play up the star and the circus atmosphere of the story. If you can, get some circus effect in your lobby. You can at least get a few sheets of stock paper to advertise the coming of a carnival. Use this for teaser and then come out and tell that the carnival is at your house.

"Are You Legally Married?"

Elk Photoplays, Inc., Production Based on Non-Uniformity of Divorce Laws Artistically Made.

Reviewed by Margaret I. MacDonald.

THE title of the Elk Photoplays, Inc., feature picture, "Are You Legally Married?" now on its second week at the Harris Theatre, is misleading in the sense that it suggests sensationalism. On the contrary, the picture is an entertaining and well-made drama, devoid of any suggestive or immoral characteristics. It is based on the lack of uniformity in the divorce laws of the

REVIEWS AND ADVERTISING AIDS (Continued)

different states which, according to Miles Dobson, B. A., on whose work of research the film bases its authority for statements made in its subtitles, is one of the curses of the country.

The production is unusually well constructed. Its story, strong in human interest, is clearly told. Its salient points stand out well, and are unimpeded by unnecessary detail. Its characterization is interesting and is especially well represented by a competent cast whose interpretation has been made perfectly human by the aid of careful direction.

Rosemary Theby in the role of the divorced wife gives a fine performance. Nanon Welch's conception of the role of Annette Redding, also a divorcee, is pleasingly original, her performance being unusually graceful. Lew Cody as the degenerate husband, whose actions forced his wife to resort to the divorce court, handles the role with great skill. Henry Woodward also does commendable work.

Cast.

June Redding.....Rosemary Theby
John Stark.....Lew Cody
Annette Redding.....Nanon Welch
Wayne Herne.....Henry Woodward
David Redding.....H. J. Barrows

Story by Miles Dobson, B. A.
Adapted by Henry Christene Warnack.
Directed by Robert T. Thornby.

The Story.

The story of "Are You Legally Married?" centers about two young women, each of whom is forced to resort to the divorce courts, and points to the trouble that is caused by the inequality of the divorce laws of the various states. It also tries to prove that a divorce secured outside of one's own state through what is termed constructive service is not legal, leaving the parties involved still man and wife in the eyes of the law, and open to prosecution for bigamy in case either marries again. A rather interesting point lies in the fact that if the picture's statement be true, at least six hundred thousand American couples are illegally married.

According to the story, June Redding, owner of a Western ranch, comes East to live with her cousin, Annette Redding, who has been divorced. She meets a friend of Annette's, who pleases her by his attentions, and marries him. Neglect and dishonesty cause her to leave him. Upon learning that the circumstances attached to the case will not allow her to get a divorce in New York State, she goes, on the advice of her attorney, to Reno.

Afterward she marries a man of fine character, whom she really loves, and a child is born. The first husband, who has sunk lower and lower, to avenge himself on his wife, makes a study of the divorce law and finds that in the eyes of the law she is not legally married to her second husband. Prosecution for bigamy is begun and the case is decided in favor of the first husband, who, running from the courtroom to escape a shot being fired by the infuriated second husband, falls in front of a passing automobile and is killed, thereby removing the only obstacle to the happiness of the others.

Program and Exploitation Angles: Pictorial Plea for Uniform Divorce Laws the Country Over.
Sensational Expose of Evil Results of a Reno Divorce.
How a Reno Divorce Might Blight More Than One Life.
Are Hundreds of Thousands of Couples Legally Married?
Divorce and Remarriage Viewed from Sensational Angle.

Exploitation Angles: Make the title your selling point. Start with a teaser campaign two or even three weeks in advance of the showing. Post a second or third time to keep the bills fresh. Then try and get up a newspaper discussion on the uniform divorce law ten days in advance. Don't hook up with the film until you begin to advertise, and by that time you will have the town talking. A good novelty would be a subpoena as witness in the bigamy case. Make it clear that this is a discussion of the law and not of morals, and that it is a clean film.

"The Third Kiss"

Jesse Lasky Presents Vivian Martin in an Adaptation from a Novel by Heliodore Tenno.

AS an attraction, "The Third Kiss" depends largely upon the popularity of Vivian Martin as a type of innocent girlhood. The story contains some dramatic materials, readable in printed fiction, but not brought into powerful relation for the photoplay until after several reels of preparation, showing the heroine and other engaged in settlement work, and even then not presented with enough intensity to place "The Third Kiss" on a par with the better class of Lasky products. The

Vivian Martin
Old-fashioned, but very, very nice in her Paramount, "The Third Kiss."

main situation, reached toward the last, is that of a wife in name only.

This relation is brought about through an innocent young girl tolerating the attentions of a young married man with whom she has become actively engaged in settlement work. She is an heiress who has disguised her identity in that of a working girl, in order to get at the truth about factory conditions. Almost in the face of the young married man's wife, she accepts his attentions until gossip is busy with her name. Although she is not seriously compromised, the married man's chum offers to marry her, and she decides to accept him on condition that they do not live as man and wife. This relation is reached after much laborious preparation and then scantily dealt with.

The Groom kisses his bride twice when opportunity offers, and warns her that the third will mean that they become truly man and wife. The third kiss comes after he rescues her from a fire, an embrace fully anticipated from the title.

Cast.

Missy.....Vivian Martin
Oliver Cloyne.....Harrison Ford
Rupert Bawlf.....Robert Ellis
Cynthia Bawlf.....Kathleen Kirkham
Dr. Paton.....Thomas D. Persse
Gwendolin Finn.....Edna Mae Cooper
Mrs. Casey.....Jane Keckley

Story by Heliodore Tenno.
Scenario by Edith Kennedy.
Directed by R. G. Vignold.

The Story.

The man who gives the "third kiss" is Oliver Cloyne, the chum and financial backer of a young married man named Bawle, engaged in settlement work. Bawle neglects a devoted young wife and becomes fascinated with Missy, a lively little factory girl, who proves to be an active and vital assistant in forwarding his schemes. Bawle is so fascinated by Missy that he disregards gossip about his attentions to her until the tide of opinion in his little world sets strongly against the girl. It is then that Cloyne comes to the rescue of an embarrassing situation by proclaiming that he is engaged to marry Missy. She accepts the situation and actually does marry Cloyne, but with the understanding that they shall be husband and wife in name only.

They set up the sham of a honeymoon, during which Cloyne discovers that he has married the heiress of millions, who only pretended to be a factory girl in order to study social conditions in a factory she owned. He is attracted to her bedroom, one night, and kisses her twice. When she gently repulses him, he warns her that the third kiss will mean their complete marriage. A crazed woman, who has lost her child in a factory fire, manages to trap the young wife in the factory cellar and sets fire to the building. The heiress is rescued by her husband, and at last the third kiss unites them for life.

Program and Advertising Angles: How a Third Kiss Bound Man and Woman to a Life of Happiness.
Odd Twist to Unconventional Plot Brings Surprise Ending.
Vivian Martin Star of Sensational Photoplay Filled with Thrills.
Vivid Fire-Scene Climaxes Story of Baffling Details.

Exploitation Angles: Play up Miss Martin for the chief appeal, but let the title help. Such teaser or scatter lines as, "Did you ever get the third kiss?" "How many times have you been kissed," etc., will rouse interest in the story. In your straight advertising, play up the girl of wealth who masquerades as a factory worker. In a mill town, makes this the chief appeal.

"Loot"

Six-Reel Universal Production Based on Thrilling Crook Tale by Arthur Somers Roche.

Reviewed by Robert C. McElravy.

IN this six-reel Universal subject, entitled "Loot," the producers offer another version of the famous crook story written by Arthur Somers Roche. The leading feature, in which a wholesale jewelry robbery is carried out in broad daylight, was incorporated originally in a film serial, "The Gray Ghost," but has here been made the basis of a separate tale.

There are plenty of action and thrills

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and the production may be termed a highly successful melodramatic subject, even though at times there are lapses in matters of detail and a certain lack of plausibility. It might well be argued that a robbery on such a gigantic scale could not be pulled off, and yet it is the boldness of the conception and its swift execution that convince the observer in spite of himself. After all, it is but an elaboration of such a robbery as occurred in the city of New York but a week ago, when auto bandits made a daring raid on a bank.

In this story, Joseph Girard is cast in the role of "The Shadow," a leader of a well organized band of crooks. He is in love with a girl named Morn Light, impersonated by Ora Carew, and has an uncanny way of appearing on the scene at unexpected moments. Yet it is his love for this girl which leads to his eventual capture, as well as that of his followers. The scenes on the boat, during the capture, are realistic and well staged.

Cast.

Pete Fielding.....Joe Girard
Williams.....Frank Thompson
Lark Ashby.....Alfred Allen
Arabin.....Wadsworth Harris
Morn Light.....Ora Carew
Hildreth.....Darrell Foss
Detective Tyron.....Arthur Mackley
Lady Gwendolyn.....Gertrude Astor
Jacques.....Frank McQuarrie
Maid.....Helen Gibson

Story by Arthur Somers Roche.
Scenario by Violet Clark.
Directed by W. L. Dowlan.

The Story.

Wade Hildreth, in the story entitled "Loot," is a young Englishman sent to America to bring back a necklace of diamonds, bought by his employer, Richard Carlow, from a dealer named Arabin. Hildreth's mission becomes known to a band of crooks operating in New York City, under the leadership of a man known as "The Shadow."

At the time of his arrival on the steamer, Hildreth is met by two members of the gang, in a taxi, who have a letter supposed to have been written by Arabin, advising him to go to a certain hotel. Hildreth does not know that Arabin has been called to Boston for a week and he goes to the hotel in question, but does not take the room assigned him. In this way he unwittingly evades the clutches of the gang for the time being. Later he gets in touch with Morn Light, an actress with whom "The Shadow" is in love. The girl secretly hates "The Shadow," and warns Hildreth of his danger.

In spite of this warning, Hildreth is made a captive, and the gang leader then takes his letter of introduction and presents it to Arabin on the latter's return. The necklace is brought forth by the unsuspecting banker, who is quickly overpowered and robbed of it. Following this, the entire jewelry store is looted by the gang and the goods hauled away in taxis and vans. The roundup of the gang occurs later on shipboard. Hildreth and Morn Light wed after their adventures.

Program and Advertising Phrases: Stirring Sensations in Gripping Drama of Crime and Retribution.
Famous Saturday Evening Post Story Brought to the Screen in Vivid Details.
Arthur Somers Roche's Great Fiction Story Screened in Gripping Sequence.
Thrills and Sensations Abound in Amazing Story of Crime and Intrigue.

Exploitation Angles: Advertise this as the story which appeared in the Saturday Evening Post written by Arthur Somers Roche, and tell enough of the plot to identify it to Post readers. Try for a jewelry store hook-up with the one word "Loot" later replaced by an advertising card and stills.

"The Last of the Duanes"

New Fox Production, Featuring William Farnum, Proves a Smashing Melodramatic Success.

Reviewed by Robert C. McElravy.

THIS new Fox production, "The Last of the Duanes," is another of those sweeping dramas of the Western plains, based on the novels of Zane Grey. It runs approximately seven reels, and every foot of it is packed with action of a gripping sort, which keeps the audience in a pleasant state of suspense. It once more brings into play the activities of the Texas Rangers, giving a historical background to the splendid panorama of events, all of which have a strong feeling of reality.

But the principal interest centers in the striking figure of the hero, Buck Duane, as impersonated by William Farnum. This character deserves to rank high in the vigorous roles taken by this performer, whose work makes it a vital and living figure.

Buck is the son of an outlaw, and the blood of the Duanes makes a "killer"

William Farnum
Momentarily reflective and quiet in his Fox, "The Last of the Duanes."

of him in spite of his desire to live a peaceful, law-abiding life. His first offense is the shooting of Cal Bain, who had threatened to get him and thus forced the issue.

Buck flees from his home town, after this affair, and follows the career of a hunted man, among many others, along the valley of the Rio Grande. His adventures with the Bland gang, the saving of Jenny Lee, and his subsequent alliance with the Texas Rangers, altogether make a story long to be remembered. Buck clears his name and wins a pardon from the governor.

The ending is unusual and brings a laugh, for up to the very last it is not certain whether Buck has come home "dead or alive."

Cast.

Buck Duane.....Willlam Farnum
His Mother.....Miss Frankie Raymond
His Uncle.....Harry De Vere
Cheseldine.....Charles Clary
Poggin.....G. Raymond Nye
Bland.....Clarence Burton
Captain Neil.....Lamar Johnstone
Cal Bain.....Henry J. Hebert
Stevens.....C. Edward Hatton
Jenny Lee.....Loulse Lovely
Mrs. Lee.....Genevieve Blinn
Euchre.....Frederic Herzog

Story by Zane Grey.
Scenario by Charles Kenyon.
Direction by J. Gordon Edwards.
Photography by John W. Boyle.

The Story.

Buck Duane, in "The Last of the Duanes," is a law-abiding young man, living with his mother and uncle in a small Texas town. His father was an outlaw, but Buck himself has no inclinations for the life. But fate brings a gun duel upon him, and, in self-defense, he is forced to kill a quarrelsome fellow named Cal Bain.

Buck flees from his home after this shooting and becomes a hunted man along the valley of the Rio Grande. He meets with other bad men and becomes the pal of a former member of the notorious Bland gang. The death of the latter makes Buck determine to visit Bland and his men, as a possible place of refuge for himself.

He does this and is invited to join the band, after demonstrating his personal courage, but refuses to do so. Instead, he rides away, carrying with him Jenny Lee, a girl stolen years before by members of the band in a desert raid.

Buck assists Jenny in getting back to his home town, to which he cannot yet return. He is pursued by the famous Texas Rangers, but succeeds in evading them.

At last the captain of the rangers sends for Buck and offers him a chance to help in clearing the country of bandits. Buck accepts and in time brings about a dramatic wholesale capture of bad men. He is then pardoned and reunited with Jenny.

Program and Advertising Phrases: Another Great Zane Grey Story with William Farnum the Star.
William Farnum Heroic Star of Zane Grey's Smashing Melodrama.
Great Story of Red Blood and Real Men in Sensational Zane Grey Story.
Thrilling Melodrama by Zane Grey Starring William Farnum in Masterly Role.

Exploitation Angles: Play up Farnum and Zane Grey. Both will work for you. For the rest, just hammer home the fact that this is a seven reel story which you are glad is in seven and not five reels, because it holds your interest every moment of the time. Put bits of the story into the advertisements and seek to sell story along with the star, for you have both to offer.

"Bound and Gagged"

Pathe Releases New George B. Seitz Serial Intermingling Thrills, Romance and Comedy.

Reviewed by Robert C. McElravy.

IN this new Pathe serial, "Bound and Gagged," George B. Seitz, in addition to being producer and director, has also given himself the role of the hero. So far as may be judged by the first three episodes, he has made no mistake in the matter, for as a performer, Mr. Seitz has the requisite good looks and élan and extracts numerous comedy touches from the situations in

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which he is thrown. The supporting cast is pleasing, Marguerite Courtot and Nellie Burt playing the leading feminine parts.

The story itself is one that will undoubtedly be welcomed by followers of serials. It gets completely away from the familiar serial formula, with gang-fighting, the captured-and-rescued heroine and other well-known features that have seemed unescapable ingredients in the carry-over films. The author, Frank Leon Smith, evidently set out to amuse himself when he contrived this yarn, and in so doing has put together a story that is bound to amuse others. It concerns a hero who goes around the world on a wager, agreeing to start absolutely naked, and to make no use of his money or name on the way, or to receive help from friends.

The situation is unique, and the young hero gets a good start. His first wearing apparel is a curtain torn from a window, then some overalls and a borrowed coat. The latter garment contains a valuable document that brings all sorts of adventures and dangers swarming about him.

The first three episodes are fresh and new, and appealingly presented, with a good story under way.

Cast.

Archibald Alexander Barlow ..... George B. Seitz
Princess Istra ..... Marguerite Courtot
Margaret Hunter ..... Nellie Burt
Don Esteban Carnero ..... Harry Semels
Roger Hopley, valet ..... Frank Redman
Oscar Ben Glade ..... John Reinhard
Willard Hunter ..... Tom Goodwin
Barcelona Ben ..... Joe Cuney

Story by Frank Leon Smith.
Scenario by Frank Leon Smith.
Directed by George B. Seitz.

The Story.

Archibald Alexander Barlow, hero of "Bound and Gagged," is a young millionaire, engaged to a girl named Margaret Hunter. He is amused beyond words when she hands back his ring and tells him she intends to marry Oscar Ben Glade, a poet who has "lived and suffered" and knows life. Archie takes his presents and starts home, but sees the poet entering Margaret's home and goes back.

Archie refuses to accept the mitten. He says that if all Margaret objects to in him is his lack of experience, he will go out and get some, a great deal of it, in fact. Margaret is inclined to "give the boy a chance," and the upshot of it all is that he agrees to make a trip around the world, starting absolutely naked, without money or help of any sort from others.

The poet, Glade, agrees to what he thinks are impossible terms, Margaret's hand being at stake in the wager. Archie is taken to a small building, where he strips and gives up his clothes. Glade fancies he will be arrested a few moments later. But the hero emerges from the place, clad in a window curtain, some overalls and a long-tailed coat. The coat at once gets him into trouble, as it contains a document controlling the destiny of one Princess Istra, of the former kingdom of Cordillera.

Archie boards a boat at the New York dock, followed by the owner of the coat and his own faithful valet. The latter tries to assist him, but Archie spurns proffered help. The owner of the coat seeks Archie's life. But the hero finally emerges from the vessel, still followed by his enemy, and both enter the kingdom of Cordillera.

"The Virtuous Model"

Six-Reel Pathe Release Features Dolores Cassinelli in Story of Parisian Art Life.

Reviewed by Robert C. McElravy.

THIS six-reel Pathe release, "The Virtuous Model," is an adaptation of Pierre Wolff's play, entitled "The Gutter." The production was made by Albert Cappellani and is notable for the excellence of its character types and artistic handling. It is also unusually good in the matter of continuity and atmosphere.

The story is typical of the French Latin quarter, where the scenes are laid. It is but another variation of the perennial theme of the artist and his model, a theme that is perhaps artificial at its best, but usually seems to get a generous response from the public at large. It has here been elaborated with a great deal of voluptuous detail of an alluring type. There are moments when the treatment verges upon a sensuous extreme, such as the love scenes in the cabaret and the disrobing scenes in the studio, but it is all done with sufficient delicacy to avoid actual offense. It is a production, however, which will undoubtedly make its greatest appeal with audiences of a highly sophisticated type.

Dolores Cassinelli
In one of her dazzling costumes in "The Virtuous Model."

Dolores Cassinelli was an excellent choice for the heroine, a girl reared in the slums who becomes the sculptor's model and afterward his wife. She is tall and screens admirably. Vincent Serrano is equally good as the sculptor, and the assisting cast is an agreeable one.

Cast.

Denise ..... Dolores Cassinnelli
The Mother ..... Helen Lowell
Susanne ..... May Hopler
Paul ..... Vincent Serrano
Edwin ..... Franklyn Farnum
Jacques ..... Paul Doucet
Countess Olga ..... Marie Chambers
Producer—Albert Cappellani.

The Story.

Denise Fleury, in "The Virtuous Model," is the sole support of her infirm mother. They live in the Paris slums, and though Denise is beautiful, life has not yet tested her. Her mother becomes ill and Denise loses her job in the factory, where she helps make artificial flowers. There seems but one life open to her, and that is the one pointed out by her friend, Susanne—the cabaret.

Denise resists for a time, but finally agrees to go with Susanne to the White Cat cabaret. Here she at once attracts unwelcome attention from young men. One of the latter attempts to kiss her, much to the amusement of the onlookers, but she is rescued by a young sculptor, Paul Brehant. Paul, learning her story accompanies her home and invites her to pose for him.

Later, after the death of her mother, Denise goes to Paul's studio and offers to pose. He tells her to prepare herself, but when the moment comes for disrobing, she cannot bring herself to cast aside the single garment covering her. Paul is surprised when she insists that her life has been one of absolute virtue. A short time later they are married and live in the country near Paris.

They are happy together until Countess Olga, whom Paul formerly loved, appears. Olga tries to win him back and almost succeeds, but Denise has learned something of life and outwits her cleverly.

Program and Advertising Phrases: Fidelity to Her Moral Training Brings Poor Working Girl Life's Happiness.
Story of Parisian Latin Quarter and Life in the Artist's Colony.
See Parisian Life Depicted by Native Artists from the Latin Quarter.
Intense Story of Love and Intrigue with Happiest of Endings.
Sensations Multiply as Gripping Drama of Love Progresses.

Exploitation Angles: Play up the star, but get all you can out of the title. Use scatter ads and snipes to get the title sunk in before you get down to actual advertising, then tell that this is a Cappelani production with an unusual fidelity to its atmosphere. Poster advertising is especially indicated for this picture. Use plenty of ones and threes.

"The Mystery of '13'"

Three Episodes of the New Francis Ford Serial Prove Its Highly Melodramatic Characteristics.

Reviewed by Margaret I. MacDonald.

THERE is no question about the entertainment values of the new Francis Ford-Burton serial, "The Mystery of '13'," which is being handled by the W. H. Productions Company. It consists of pure melodrama with a continuous performance of thrilling action, not always consistent, but which never fails to hold the attention. Francis Ford and Rosemary Theby are the featured members of a competent cast. The serial consists of fifteen episodes, three of which were shown to the press, "Bitter Bondage," "Lights Out" and "Submarine Gardens."

Francis Ford, in a dual role, is not called upon for differentiation of portrayal, inasmuch as the dual characters are twin brothers. He does good work, however, especially in consideration of the fact that he also directs the picture. Rosemary Theby handles the role of Marion, the unwilling victim of an uncle's whim, in a capable manner. In fact, there is no lack of ability or enthusiasm in the way the entire cast carry out the difficult tasks set them by the author.

The first episode contains, by way of a thrill, the spectacular escape from death about to be imposed by the society of the mysterious "13," the second

REVIEWS AND ADVERTISING AIDS (Continued)

episode affords the spectacle of a burning ship, and the third places much of its action in "submarine gardens." "The Mystery of '13'" is of the sort that the average audience will devour with avidity.

Cast.

Jim Kelly } Paul Kelly } .....Francis Ford
Marion Greer.....Rosemary Theby
John Greer.....Mark Fenton
Hugo Madiz.....Peter Gerald
Butts.....Phil Ford
Edith Greer.....Elsie Van Name

Story by Elsie Van Name.
Direction by Francis Ford.
Supervised by Luis Burston.

The Story.

The story of "The Mystery of '13'" concerns the persecution by the masked fraternity of "13" of various persons, including one Jim Kelly, a South American ranch owner, who attracts their vengeance by helping one of their victims to escape. Kelly is held in prison by them and is about to be shot when Madiz, the agent of John Greer and master of the evil fraternity, decides that it would be a wise thing to marry Kelly to pretty Marion Greer, John Greer's niece, before executing him, so that she would inherit the interests of her wicked uncle, the rich estate of Kelly. This act is inspired by the discovery of a map in Kelly's possession, showing where certain treasure has been buried on his ranch by pirates.

Kelly's escape as a stowaway on the same ship on which Marion and Madiz are returning to the north causes his capture the second time, and also his escape when the ship takes fire and sinks. His brother, Paul Kelly, hearing that Jim is dead, suspects Greer, and undertakes to prove his suspicions. Jim appearing on the scene for a brief period before being shot by one of the "13" interrupts matters for a time. He is finally spirited away while the man who is guarding his supposedly dead body is overcome by asphyxiating gas. The action then shifts to the bottom of the ocean, where Marion and Butts are seen in diving equipment fighting over a strong box in which the map has been placed.

"A Temperamental Wife"

Latest Constance Talmadge First National Release Is Consistently Amusing all Through.

Reviewed by Edward Weitzel.

GOOD workmanship is to be found in every feature of "A Temperamental Wife," the First National release written and produced by John Emerson and Anita Loos, with Constance Talmadge as the mercurial young woman whose attempts to teach her husband that she will not share his heart with any other woman ends in her learning that she has been kicking up a row for nothing, and furnishes the fun of the comedy. The authors of the scenario acknowledge their debt to "Information, Please," a stage play written by Jane Cowl and Jane Murfin. How much or how little material they took from the play does not alter the satisfactory result accomplished in the finished picture. The story, although treated in a light vein, is plausible and genuinely amusing. It is put together with skill, and there are no loose ends of plot visible at any time. The characters are human and the things they do are funny without being foolish. It is possible to laugh at all the mishaps in the comedy and retain one's self-respect while doing it. The entire production is marked by good taste and thorough understanding of its needs. Constance Talmadge and her support are successful in carrying out the spirit and fun of all the scenes, and there are frequent revelations of feminine nature that give the comedy something more than mere surface value.

"A Temperamental Wife" is first class entertainment for any right minded film patron and will be heartily welcomed by the admirers of the attractive and talented star whose taste in the selection of gowns and frocks is not the least of her accomplishments. Wyndham Standing as Senator Newton, Ben Hendricks as Doctor Wise, E. Jensen as Smith and Armand Kaliz as Count Zoolock are prominent members of the cast.

Cast.

Billie Billings.....Constance Talmadge
Senator Newton.....Wyndham Standing
Dr. Wise.....Ben Hendricks
Smith.....E. Jensen
The Count.....Armand Kaliz

Story and Direction by John Emerson and Anita Loos.

The Story.

"A Temperamental Wife" starts off with a rush. Billie Billings, the young woman with the temperament, but, as yet, minus a husband, is seen driving her car at a great rate of speed along a road leading out of Washington, D. C. She is being pursued by a young man in another machine. When both are overhauled by a motorcycle cop, Billie explains that the young man is her fiance and she is running away from him because she caught the wretch with a blonde typewriter on his knee. The guilty youth tries to say a word in his own defence, but Billie breaks the engagement then and there, hurls his ring at his drooping head and rides away forever.

Constance Talmadge
Decides who's to be boss in "A Temperamental Wife."

This unhappy adventure in love is so discouraging that Billie vows she will never look at another man until she is positive there is not the smallest corner of his heart that contains the faintest image of any other woman. With only her maid for company she goes to the Chevey Chase Hotel, near Washington, to suffer in silence and to try to forget the perfidy of the male sex. The presence of a cute little count, already madly in love with her, interfers with her heartache, and she is quite the gayest and brightest of the large supply of girls at the resort when Senator Newton, a handsome bachelor, is ordered to Chevey Chase by his doctor, who comes along himself to see that his orders are obeyed.

Doctor Wise brought Billie into the world, so he feels fairly well acquainted with her. He introduces the Senator, tells Billie what a wonderful catch he is and helps on the game until Miss Billings becomes Mrs. Senator Newton. One of the things greatly in the Senator's favor was that although his courting had frequently been interrupted by long distance calls from his private secretary this useful person was a male being by the name of Smith. It was not until after the return to Washington from the honeymoon that Mrs. Senator Newton learns that Smith is a member of her own sex. She demands that her husband discharge Smith at once. When he refuses, Billie sends for the Count and starts a flirtation. Doctor Wise does his best to patch matters up and almost succeeds, but his plan miscarries at the last moment and the lady with the temperament elopes with the Count. They go to a country inn, Billie registers them as Count and Countess Zoolack and orders separate rooms, to the pained surprise of her companion.

A letter to her husband, left on the hall table at home, brings him to the inn in short order. When he finds that his wife has registered as the Countess Zoolack he tells her he is through with her forever and leaves her with the Count who forced his way into the room. The little man goes to embrace Billie, but she gives his hair a good pulling, pushes him into the bedroom of her suite and locks him in. She then runs into the hall and starts to ring the fire alarm. The Senator comes rushing back, the doctor arrives with Smith, her husband and her twins, and Senator Newton and his chastened little wife mend the nearly fatal break in their matrimonial affairs. They also agree, the hour now being past midnight, to stay where they are until morning, but the hotel clerk bedecks himself with a badge of authority and sternly informs that the inn is a respectable house. Humbled and abashed the Senator and his wife wander forth into the night. The last seen of them they are seated on the back seat of an old rattletrap drawn by an ancient nag, their arms about each other, while an equally ancient farmer drives them slowly toward home.

Program and Exploitation Catchlines:

Constance Talmadge in Peppy Photoplay, First of Her Series as First National Star.

Clever Entertaining and True-to-Life Story of "A Temperamental Wife" Who Was Insanely Jealous of Every Other Woman.

Plausable and Amusing Comedy of a Young Wife Who Finds That Her Jealousy of Her Husband's Stenographer Was Entirely Unfounded.

Clever Constance Talmadge in Amusing Comedy Produced by John Emerson and Anita Loos Based on Successful Stage Play.

Exploitation Angles: Play up not only the star but the author-producers, linking them up with their past productions. But play up the funny angles of the story, and tell also of the stage origin of the success. With four good angles to work with you should be able to reach any type of clientele. If you can afford to circularize get out a series of teasers, one merely reading off with "Have you a Temperamental Wife. We have." About three days later send a second mailing card to the same list of addresses headed "This is our 'Temperamental Wife.'"

REVIEWS AND ADVERTISING AIDS (Continued)

"His Royal Slyness"

Two-Reel Comedy Produced by Hal E. Roach and Released by Pathe.

Reviewed by Herbert J. Hoose.

WITHOUT a doubt, "His Royal Slyness" is one of the most pretentious comedies that Harold Lloyd has ever appeared in. The sets in the king's court are luxurious enough for use in the best feature pictures, and no expense seems to have been spared in making this excellent comedy. The entire two reels are replete with laughter, thrills and everything that is necessary to form good, clean fun. Lloyd's supporting cast gives an admirable performance. Artistic subtitles are used in this film.

Cast.

The American Boy.....Harold Lloyd
Princess Florbelle.....Mildred Davis
Prince of Roquefort.....Harry Pollard
King Louis XIVIIX.....Gus Leonard
Count Nichola Throwe.....Noah Young

Titles by H. M. Walker.
Directed by Hal E. Roach.

The Story.

"His Royal Slyness" deals with Princess Florbelle, who is one of the members of the court of some mythical kingdom. The princess decides to make a choice between the Prince of Roquefort and another prince, who is on a visit to America. Count Nichola Throwe, who is built like Samson, and who is the visiting prince's guardian, hands him a message. It states that he must return home immediately.

It so happens that the prince has found a flame of his own on this side of the ocean and does not relish the thought of having to desert her. As the prince is wondering what he will do, a book agent strolls into the apartment. When he stands beside the prince, his charmer immediately recognizes the close resemblance between them. The book agent is taken to the court of King Louis XIVIIX, and instantly the substitute prince falls for all the beautiful female attendants. Such actions on his part horrify the royal family, and during his presence, the court is kept in continual uproar. The princess, tiring of the festivities of the royal household, dons the garb of a peasant, strolls about unnoticed, and meets the American.

During this time, the peasants became restless and began to revolt. After being stoned by a boisterous mob, the subbing prince becomes peeved and gets all dressed up in a classy uniform and sets out to win the princess. In the meantime, the real prince, who had been thrown down by his flame in America, puts in a belated appearance. There is plenty of excitement until the American turns the kingdom into a republic and makes the princess his wife.

"From Hand to Mouth"

Two-Reel Harold Lloyd Comedy, Produced by Hal E. Roach and Released by Pathe.

Reviewed by Herbert J. Hoose.

THE first of the new series of Harold Lloyd comedies is titled "From Hand to Mouth" and is in two reels. It has an interesting story and is one of the best films ever exhibited in which Harold Lloyd injects his hilarious antics. Mildred Davis, who is now playing the pretty girl parts in these comedies in place of Bebe Daniels, gives a most creditable performance and will make a lasting impression on all who witness the picture. Harry Pollard is there as usual with his spats and everything. Special mention should be made of Peggy Courtwright, who plays the part of the waif. This little actress is capable of big things and enacted her role extremely well.

An artistic touch has been added by the use of decorative subtitles.

Cast.

The Boy.....Harold Lloyd
The Girl.....Mildred Davis
The Kidnapper.....Harry Pollard
The Waif.....Peggy Courtwright

Titles by H. M. Walker.
Directed by Alf Goulding.

The Story.

The story concerns a beautiful young girl, who is about to inherit a fortune and who is subject to the wiles of a gang of thieves, who are desirous of annexing the fortune for themselves. The leader of the gang works in collaboration with the attorney that is transacting the girl's legal matters, and together they formulate a scheme whereby they can get the fortune.

The girl, while riding along the thoroughfare one day, notices a large crowd gathered about a boy, who is shielding an innocent looking waif. She leaves her car and, upon reaching the spot, inquires as to the nature of the charges preferred against them. She learns that the starved boy has attempted to pass counterfeit money to a grocer in order to get something to eat for himself and his little companion, who was equally as hungry as he was. She pays for the foodstuffs, which the boy destroyed in his attempt to escape, and then jumps in her car and speedily drives away. The boy, astounded by her generosity, chases after her car, but is left far in the rear.

The boy is seen, one day, attempting to make a getaway and finally winds up in a touring car occupied by the thugs, who are on their way to kidnap the heroine. If she fails to sign the papers by twelve o'clock, she will forfeit the right to her inheritance. When the leader of the gang finds the boy in the car, he realizes the opportunity to make him the goat. The boy finally consents to do the kidnapping, while the gang guards against the police. He starts in by "jimmying" the window with a crowbar and creating much unnecessary noise. After gaining entrance he spies a tempting food layout, which he commences to wrap himself around. Upon hearing the commotion, the girl comes downstairs and finds the boy. She recognizes him as the same one she had rescued from the clutches of the police.

About that time the thugs enter and carry the girl off to their den. After locating their haunt, the boy goes out after the police. He insults them, they chase him and he leads them to the den, where the thieves are rounded up. The boy then rushes the girl to the lawyer's office, she attaches her signature to the document and the fortune is saved. In the last scene, the boy is making love to the girl over a lunch counter.

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REVIEWS AND ADVERTISING AIDS (Continued)

"Witness for the Defense"

Paramount-Artcraft Subject Presents Elsie Ferguson in A. E. W. Mason Drama.

Reviewed by Henry L. Smith.

PARAMOUNT-ARTCRAFT has chosen an admirable vehicle for Elsie Ferguson in this screen adaptation of a novel by A. E. W. Mason, entitled "The Witness for the Defense." She has just the necessary poise and emotional strength for bringing out the delicate shades of feeling in a story of this type. Her portrayal of Stella Derrick adds to her growing list of screen successes.

The narrative is one of the best written by the English novelist, and has been adapted with a fine adherence to the original novel. It carries the heroine to India, after her happy life in England, as the wife of Captain Ballantyne, whose bestial qualities are admirably depicted by Warner Oland, who makes of him a loathsome creature indeed. Few among the followers of the picture will mourn the loss of Ballantyne after his mysterious murder, but all will be intensely interested in the trial of the wife and her subsequent acquittal on evidence presented by Henry Thresk, a friend who visited the Ballantynes shortly before the murder.

It is Thresk's part in the acquittal and the motives behind his testimony that go to make up the chief problem of the story. There is pathos in the loyalty of Stella's former lover, Dick Habelwood, who renews his suit for her hand after the trial. The climax, in which Dick's devotion stands the full test of Stella's confession that she herself murdered Ballantyne in self-defense, is strong.

Cast.

Stella Derrick.....Elsie Ferguson
Dick Hazelwood.....Vernon Steel
Capt. Ballantyne.....Warner Oland
Henry Thresk.....Wyndham Standing
Wigney Derrick.....George Fitzgerald
Harold Hazelwood.....J. G. Gilmore
Margaret Pettifer....Amelia Summerville
Teresa Derrick.....Cora Williams
Mary Derrick.....Blanche Standing
Baram Singh.....Leslie King
Gardner.....Capt. Charles Charles
Gardner's wife.....Mrs. Bryant
Richard Pettifer.....E. Girardot
Lawyer.....Henry Warwick

Story by A. E. W. Mason.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.

The Story.

The witness for the defense in the case of Stella Ballantyne is a hunter of big game, by the name of Thresk. He first comes upon Stella when she is being brutally treated in her India home by Captain Ballantyne, her husband, a decadent and a victim of alcoholism she has married at the behest of her father, though she was engaged to an ambitious young Englishman of wealth, high ambition and fine character, by the name of Hazelwood. Thresk sees that Stella is being treated with degrading brutality and asks her to leave Ballantyne.

Though she has thrown over the splendid man she loved, and who loyally loved her, she sticks to the beast she has married, whom she detests. Thresk visits the unhappy couple in their hunting camp, and learns from Ballantyne that his life is threatened by natives for wrongs he has done them. Thresk departs soon after. Ballantyne cruelly kills the pet bird of his wife, and she threatens to kill him in retaliation. This takes place in the presence of a witness, an Indian servant. Later on, Ballantyne is shot at night in his tent, and his wife is accused of the murder.

At the trial she makes no defense, and the evidence goes against her until Thresk unexpectedly appears and turns the case in her favor by testifying that her husband's life was threatened by natives. When she is acquitted, Thresk demands that she pay the price, but she refuses. She returns to England, Thresk following her. She meets young Hazelwood, whose love has been loyal to her. In his presence and that of Thresk, Stella admits she killed her husband in self-defense. Young Hazelwood exonerates her, and she is once more taken to his arms.

Program and Advertising Phrases: Baffling Story of Love and Crime with Justifiable Motive and Happy Ending.

Elsie Ferguson, Star in Latest Paramount-Artcraft, Carries Ideal Role for Display of Her Talents.

Great Stage Success Screened in Thrilling Details.

Thrilling Situations and Intense Climaxes in Stirring Screen Drama.

Exploitation Angles: Play up Miss Ferguson for your big end. This should be all that is necessary in most houses, but use the rest of the material you have and make it work as hard as you can. The star will sell her following. Use the "famous play" angle for those who do not play favorites. Put the crux of the story into a problem and rouse interest in the answer. Try something like this: "She was accused of the murder of her sodden, brutal husband. She was saved from punishment by the testimony of a man who sought her favor, but once free she turned to the man she had always loved. What were the witness' rights? Do you agree with the solution offered in "The Witness for the Defense"? Hammer on that in your advertising and make a "series" slide of the same thing.

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COMMENTS

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HE LEADS, OTHERS FOLLOW (Rolin-Pathe).—A comedy number, with Harold Lloyd, Harry Pollard and Bebe Daniels in the cast. Harold woos the daughter of a newly rich Irish family. Most of the scenes occur at a masque ball. The plot is rather thin, and the business only fairly amusing.

PATHE REVIEW NO. 18.—This opens with some charming tinted scenes in France, showing the town of Aix-les-Bains and its picturesque environments, including a view of Hautecombe Abbey. Picking peaches in Georgia is the second subject, showing the gathering of the crop and its shipment in refrigerator cars. There are some very instructive studies of spiders by Dr. Ditmars and some close-ups of the Senegal finch, a bird which weaves its nests from strips of palm leaves.

THE RING OF FIRE (Pathe).—Chapter 8 of "The Great Gamble." This pictures Darrell's difficult rescue of Arline from the swamps, where she was attacked by live alligators. Nell meets up with an old admirer named Robinson, and she and Shorty once more play the badger game on him. The story again reverts to Aline and Darrell, who are captured and tied to the stake by the Seminole Indians. The action is not so rapid as in some numbers, but the incidents are entertaining.

Wide Interest Shown in "Everybody's Business"

WIDE interest is being created by "Everybody's Business," which is being distributed by the W. H. Productions Company on the state right market, and the producers announce that exhibitors are assured of extraordinary exploitation feature.

The co-operation of national civic organizations has been secured, and in addition, through the medium of the National Security League, the W. H. Productions Company announce that school superintendents will be advised to have various classes attend the showing of the picture in a body, which will result in advertising in thousands of homes.

The novelization of this story has been written by H. C. Witwer and will be published in many newspapers, and a song written by Louis Weslyn, composer of "Send Me Away With a Smile," will be an important factor in the exploitation.

Books Four Big Universal Films for South America

SOUTH AMERICA will see four of the biggest and most recent Universal-Jewel productions. This fact was disclosed by the announcement of the sale of the rights of the four productions to Argentina and Chile to Max Glucksman, of Buenos Aires.

Mr. Glucksman is one of the largest film importers in South America and books only the bigger American productions.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

Fox Film Corporation

BIG PRODUCTIONS.

Aug. 31—Checkers.
Sept. 21—Evangeline.
Oct. 12—Kathleen Mavourneen.
Nov. 9—Should a Husband Forgive?

STANDARD PICTURES.

A Woman There Was (Theda Bara).
My Little Sister (Evelyn Nesbit).
The Lone Star Ranger (William Farnum).

WILLIAM FARNUM SERIES.

Aug. 10—Wolves of the Night.
Oct. 12—The Last of the Duanes.
Nov. 30—Wings of the Morning.

TOM MIX SERIES.

Aug. 24—Roughriding Romance.
Oct. 19—The Speed Maniac.
Dec. 7—The Daredevil.

THEDA BARA SERIES.

Sept. 14—La Belle Russe.
Dec. 21—The Lure of Ambition.

EXCEL PICTURES.

Sept. 21—The Merry-Go-Round (Peggy Hyland).
Oct. 5—The Lost Princess (Ray and Fair).
Oct. 19—Snares of Paris (Madelaine Traverse).
Nov. 2—The Web of Chance (Peggy Hyland).

VICTORY PICTURES.

Sept. 14—Broken Commandments (Gladys Brockwell).
Sept. 28—From Now On (George Walsh).
Oct. 12—Sacred Silence (William Russell).
Oct. 26—Chasing Rainbows (Gladys Brockwell).
Nov. 9—The Winning Stroke (George Walsh).
Nov. 23—Eastward Ho! (William Russell).
Dec. 7—Thieves (Gladys Brockwell).

SUNSHINE COMEDIES.

Sept. 28—His Naughty Wife.
Oct. 12—Wild Waves and Women.
Oct. 26—The Yellow Dog Catcher.
Nov. 9—Footlight Maids.
Nov. 23—Back to Nature Girls.
Dec. 7—The Schoolhouse Scandal.
Dec. 21—The Roaming Bathtub.
Jan. 4—Chicken a la Cabaret.
Jan. 18—Hungry Lions and Tender Hearts.
Feb. 1—Sheriff Nell's Comeback.

MUTT & JEFF ANIMATED CARTOONS.

Aug. 17—The Frozen North.
Aug. 24—Sound Your "A."
Aug. 31—Hard Lions.
Sept. 7—In Switzerland.
Sept. 14—All That Glitters Is Not.
Sept. 21—Everybody's Doing It.
Sept. 28—In Spain.
Oct. 5—Honest Book Agents.
Oct. 12—New York Night Life.
Oct. 19—Bound in Spaghetti.
Oct. 26—In the Movies.
Nov. 2—Window Cleaners.
Nov. 9—Confessions of a Telephone Girl.
Nov. 16—The Plumbers.

Famous Players-Lasky

PARAMOUNT-SENNETT COMEDIES.

(Two Reels Each.)

Aug. 31—Uncle Tom Without the Cabin (Ben Turpin).
Oct. 19—Salome vs. Shenandoah.
Oct. 2—His Last False Step.

PARAMOUNT-ARBUCKLE COMEDIES.

(Two Reels Each)

Sept. 7—Back Stage.
Oct. 26—The Hayseed.

PARAMOUNT COMEDY.

Aug. 10—Oh! Judge, How Could You.

DREW COMEDIES.

(Two-Reel Comedies)

July 13—Bunkered.
Aug. 24—A Sisterly Scheme.

PARAMOUNT PICTURES.

Aug. 31—The Valley of the Giants (Wallace Reid).
Sept. 14—The Third Kiss (Vivian Martin).
Sept. 21—Stepping Out (Enid Bennett).
Sept. 28—The Egg Crate Wallop (Charles Ray).

ARTCRAFT PICTURES.

Aug. 31—The Witness for the Defense (Elsie Ferguson).
Oct. 12—The Lottery Man (Wallace Reid).
Oct. 19—Why Smith Left Home (Bryant Washburn).
Oct. 19—Sadie Love (Billie Burke).
Oct. 26—His Official Business (Vivian Martin).

PARAMOUNT-ARTCRAFT SPECIALS.

The Miracle Man (George Loan Tucker Production).
Told in the Hills (Robert Warwick).
Oct. 5—The Life Line (Tourneur).
Oct. 5—In Mizzoura (Warwick).
Oct. 12—The Grim Game (Houdini).
Oct. 26—The Teeth of the Tiger (All-Star).

SUCCESS SERIES (REISSUES.)

Aug. 10—The Dummy (Louise Huff and Jack Pickford).
Aug. 17—The Lost Bridegroom (John Barrymore).
Aug. 24—The Parson of Panamint (Dustin Farnum).

PARAMOUNT-FLAGG COMEDIES.

(Two Reels Each)

July 27—The Immovable Guest.

PARAMOUNT-BRIGGS COMEDIES.

(Series of One-Reel Comedies—Weekly Release.)

Oct. 5—Saturday.
Oct. 12—Secret S'Ciety.
Oct. 19—Fire—Fire.
Oct. 26—A Handy Man Around the House.

PARAMOUNT-BURTON HOLMES.

Oct. 5—Around About London.
Oct. 12—Teak Logging with Elephants.
Oct. 19—A Day in Florence.
Oct. 26—The Law-Makers.

PARAMOUNT MAGAZINE.

(Issued Weekly.)

Oct. 5—Trout Stream of the Adirondacks; Reblazing the Trail.
Oct. 12—The World's Famous Bridges; Reflections of a Bachelor Girl.
Oct. 19—The Four Seasons.
Oct. 26—The How and Why of Your Transmission; The Land of the Reindeer.

PARAMOUNT-POST NATURE PICTURES.

Oct. 12—Raindrops.
Oct. 26—Midst Peaceful Scenes.
Nov. 4—A Night in June.
Nov. 23—Sunshine and Shadows.

PARAMOUNT-BURLINGHAM TRAVEL PICTURES.

(Series of One-Reel Scenics to Be Released Fortnightly Beginning Early in November.)

Goldwyn Distributing Corp.

STAR SERIES PRODUCTIONS.

The Girl from the Outside (Rex Beach').
Lord and Lady Algy (Tom Moore).
The World and His Woman (Geraldine Farrer).
Almost a Husband (Will Rogers).
Strictly Confidential (Madge Kennedy).
Bonds of Love (Pauline Frederick).
Jinx (Mabel Normand).

BENNISON STAR SERIES.

Sandy Burke of the U-BAR-U (Betzwood).
Mar. 23—Speedy Meade (Betzwood).
The Road Called Straight (Betzwood).
Aug. 15—High Pockets.
Oct. 1—A Misfit Earl.

GOLDWYN SPECIALS.

The Border Legion (Blanche Bates and Hobart Bosworth—Six Parts).
For the Freedom of the World (Seven Parts—Drama).
For the Freedom of the East (Lady Tsen Mei—Seven Reels).
The Eternal Magdalene.

CAPITOL COMEDIES.

(Two Reels Each)

Aug. 24—Close to Nature (Carter De Haven).
Sept. 7—He Did and He Didn't (Parsons).
Sept. 21—Honeymooning (Carter De Haven).
Oct. 5—Oh Bill, Behave (Parsons).
Oct. 19—Why Divorce? (De Haven).
Nov. 2—His Own Medicine (Parsons).

FORD EDUCATIONAL WEEKLY.

Aug. 10—God's Handiwork.
Aug. 17—Caught.
Aug. 24—Days of Real Sport.
Aug. 31—Home Made.
Sept. 7—The Anglers.
Sept. 14—Going South.

GOLDWYN-BRAY PICTOGRAPHS.

Sept. 7—The Samoan Follies; The Mysteries of Snow; Cartoon: Out of the Inkwell.
Sept. 14—Meet Nick Carter; A Bare-Handed Fight with an Alligator; Cartoon: How Animated Cartoons Are Made.
Sept. 21—Hello, Mars; Strange Appetites; First Cartoon in Color.
Sept. 28—The Uncrowned King of Brazil; The Movies Exposed; Trained Sea Lions; Cartoon: The High Cost of Living.

W. W. Hodkinson

Distributed Through Pathe Exchange, Inc.

STAR SERIES.

Sahara (Louise Glaum).
The Blue Bonnet (Billie Rhodes).
A White Man's Chance (J. Warren Kerrigan).

ARTCO PRODUCTIONS.

The Volcano (Thomas-Leah Baird).

ZANE GREY PICTURES, INC.

Desert Gold (All-Star Cast—Benjamin B. Hampton Production).

GREAT AUTHORS PICTURES.

The Westerners (Roy Stewart—Benjamin B. Hampton Production).

DEITRICH-BECK, INC.

The Bandbox (Doris Kenyon—Six Reels).

Independent Sales Corp.

(Releasing Through Film Clearing House.)

SPECIALS.

When My Ship Comes In.
A House Divided (Herbert Rawlinson and Sylvia Breamer).
The Other Man's Wife (Stuart Holmes and Ellen Cassidy).
The Challenge of Chance (Jess Willard).

TEN-TWENTY-THIRTY SERIES.

Life's Greatest Problem (Blackton).
Her Mistake (Steger).
A Woman's Experience (Bacon-Baker).
Suspense (Reicher).

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

FIRST ROTHAPFEL UNIT PROGRAM.

1—The Wood of Fair Water (Scenic).
2—The Last Hour (Novelty with Music).
3—False Gods (Dramatic Feature).
4—A Thought of Equity (Epigram).
5—Wild Flowers (Comedy).

Metro Pictures Corporation.

METRO ALL-STAR SERIES.

Aug. 4—Easy to Make Money (Bert Lytell).
Aug. 11—The Four Flusher (Hale Hamilton).
Aug. 18—A Favor to a Friend (Emmy Wehlen).
Lombardi, Ltd. (Bert Lytell).

SCREEN CLASSICS, INC., SPECIALS.

Why Germany Must Pay (All-Star Cast—Six Parts).
The Great Romance (Harold Lockwood—Six Parts).
Shadows of Suspicion (Harold Lockwood).
A Man of Honor (Harold Lockwood).
The Man Who Stayed at Home (All-Star Cast—Seven Parts).

NAZIMOVA PRODUCTIONS.

Toys of Fate (Seven Parts—Drama).
Eye for Eye (Seven Parts—Drama).
Out of the Fog (Seven Parts).
The Red Lantern (Seven Parts).
The Brat.

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 7.

The Great Gamble (Episode No. 6, "Out of the Clouds"—Two Parts—Drama—Western Photoplays).
Baby Marie's Round-Up (Baby Marie Osborne—Two Parts—Comedy-Drama—Leon T. Osborne).
Be My Wife (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 19 (Topical—Literary Digest).
Pathe News No. 74 (Topical).
Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 14.

The Virtuous Model (Dolores Cassinelli—Six Parts—Drama—Capellani Production).
The Great Gamble (Episode No. 7, "The Crawling Menace"—Two Parts—Drama—Western Photoplays).
The Rajah (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 18 (Educational).
Topics of the Day (Topical—Literary Digest).
Pathe News No. 76 (Topical).
Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 21.

The False Code (Frank Keenan—Five Parts—Drama).
The Great Gamble (Episode No. 8, "The Ring of Fire"—Two Parts—Drama—Western Photoplays).
He Leads, Others Follow (Harold Lloyd—One Reel—Comedy—Rolin).
Topics of the Day No. 21 (Topical—Literary Digest).
Pathe News No. 78 (Topical).
Pathe News No. 79 (Topical).

RELEASES FOR WEEK OF SEPT. 28.

The Twin Pawns (Mae Murray—Six Parts—Drama—Acme Film Corporation).
The Great Gamble (Episode No. 9, "Through Iron Doors"—Two Parts—Drama—Western Photoplays).
Soft Money (Harold Lloyd—One Reel—Comedy—Rolin).
Pathe Review No. 19 (Educational).
Topics of the Day No. 22 (Topical—Literary Digest).
Pathe News No. 80 (Topical).
Pathe News No. 81 (Topical).

AMERICAN FILM COMPANY.

(Released through Pathe Exchange, Inc.)

July 13—Yvonne from Paris (Mary Miles Minter).
July 27—The Tiger Lily (Margarita Fisher).
Aug. 10—This Hero Stuff (William Russell).

"FLYING A" SPECIALS.

Six Feet Four (William Russell—Six Parts).

Exhibitors—Mutual

ROBERTSON-COLE FEATURES.

August—The Other Half (A Brentwood Production).
September—Dangerous Waters (William Desmond).
September—For a Woman's Honor (H. B. Warner).
September—The House of Intrigue (A Haworth Production).
September—The Dragon Painter (Sessue Hayakawa).
October—Kitty Kelly, M. D. (Bessie Barriscale).
October—The Prince and Betty (William Desmond).
October—Poor Relations (Brentwood).
October—The Gray Wolf's Ghost (H. B. Warner).

CHAPLIN CLASSICS.

Oct. 5—The Floorwalker.
Nov. 16—The Fireman.
Dec. 28—The Vagabond.
Feb. 8—(1920) One A. M.
Mar. 15—The Count.
May 2—The Pawnshop.
June 13—Behind the Screen.
July 25—The Rink.
Sept. 5—The Immigrant.
Oct. 17—The Adventurer.
Nov. 28—The Cure.
Jan. 9—(1921) Easy Street.

STRAND COMEDIES.

(One-Reel Comedies.)

Sept. 7—A Fair Sample.
Sept. 14—Betty's Back Again.
Sept. 21—Truly Rural.
Sept. 28—Mixed Drinks.

Select Pictures

September—The Faith of the Strong (Mitchell Lewis).
September—A Regular Girl (Elsie Janis).
October—The Country Cousin (Elaine Hammerstein).
October—Sealed Hearts (Eugene O'Brien).
October—The Glorious Lady (Olive Thomas).
November—Piccadilly Jim (Owen Moore).

Specials.

The Undercurrent.
A Scream in the Night.

SELZNICK PICTURES.

(Distributed Through Select Pictures Corporation Exchanges.)

Upstairs and Down (Olive Thomas).
Love or Fame (Elaine Hammerstein).
The Perfect Lover (Eugene O'Brien).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 3—The Lyons Mail (Henry B. Irving).
Aug. 10—Fruits of Passion (Alice Mann).
Aug. 17—One Against Many (Anita King).
Aug. 24—Her Greatest Performance (Ellen Terry).
Aug. 31—Three Black Eyes (Taylor Holmes—Special).

Universal Film Mfg. Co.

CENTURY COMEDY.

(Two-Reel Comedies.)

Aug. 27—Lonesome Hearts and Loose Lions (Mr. and Mrs. Dan Russell—Two Parts).
Sept. 3—A Village Venus (Edith Roberts and Jimmy Adams)—03883.
Sept. 17—A Lion in the House—03917.
Oct. 1—Chasing Her Future (Edith Roberts and Jimmie Adams).

HEARST NEWS.

Issued Every Monday.

L-KO.

(Two-Reel Comedies.)

Aug. 13—Sirens of the Suds (Mr. and Mrs. Dan Russell)—03862.
Aug. 20—Charlie the Hero (Chai Hing, Hughie Mack, Claire Alexander)—03872.

UNIVERSAL SPECIAL ATTRACTION.

Aug. 18—The Ace of the Saddle (Harry Carey—Six Parts)—3868.
Aug. 25—The Trap (Olive Tell—Six Parts)—03877.
Sept. 8—The Woman Under Cover (Artist Brunette—Six Parts)—03889.
Sept. 15—The Sundown Trail (Munroe Salisbury—Six Parts)—03911.
Oct. 6—Loot (Ora Carew—Six Parts—Drama)—03944.

NEW SCREEN MAGAZINE.

Issued Every Friday.

INTERNATIONAL NEWS.

Issued Every Wednesday.

JEWEL.

Sept. 1—Forbidden (Mildred Harris—Six Parts)—03891.
Sept. 1—Paid in Advance (Dorothy Phillips—Six Parts)—03892.
The Right to Happiness (Dorothy Phillips).
The Heart of Humanity (Dorothy Phillips).

Joe Martin Comedy Series—Two Reels Each.

July 7—Monkey Stuff—03807.
July 21—The Jazz Monkey—03827.

UNIVERSAL SPECIAL FEATURE.

Cyclone Smith.

(Drama—Each Episode in Two Parts—Eddie Polo Featured.)

June 23—No. 7, "The Missing Bullet"—03793.
June 30—No. 8, "Down, but Not Out"—03794.
July 7—No. 9, "Cyclone Smith's Partner"—03805.
July 14—No. 10, "For Life"—03825.

Elmo, the Mighty

June 30—No. 3, "Flames of Hate"—03792.
July 7—No. 4, "A Fiendish Revenge"—03808.
July 14—No. 5, "The Phantom Rescue"—03816.
July 21—No. 6, "The Puma's Paws"—03826.
July 28—No. 7, "The Masked Pursuer"—03837.
Aug. 4—No. 8, "The Flaming Pit"—03849.
Aug. 11—No. 9, "The House of a Thousand Tortures"—03859.
Aug. 18—No. 10, "Victims of the Sea"—03869.
Aug. 25—No. 11, "The Burning Den"—03878.
Sept. 1—No. 12, "Lashed to the Rocks"—03886.
Sept. 8—No. 13, "Into The Chasm"—03901.
Sept 15—No. 14, "The Humaa Bridge"—03918.
Sept 29—No 16, "The Plunge"—03933.
Sept. 22—No. 15, "The Wheel of Terror."
Sept. 29—No. 16, "Parachute Perils"—03933.
Oct. 6—No. 17, "The Plunge"—03946.

The Midnight Man.

(Drama—Eighteen Two-Part Episodes—James Corbett.)

Sept. 1—No. 1, "Cast Adrift"—03887.
Sept. 8—No. 2, "Deadly Enemies"—03900.
Sept. 15—No. 3, "Ten Thousand Dollars"—03912.
Sept. 29—No. 5, "Unmasked"—03932.
Oct. 6—No. 6, "The Elevator Mystery"—03945.

SPUR AND SADDLE SERIES.

(Two-Part Western—Marie Walcamp.)

Sept. 1—No. 1, "Tempest Cody Hits the Trail"—03890.
Sept. 8—No. 2, "Tempest Cody Flirts With Death"—03903.
Sept. 15—No. 3, "Tempest Cody Rides Wild"—03915.
Sept. 29—No. 4, "Tempest Cody's Man Hunt"—03942.
Sept. 22—No. 5, "Tempest Cody's Man Hunt"—03942.
Sept. 29—No. 5, "Tempest Cody Plays Detective"—03943.
Oct. 6—No. 6, "Tempest Cody Gets Her Man"—03948.

List of Current Film Release Dates

Unless Otherwise Specified All Subjects Are Five Reel Dramas

STAGE WOMEN'S WAR RELIEF SERIES.
(Monthly Release.)

Sept. 6—A Star Overnight (David Balasco and All-Star cast—Two-Part Drama)—03898.

Major Allen's Animal Hunt.

Aug. 6—Bear Trapping (One Reel)—03954.
Aug. 13—Lion Trapping—03864.

SPECIAL.

July 28—Hiding in Holland (The Crown Prince—One Reel).
Sept. 8—Sinbad the Sailor (Two Reels)—03904.

CURRENT EVENTS.
Issued Every Friday.

OKEH KOMEDIES.

Aug. 11—Too Tired (Neal Burns)—03860.
Aug. 25—Billy's Hat (Ben Wilson and Neva Gerber—One Reel)—03879.
Sept. 8—As You Were (Neal Burns—One Reel)—03902.
Oct. 6—One Lovely Night (Neal Burns—One Reel)—03947.

RAINBOW COMEDIES.

Sept. 10—A Roof Garden Rough House (Zip Monberg—Two Parts)—03906.
Sept. 24—An Oriental Romeo (Charlie from the Orient with Harry Swett and "Duke" Garcia).

STAR COMEDIES.
(One-Reel Comedies, featuring Eddie Lyons and Lee Moran.)

Aug. 18—Penny Ante—03870.
Sept. 1—A Dog Gone Shame—0388.
Sept. 15—Heart Trouble—03914.

WESTERN AND RAILROAD DRAMAS.
(Two Reels Each.)

Sept. 6—The Fighting Sheriff (Pete Morrison and Magda Lane)—3897.
Sept. 13—The Jack of Hearts (Jack Perrin)—03910.
Sept. 20—The Best Bad Man (Peter Morrison and Magda Lane)—03921.
Oct. 4—At the Point of the Gun (Pete Morrison and Josephine Hill).
Oct. 11—Winning a Bride (Herbert Heyes and Fritzie Ridgeway)—03954.

Vitagraph

VITAGRAPH FEATURES.

The Bramble Bush (Corinne Griffith).
Over the Garden Wall (Bessie Love).
The Gray Towers Mystery (Gladys Leslie).
The Winchester Woman (Alice Joyce).
In Honor's Web (Harry T. Morey).
A Fighting Colleen (Bessie Love).
The Black Gate (Earle Williams).
The Combat (Anita Stewart).

VITAGRAPH SPECIALS.

The Third Degree (Alice Joyce—Seven Parts).
The Painted World (Anita Stewart).
Shadows of the Past (Anita Stewart).
Daring Hearts (Francis X. Bushman and Beverly Bayne—Six Parts).
The Gamblers (Harry T. Morey—Six Parts).
The Wreck (Anita Stewart).
The Wolf (Earle Williams—Six Parts).
The Climbers (Corinne Griffith).

LARRY SEMON COMEDIES.

The Star Boarder (Two Parts).
His Home Sweet Home (Two Parts).
The Simple Life (Two Parts).
Between the Acts.
Dull Care.

BIG V SPECIAL COMEDIES.

Tootsies and Tamales (James Aubrey—Two Parts).
Healthy and Happy.
Harems and Hokum (Two Parts).
Flips and Flops (James Aubrey—Two Parts).
Zip and Zest (Montgomery and Rock—Two Parts).
Yats and Yokels (James Aubrey—Two Parts).
Vamps and Variety (Montgomery and Rock).
Mates and Models (James Aubrey).
Squabs and Squabbles (James Aubrey).

O. Henry Series.
(Two Reels Each.)

The Buried Treasure (Edward Earle and Agnes Ayres.
Shocks of Doom (Edward Earle and Agnes Ayres).
A Ghost of Chance (Edward Earle and Agnes Ayres).
The Guardian of the Accolade (Agnes Ayres).

Wolfville Tales.
(Two Reels Each.)

The Canyon Hold-Up (Al Jennings and Patricia Palmer).
Toad Allen's Elopment (Nell Shipman).
The Trials of Texas Thompson (Nell Shipman).
The Washerwoman's War (Nell Shipman).

Smashing Barriers.
(Serial in Fifteen Episodes, Featuring William Duncan.)

No. 1—The Test of Courage.
No. 2—The Plunge of Death.
No. 3—The Tree Hunt of Fortune.
No. 4—The Deed of a Devil.
No. 5—The Living Grave.
No. 6—Downward to Doom.
No. 7—The Fatal Plight.
No. 8—The Murder Car.
No. 9—The Dynamite Tree.
No. 10—Overpowered.
No. 11—The Den of Devilry.
No. 12—Explosive Bullets.
No. 13—The Deadfall.
No. 14—Trapped Like Rats.
No. 15—The Human Chain.

World Pictures Corp.

Sept. 1—The Battler (Earl Metcalfe and Virginia Hammond).
Sept. 8—His Father's Wife (June Elvidge—Hardy).
Sept. 15—Forest Rivals (Arthur Ashley—Dorothy Green).
Sept. 22—Where Bonds Are Loosed (Dixie Lee—Arthur Begrens).
Sept. 29—Miss Crusoe (Virginia Hammond).
Oct. 6—The Oakdale Affair (Evelyn Greeley—An Apfel production).
Oct. 13—Woman of Lies (June Elvidge).
Oct. 20—The Black Circle (Creighton Hale).
Oct. 27—Arizona Catclaw (Edythe Sterling).
Nov. 3—Me and Captain Kid (Evelyn Greeley).
Nov. 10—The Steel King (Montagu Love).
Nov. 17—Dad's Girl (Jackie Saunders).
Nov. 24—The Poison Pen (June Elvidge).

SUPER-SPECIAL RELEASE.

The Ghost of Slumber Mountain (One Reel).
Little Orphant Annie (In all territories except Buffalo).

HOUDINI SERIAL.
The Master Mystery.
(Drama—Fifteen Episodes—Two Parts Each.)
(In Omaha, Kansas City, St. Louis, Denver, Salt Lake City, San Francisco, Los Angeles, Minneapolis and Seattle.)

JUDGE BROWN SERIES.

July 14—Shift the Gear Freck (One Reel).
Aug. 11—The Demand of Dugan (One Reel).
Oct. 13—Gum Drops and Overalls.

CHAPLIN.

Police (Two Parts—Reissue).
The Bank (Two Parts—Reissue).
A Night at the Show (Two Parts—Reissue).
Shanghaled (Two Parts—Reissue).

SPECIAL RELEASE.

Conquered Hearts (Seven Parts).
The Unbeliever (Seven Parts).
The Unchastened Woman (Seven Parts).
When Bearcat Went Dry (Six Parts).

KINOGRAMS.
Issued every Tuesday and Saturday.
(Topical).

PRIZMA.

Alaskan Revelations.
Glacier Park.
Hawaii.
The Apache Trail.
Old Faithful.
'Gators.
Grand Canyon.
Pineapples.
Spell of the Yukon.
Oahu.
Japan.
Petrified Forest.
Sky Mountain.
Eden of Pacific.

Feature Releases

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King).

CAPITAL FILM COMPANY.
Indianapolis, Ind.
(Two Reels Each.)

Faithful Unto Death.
Escaped Convict.
The Square Gambler.

CHRISTIE FILM COMPANY.

Love—In a Hurry.
Reno—All Change.
His Master's Voice.
Home Brew.
Her Bear Escape.

Christie Specials.

Sally's Blighted Career.
Rowdy Ann.
Mary Moves In.
Shades of Shakespeare.
Dangerous Nan McGrew.

Cuckoo Comedies.

MARK M. DINTENFASS.
(Series of Two-Reel Comedies with Bobby Burns—First Release September.)

EQUITY PICTURES CORPORATION.

Eyes of Youth (Clara Kimball Young)

A. H. FISCHER FEATURES, INC.

The Amazing Lovers (Grace Darling-Ramsaye Wallace).

FIRST NATIONAL EXHIBITORS.

Sunnyside (Charlie Chaplin—Three Parts).
Mary Regan (Anita Stewart—Six Parts).
Daddy Long Legs (Mary Pickford—Seven Parts).
Whom the Gods Would Destroy (Seven Parts).
Auction of Souls (Eight Parts).
June 25—Bill Apperson's Boy (Jack Pickford—Six Parts).
Aug. 25—Burglar by Proxy (Jack Pickford).
Sept. 1—The Hoodlum (Mary Pickford).
Sept. 8—A Temperamental Wife (Constance Talmadge).
Sept. 15—Her Kingdom of Dreams (Anita Stewart)
Sept. 29—Back to God's Country (Nell Shipman).
Oct. 6—The Thunderbolt (Katherine MacDonald).

HALLMARK PICTURES.
(Distributed through Hallmark Exchanges, formerly Film Clearing House and Enterprise Distributing Corporation:)

The Trail of the Octopus.
(Fifteen Episodes.)

No. 1, "The Devil's Trademark."

SOL LESSER.

Yankee Doodle in Berlin (Five Parts).

EDWARD A. MACMANUS.
OUTING-CHESTER PICTURES.

Distributed through First National Exchanges (except Omaha, Denver, Boston, Pittsburgh, Chicago and Detroit.)

Aug. 9—Corals and Onions.
Aug. 16—The Hon. Mr. Jap Van Winkle.
Aug. 23—Where They Go Ruhhering.
Aug. 30—When It's Time to Retire.

LEONCE PERRET PRODUCTIONS.
1402 Broadway, New York.

A Soul Adrift (Dolores Cassinelli).

ADOLPH PHILIPP FILM CORPORATION.
(Musical Film Comedies—Two Parts Each.)

My Girl Suzanne.
The Midnight Girl.
Oh! Louise!

PUBLIC HEALTH FILMS.

Fit to Win.

REALART.

Soldiers of Fortune.

ROGERS FILM CORPORATION.
(A Series of Two-Reel Comedy Playlets With Jane and Katherine Lee.)

WILLIAM L. SHERRY SERVICE.
729 Seventh Avenue, N. Y. City.

Features.

The Troop Train (Six Parts).

UNITED ARTISTS CORPORATION.

Sept. 1—His Majesty the American (Douglas Fairbanks).
Oct. 20—Broken Blossoms.

UNITED PICTURE THEATRES.

June 8—Playthings of Passion (Kitty Gordon).

ZION FILMS.

Broken Barriers.

(Continued on page 2032.)

CLASSIFIED ADVERTISEMENTS

3c PER WORD FOR SITUATIONS WANTED AND HELP WANTED. MINIMUM, $0.50

5c PER WORD FOR ALL COMMERCIAL ADS. MINIMUM, $1.00

SITUATIONS WANTED.

CAMERAMAN with Selig Standard camera desires a position. A. C. Bushcott, 4711 Indiana Ave., Chicago, Ill.

ACCOUNTANT can undertake supervision of bookkeeping for one or two additional firms, giving such daily, weekly or monthly attention and personal work as may be agreed upon. Audits, trial balances, statements, opening and closing books. Address L. B. L., P. O. Box 13, Station G, N. Y. City.

LABORATORY EXECUTIVE at liberty wishes to connect with reliable concern. 12 years' experience in all departments of a modern laboratory; can be highly recommended by some of the leading men in the industry. D., care M. P. World, N. Y. City.

EXPERIENCED CAMERAMAN with complete equipment desires to connect with a reliable firm. Highest credentials. Address R. S., care M. P. World, N. Y. City.

YOUNG MAN wishes position as assistant cameraman. Just finished course in cinematography at Columbia University. Can furnish references. Wishes to advance in photographic line. Address Assistant, 149 East 62d St., N. Y. City.

MANAGER, twelve years' experience, also film booker Vitagraph, Fox exchanges. Handle anything, hustler, good personality, married, age 35, expert on projection, understand proper stage and musical settings for pictures, live press agent, good all-round man, go anywhere. Reliable, care M. P. World, N. Y. City.

HELP WANTED.

PIANIST of thorough picture and vaudeville experience wanted for the Refowich Theatre, Freeland, Pa. State salary and experience in first letter. Address Refowich Bros., Mahanoy City, Pa.

EXPERIENCED HELP WANTED in all branches film laboratory work at once. Address or call on Mr. B. Ward, Thanhouser Laboratories, New Rochelle, N. Y.

PROJECTIONISTS—There is a constant demand for projectionists of quality. Get a copy of "Richardson's Handbook" and use it during your leisure. Make yourself worth a fat pay envelope. Sent postpaid on receipt of $4.00. Moving Picture World, 516 Fifth Ave., N. Y. City.

WANTED—Moving picture title artist capable of designing background in keeping with title. Interchurch World Movement, 111 Fifth Ave., N. Y. City.

BUSINESS OPPORTUNITIES.

FOR SALE BUSINESS or investment netting 14 per cent., modern brick office building, well located. First floor occupied as the only operating theatre in county seat. For particulars address John P. Buckley, Lander, Wyo.

EQUIPMENT WANTED.

WANTED TO BUY a carrying trunk for Graphoscope Junior projector, also parts for above machine. Condition no account. H. S., General Delivery, New Rochelle, N. Y.

EQUIPMENT FOR SALE.

430 VENEER theatre seats, 400 leather upholstered. Immediate delivery. Camwalt, 826 Sixth Ave., N. Y. City.

ABOUT 350 spendid opera chairs; 2 Power's 6-A machines. Low prices for quick sale, no dealers. Bargain, care M. P. World, N. Y. City.

CAMERAS WANTED.

WANTED—Motion picture camera. Prefer Bell & Howell, Pathe, DeVry or any good standard camera. Moving Picture School, 644 Eighth Ave., N. Y. City.

CAMERAS, ETC., FOR SALE.

IF YOU ARE INTERESTED IN LEARNING TO MAKE MOTION PICTURES, WE OFFER THE FOLLOWING CAMERAS TAKEN IN TRADE ON NEW UNIVERSALS, ALL GUARANTEED: 100-ft. capacity Williamson Cinematograph, mahogany case, fitted with 50 M.M. Tessar F:3.5 lens in focusing mount and leather case. Price, complete, $65.00. Panoram and tilting top tripod, $25.00. 150-ft. capacity De Franne, Jr., fitted with 50 M.M. Ser. Ic. F:3.5 lens in focusing mount, complete with three magazines, regular and trick crank. Price, $75.00 200-ft. capacity Ideal motion picture camera fitted with 50 M.M. Tessar F:3.5 lens. Price $65.00. 400-ft. capacity Photo Cines Model 5, fitted with regular and trick crank, outside focusing device, 50 M.M. Tessar. A $250.00 camera for $140.00. 200-ft. capacity U. S Compact, slightly used, fitted with 50 M.M. F:3.5 Tessar, fine condition. Price, $82.50. A splendid opportunity to obtain good motion picture cameras for very little money. New Universal, regular model, rock-bottom price, $367.00. New Universal, fitted with automatic internal shutter dissolve; rock bottom price, $467.00. Immediate shipment. Panoram and tilting top tripods at $50.00 $75.00 and $108.00. A lot of equal-to-new DeVry Portable Projectors, Model C-2, $115.00 each. Wire deposit and any item will be shipped for examination, or send today for our complete catalog, which means money and satisfaction to you. BASS CAMERA COMPANY, CHARLES BASS, PRES., 109 NO. DEARBORN STREET, CHICAGO, ILL.

FOR SALE—Photo Cines Professional motion picture camera, lens F. 3.5 tessar, diaphram dissolve. Tripod with panarama and tilting head, two magazines; practically new. A bargain if taken at once. Wm. Leucht, Jr., 2405 So. 6th St., St. Joseph, Mo.

FILMS WANTED.

WANTED—Western subjects of two, three or five reels, with posters. State title, make, star and price. Must be good condition. Southern Film Service, Inc., Houston, Texas.

WANTED—"The Passion Play" and "Cabirla," new or second-hand. Address Oiaz, care Berg, 226 West 42d St., N. Y. City.

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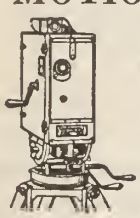

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List of Current Film Release Dates

State Right Releases

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ALPHA PICTURES, INC.
130 West Forty-sixth Street.
Reclaimed.

AMERICAN FILM COMPANY, INC.
6227 Broadway, Chicago.
Damaged Goods (Richard Bennett—Seven Parts).

ARROW FILM CORPORATION.
Times Building, New York.
Thirty-two Unique Comedies (One Reel).
Finger of Justice (Crane Wilbur—Six Parts).
The Profiteer (Alma Hanlon).
The Commercial Pirates (Mlle. Valkyrien).
Miss Arizona.
Mysterious Mr. Browning.
When the Desert Smiled (Neal Hart).
The Web of Intrigue.
Human Shuttle.
Fires of Hope.
The Shadow of Fear.
Hearts of Love (Six Parts—Drama).
Twenty-six Arrow Comedies (One Part).
Hank Mann Comedy Series (One Reel Each.)
The Wolves of Wall Street.
The Last of the Open Range.
Vigilants (Seven Parts).

Young America.
(Series of Twelve Two-Reelers.)
Lone Star Dramas.
(Series of Two-Reel Westerns.)
The Masked Rider.
(Serial—Featuring Harry Meyers, Ruth Stonehouse and Paul Panzer.)
"Lightning" Bryce.
(Serial—Featuring Anna Little and Jack Hoxie.)
Blazed Trail Productions.
(Series of Twelve Two-Part North Woods Dramas Released Every Other Week.)

AYWON FILM CORPORATION.
729 Seventh Avenue, New York City.
Roses and Thorns (Lenore Ulrich).
In the Days of Daring (Tom Mix).
She Pays (Julia Dean).
Justice (Cecil Scott).
Guilty Woman (Marie Empress).

WILLIAM A. BRADY.
Playhouse, Forty-eighth Street, N. Y. City.
Stolen Orders.

BULLS EYE FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
(Two-Reel Comedies every two weeks, featuring Gale Henry.)
The Wild Woman.
Stung.
(Series of One-Reel Monkey Comedies.)
Film Fairies.
Stopping Bullets.
Caught with the Goods.
Perils of the Beach.
The Deserter.
Behind the Scenes.
Weekly Indigestion.
(One-Reel Weekly Satirizing Current Events.)
Billie West Comedies.
Out of Tune (Two Parts).
L. J. Burrud Scenics.
"Legends of the Wilderness."
(First Release Oct. 15.)

ENTENTE FILM CORPORATION,
247 North Eleventh Street, Philadelphia, Pa.
Colonel Bridau.

EXCLUSIVE FEATURES, INC.
126 West Forty-sixth Street, N. Y. City,
The Heart of Texas Ryan.
The Chosen Path (Margaret Leslie).
Series of Tom Mix two-reel reissues.

THE FILM MARKET, INC.
403 Times Building, N. Y. City.
The Wonderland of Peru (Capt. Besley Expedition).
The Undying Story of Captain Scott (Capt. Scott Antarctic Expedition).
Animal Life in the Antarctic (Capt. Scott Antarctic Expedition).
The House Without Children.
The Spoilers.
The Ne'er Do Well.

FROHMAN AMUSEMENT COMPANY.
Times Building, N. Y. City.
Once to Everyman.

Western Dramas.
(Twenty-six Two-Reelers Featuring Texas Guinan.)
South of Santa Fe.
The She Wolf.
Poppy Comedies.
(Twenty-six One-Reel Comedies Featuring Mack Swain—Weekly Release.)
Ambrose's Day Off.
Daddy Ambrose.

FILM SPECIALS, INC.
130 West Forty-sixth Street, N. Y. City.
Mothers of Men (Claire Whitney).
Selig Masterpieces.
Brown of Harvard (Tom Moore).

HARRY GARSON.
Aeolian Building, N. Y. City.
The Hushed Hour (Blanche Sweet).
The Unpardonable Sin (Blanche Sweet).

GAUMONT COMPANY.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
Pictorial Life.

GRAPHIC FILM CORPORATION.
729 Seventh Avenue, N. Y. City.
Ashes of Love.
The Echo of Youth.
Some One Must Pay.

H. & H. PRODUCTIONS, INC.
Love Wins (Violet Mersereau).

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(Forty Single-reel Tom Mix Westerns.)
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Series of Ham and Bud reissues (One part).

JUVENILE PHOTOPLAY DISTRIBUTION COMPANY.
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Boys' Life Screen Review.

VICTOR KREMER.
105 West Fortieth Street, N. Y. City.
(Shorty Hamilton Series—Five-Part Comedies.)
The Ranger.
Denny from Ireland.
The Pen Vulture.
The Snail.
When Arizona Won.
Reissues.
Ten George Ade Fables.
Ten Broncho Billy Dramas.
Ten Snakeville Comedies.
Features.
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Strife (George LeGuere—Five Parts).

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Crimson Shoals.
Alma Where Do You Live?

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Virtuous Sinners (Wanda Hawley).
Sins of the Children (Alma Hanlon and Stuart Holmes).
The Long Arm of Manister (Henry Walthall).
The Lady of the Dugout (Al Jennings).
The Girl from Nowhere (Cleo Madison).
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Mother Love and the Law.

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(Jester Comedies—Two Reels—Issued Twice a Month.)
The Tenderfoot.
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The Wisest Fool.
Gee Whiz!

MAURICE TOURNEUR PRODUCTIONS.
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Sporting Life (through Famous Players-Lasky in United States and Canada).
Woman.
The White Heather (through Famous Players-Lasky in United States and Canada).
My Lady's Garter.
Broken Butterfly.
Romany Rye.

TYRAD PICTURES, INC.
And the Children Pay.
Your Wife and Mine (Seven Parts).
Human Passions (Six Parts).
The Red Viper (Garrett Hughes—Six Parts).

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Series of twenty-eight two-reel Mack Sennett Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
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Series of fifteen two-reel Union-Kay-Bee Western dramas.
Series of fifteen two-reel Columbia-Kay-Bee Western Dramas.
Everybody's Business (Special).
Some Nerve (Charles Chaplin—One-reel reissue).
The Lost Battalion.
Tower Brand.
Custer's Last Fight (Three Parts).
May 15—His Hour of Manhood (W. S. Hart—Two Parts).
June 1—Jim Cameron's Wife (W. S. Hart—Two Parts).

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THE MOVING PICTURE WORLD

VOLUME XLI

July—September 1919

J. P. CHALMERS

Founder

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Index to Reviews, Comments, and Advertising Aids on the Films

Appended is a list of subjects released during the three months ending September 30, 1919, and upon the majority of which have been published reviews, comments, and advertising aids. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors, we shall be pleased to have our attention called to them so that we may correct our card index. The letter before the folio indicates the page where the review, comment, or advertising aids can be found. "R" stands for reviews; "C" for comment; and "A" for advertising aids; "A and R" for advertising aids and reviews combined. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Comments or reviews of episodes of serials or series are indexed in connection wtih general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Ace of the Saddle (6 parts) (Universal-Special)—Aug. 18; A & R-415.
After the Bawl (2 parts) (Goldwyn-Capitol)—July 27; R-419.
Alaskan Revelations (1 part) (World-Prizma).
All Bound 'Round (1 part) (Universal-Star)—July 21.
All in the Swim (1 part) (Universal-Star)—June 9; C-291.
All That Glitters Is Not (1 part) (Fox-Mutt and Jeff)—Sept. 14.
Alma Where Do You Live? (Monopol).
Ambrose's Day Off (1 part) (Frohman Amusement)—C-119.
American Way, The (World)—July 7; A & R-287.
American Women in France (1 part) (Paramount-Holmes)—July 20.
Among Those Present (2 parts) (Paramount-Sennett)—July 20.
Anglers, The (1 part) (Goldwyn-Ford)—Sept. 7.
Amazing Lovers, The (A. H. Fischer Features).
Apache Trail, The (1 part) (World-Prizma).
Are You Legally Married? (Elk)—A & R-2021
As You Were (1 part) (Universal-Okeh)—Sept. 8..
At the Cross Roads (1 part) (Goldwyn-Ford)—June 29; R-80.
At the Old Stage Door (1 part) (Pathe-Rolin)—July 20; C-289.
At the Pistol's Point (No. 14 of The Tiger's Trail) (2 parts) (Pathe-Astra)—July 20; C-717.
At the Point of a Gun (2 parts) (Universal-Western)—Oct. 4; C-1870.
Atonement (Pioneer).
Avalanche, The (Paramount-Artcraft)—June 22; A & R-285.

B

Baby Marie's Round-up (2 parts) (Pathe)—Sept. 7; R-1370.
Back Stage (2 parts) (Paramount-Arbuckle)—Sept. 7.
Bandhox, The (6 parts) (Hodkinson-Deitrich-Beck).
Bangkok, the Royal City (1 part) (Paramount-Burton Holmes)—Aug. 3.
Battler, The (6 parts) (World)—Sept. 1; A & R-1530.
Be a Little Sport (Fox-Excel)—June 29; A & R-283.
Be My Wife (1 part) (Pathe-Rolin)—Sept. 7; C-1376.
Bear Trapping (1 part) (Universal)—Aug. 6.
Beauty and the Boob (2 parts) (Universal-L-KO)—June 18; C-884.
Belle of the Season, The (Metro)—July 28.
Best Bad Man, The (2 parts) (Universal-Western)—Sept. 20.
Better Wife, The (Select)—A & R-413.
Betty and the Boys (1 part) (Mutual-Strand)—Aug. 3.
Betty's Back Again (1 part) (Mutual-Strand)—Sept. 14.
Between the Acts (2 parts) (Vitagraph-Semon).
Bill Apperson's Boy (First National)—A & R-571.
Bill Henry (Famous Players-Lasky-Paramount)—Aug. 10; A & R-1372.
Billy Blazes, Esquire (1 part) (Pathe-Rolin)—July 6; C-119.
Billy's Hat (1 part) (Universal-Okeh)—Aug. 25.
Birds and Flowers (1 part) (World-Prizma).
Black Eyes (Triangle)—Aug. 31.
Black Gate, The (Vitagraph).
Border Terror, The (2 parts) (Universal-Western)—Jan. 25; C-717.
Bound and Gagged (15 Episode Serial) (Pathe)—A & R-2023.
Bramble Bush, The (Vitagraph).
Brat, The (Metro-Nazimova)—Sept. 1; A & R-1524.
Bringing Up Betty (World)—July 28; A & R-879.
Broadway Saint, A (World)—July 21; A & R-583.
Broken Commandments (Fox)—Sept. 14; A & R-1703.
Brown of Harvard (Film Specials-Selig).
Brown Eyes and Bank Notes (2 parts) (Universal-L-KO)—July 23.
Bunkered (2 parts) (Paramount-Drew)—July 13.
Burglar by Proxy (First National)—Aug. 25; A & R-1528.
Buried Treasure, The (Vitagraph-O. Henry) (2 parts).
Burning Den, The (No. 11 of Elmo, the Mighty) (2 parts) (Universal)—Aug. 25.

C

Canyon Holdup, The (2 parts) (Vitagraph-Wolfville).
Career of Katherine Bush, The (Paramount-Artcraft)—July 13; A & R-1018.
Cast Adrift (No. 1 of The Midnight Man (2 parts) (Universal-Western)—Sept. 1; R-1181.
Cataracts of the Iguassu, The (1 part) (Paramount-Holmes)—July 13.
Challenge of Chance, The (Independent Sales-Continental)—A & R-111.
Charlie, the Hero (2 parts) (Universal-L-KO)—Aug. 20; C-1870.
Charting the Sky; a Fort of Mediaeval France (1 part) (Paramount-Bray)—July 6.
Chasing Rainbeaux (2 parts) (Goldwyn-Capitol)—July 13; R-419.
Chasing Rainbows (Fox)—Oct. 26; A & R-1374.
Cheating Herself (Fox-Excel)—Aug. 3; A & R-1178.
Checkers (7 parts) (Fox Special)—Aug. 21; A & R-877.
Cheerful Liar, A (1 part) (Christie).
China (1 part) (World-Prizma).
Choosing a Wife (First National)—A & R-1181.
Chop Suey & Company (1 part) (Pathe-Rolin)—Aug. 17.
Chosen Path, The (Exclusive Features).
Circular Staircase, The (Film Specials-Selig).
City of Comrade, The (Goldwyn)—June 22; A & R-716.
Climbers, The (Vitagraph).
Clock of Doom, The (No. 2 of The Great Gamble) (2 parts) (Pathe-Western)—Aug. 10; R-105.
Clouded Name, The (World)—A & R-1375.
Clown, The (1 part) (Paramount-Flagg)—July 20.
Coax Me (World)—Aug. 4; A & R-1020.
Colonel Bridau (6 parts) (Entente Film)—A & R-279.
Combat, The (Vitagraph).
Corals and Onions (1 part) (Outing Chester)—Aug. 9.
Country Cousin, The (Select)—July.
Country God Forgot, The (Film Specials-Selig).
Count Your Change (1 part) (Pathe-Rolin)—Aug. 10; C-717.
Crawling Menace, The (No. 7 of The Great Gamble) (2 parts) (Pathe-Western)—Sept. 14.
Crimson Shoals (Monopol Pictures).
Cupid Forecloses (Vitagraph)—A & R-277.
Cupid's Holdup (1 part) (Christie).
Current Events No. 24 (1 part) (Universal)—June 13; C-1376.
Current Events No. 25 (1 part) (Universal)—June 20; C-717.
Current Events No. 26 (1 part) (Universal)—June 27.
Current Events No. 27 (1 part) (Universal)—July 4.
Current Events No. 28 (1 part) (Universal)—July 10.
Current Events No. 29 (1 part) (Universal)—July 18.
Current Events No. 30 (1 part) (Universal)—July 25.
Current Events (1 part) (Issued every Friday by Universal Film Manufacturing Company).
Cyclone Smith (No. 9; Cyclone's Smith's Partner) (2 parts) (Universal-Special)—July 7.
Cyclone Smith (No. 10; For Life) (2 parts) (Universal-Special)—July 14.
Cyclone Smith's Partner (No. 9 of Cyclone Smith) (2 parts) (Universal-Special)—July 7; C-884.

D

Dabbling in Society (2 parts) (Fox-Sunshine)—Sept. 14.
Daddy Ambrose (1 part) (Frohman)—C-119.
Dangerous Little Devil, The (2 parts) (Frohman)—R-1019.
Dangerous Nan McGrew (2 parts) (Christie).
Dangerous Talent, The (Pathe-American).
Dangerous Waters (Mutual-Robertson-Cole)—September.
Dangerous Trail, The (Film Specials-Selig).
Daring Hearts (6 parts) (Vitagraph).
Daring Lions and Dizzy Lovers (2 parts) (Universal-L-KO)—Oct. 1; C-1870.
Dark Star, The (Paramount-Artcraft)—July 27; A & R-1019.
Days of Real Sport (1 part) (Goldwyn-Ford)—Aug. 24.
Deadfall, The (No. 13 of Smashing Barriers) (2 parts) (Vitagraph).
Dead Line, The (Mutual-Robertson-Cole)—August.
Deadly Enemies (No. 2 of The Midnight Man) (2 parts) (Universal)—Sept. 8.
Deed of a Devil, The (No. 4 of Smashing Barriers) (2 parts) (Vitagraph).
Deliverance (7 parts) (Leibfried-Miller)—R-1369.
Demand of Dugan, The (1 part) (World-Judge Brown Series)—Aug. 11.
Den of Deviltry, The (No. 11 of Smashing Barriers) (2 parts) (Vitagraph).
Destiny (6 parts) (Jewel)—A & R-1179.
Dog Gone Shame, A (1 part) (Universal-Star)—Sept. 1.
Don't Kid Your Wife (1 part) (Universal-Star)—C-1869.
Don't Shove (1 part) (Pathe-Rolin)—Aug. 31.
Downstairs and Up (1 part) (Fox-Mutt and Jeff)—July 13.
Downward to Doom (No. 6 of Smashing Barriers) (2 parts) (Vitagraph).
Dragon Painter, The (Mutual-Robertson-Cole)—September.
Draught of Death, The (No. 5 of The Great Gamble) (2 parts) (Pathe-Western)—Aug. 31; C-1376.
Dull Care (2 parts) (Vitagraph-Semon).
Dummy, The (Paramount-Success)—Aug. 10.
Dust of Desire (World)—A & R-411.
Dynamite Tree, The (No. 9 of Smashing Barriers) (2 parts) (Vitagraph).

E

Easy to Make Money (Metro)—Aug. 4; A & R-575.
Eden of Pacific (1 part) (Prizma).
Egg Crate Wallop, The (Famous Players-Lasky-Paramount)—Sept. 28.
Elmo, the Mighty (No. 1; The Mystery of Mad Mountain, The (2 parts) (Universal-Special)—June 16; R-Vol. 41-1831; C-291.
Elmo, the Mighty (No. 2; Buried Alive) (2 parts) (Universal-Special)—June 23.
Elmo, the Mighty (No. 3; Flames of Hate) (2 parts) (Universal-Special)—June 30; C-717.
Elmo, the Mighty (No. 4; A Fiendish Revenge) (2 parts) (Universal-Special)—July 7; C-717.
Elmo, the Mighty (No. 5; The Phantom Rescue) (2 parts) (Universal-Special)—July 14; C-884.
Elmo, the Mighty (No. 6; The Puma's Paws) (2 parts) (Universal-Special)—July 21; C-884.
Elmo, the Mighty (No. 7; The Masked Pursuer) (2 parts) (Universal-Special)—July 28; C-884.
Elmo, the Mighty (No. 8; The Flaming Pit) (2 parts) (Universal-Special)—Aug. 4; C-884.
Elmo, the Mighty (No. 9; The House of a Thousand Terrors) (2 parts) (Universal-Special)—Aug. 11.
Elmo, the Mighty (No. 10; Victims of the Sea) (2 parts) (Universal-Special)—Aug. 18.
Elmo, the Mighty (No. 11; The Burning Den) (2 parts) (Universal-Special)—Aug. 25.
Elmo, the Mighty (No. 12; Lashed to the Rocks) (2 parts) (Universal-Special)—Sept. 1.
Elmo, the Mighty (No. 13; Into the Chasm) (2 parts) (Universal-Special)—Sept. 8.
Elmo, the Mighty (No. 14; The Human Bridge) (2 parts) (Universal-Special)—Sept. 15.
Elmo, the Mighty (No. 15; The Wheel of Terror) (2 parts) (Universal-Special)—Sept. 22.
Elmo, the Mighty (No. 16; Parachute Perils) (2 parts) (Universal-Special)—Sept. 29.
Esmerelda (Paramount-Success)—July 27.
Eternal Penalty, The (Aywon Film)—July 22.

Evangeline (7 parts) (Fox)—Sept. 21; A & R-1177.
Everybody's Doing It (1 part) (Fox-Mutt and Jeff)—Sept. 21.
Everybody's Sweetheart (Select)—July.
Explosive Bullets (No. 12 of Smashing Barriers) (2 parts) (Vitagraph).

F

Fable of the Olive and the Orange (1 part) (Goldwyn-Ford)—R-80.
Fair Sample, A (Mutual-Strand) (1 part)—Sept. 7.
Faith of the Strong, The (Select)—September.
Fall of Babylon, The (Griffith)—R-673.
False Code, The (Pathe)—Sept. 21.
False Idol, The (No. 14 of The Tiger's Trail) (2 parts) (Pathe-Astra)—July 13; C-289.
Fancy Fooling Father (1 part) (Mutual-Strand)—July 13.
Fatal Fortune, The (No. 1, The Trader's Secret) (2 parts) (S. L. K.)—R-1867.
Fatal Fortune, The (No. 2; Men of Tigerish Mold) (2 parts) (S. L. K.)—R-1867.
Fatal Fortune, The (No. 3; Tortured by Flames) (2 parts) (S. L. K.)—R-1867.
Fatal Plight, The (No. 7 of Smashing Barriers) (2 parts) (Vitagraph).
Favor to a Friend, A (Metro)—Aug. 18; A & R-1179.
Fear Woman, The (Goldwyn)—June 1; A & R-417.
Fiddlers and Aerobats (1 part) (Outing Chester)—Aug. 2.
Fighting Colleen, A (Vitagraph).
Fighting Fool, The (2 parts) (Universal-Western)—Aug. 16.
Fighting Heart, The (2 parts) (Universal-Western)—Aug. 16.
Fighting Sheriff, The (2 parts) (Universal-Western)—Sept. 6; C-1870.
Firing Line, The (Paramount-Arteraft)—June 29; A & R-409.
Five Thousand Dollars (2 parts) (Universal-Western)—July 19.
Flames of Hate (No. 3 of Elmo, the Mighty) (2 parts) (Universal-Special)—June 30; C-717.
Flaming Pit, The (No. 8; Elmo, the Mighty) (2 parts) (Universal-Special)—Aug. 4; C-884.
Fiendish Revenge, A (No. 4 of Elmo, the Mighty) (2 parts) (Universal-Special)—July 7; C-717.
Flips and Flops (2 parts) (Vitagraph-Big-V).
Flirt There Was, A (1 part) (Christie).
Forbidden (6 parts) (Universal-Jewel)—Sept. 1; A & R-1527.
For a Woman's Honor (Mutual-Robertson-Cole)—September.
For Life (No. 10; Cyclone Smith) (2 parts) (Universal-Special)—July 14.
Forest Rivals (World)—Sept. 15; A & R-1867.
Four Bit Man, The (2 parts) (Universal-Western)—Aug. 30.
Four Flusher, The (Metro)—Aug. 11; A & R-1371.
Four Gun Bandit, The (2 parts) (Universal-Western)—July 5; C-884.
From Hand to Mouth (2 Parts) (Pathe-Rolin)—A & R-2026.
From Now On (Fox-Vietory)—Sept. 28.
Frozen North, The (Fox-Mutt and Jeff)—Aug. 31; C-884; C-1376.
Fruits of Passion (Triangle)—Aug. 10.

G

Gamblers, The (Vitagraph) (6 parts)—A & R-717.
Gates of Brass (Pathe-Astra)—July 6; A & R-115.
Gators (1 part) (World-Prizma).
Gem Cutting and Polishing (No. 2; Little Known New York) (1 part) (Paramount-Bray)—July 27; R-996.
Getting the Cassiar's Goat (1 part) (Outing Chester)—R-80.
Ghost of Chance, A (2 parts) (Vitagraph-O. Henry Series).
Ghost Coast, The (1 part) (Outing Chester)—Aug. 3.
Girl Alaska, The (World)—Aug. 18; A & R-1180.
Girl Woman, The (Vitagraph)—A & R-881.
Girls (Famous Players-Lasky-Paramount)—June 29; R-279; A-268.
Glacier Park (1 part) (World-Prizma).
God's Outlaw (Metro)—July 7; A & R-421.
Going Down to Buenos Ayres (1 part) (Paramount-Burton Holmes)—Aug. 10.
Going South (1 part) (Goldwyn-Ford)—Sept. 14; R-1645.
Good Gracious Grace! (1 part) (Robertson-Cole)—Aug. 10.
Grand Canyon, The (1 part) (World-Prizma).
Gray Horizon, The (Robertson-Cole-Mutual)—August; A & R-1019.
Gray Towers Mystery, The (Vitagraph).
Great Gamble, The (No. 1, The Great Gamble) (2 parts) (Pathe-Western)—Aug. 3; R-105.
Great Gamble, The (No. 2, The Clock of Doom) (2 parts) (Pathe-Western)—Aug. 10; R-105.
Great Gamble, The (No. 3, Into the Chasm) (2 parts) (Pathe-Western)—Aug. 17; R-105.
Great Gamble, The (No. 4, In the Law's Grip) (2 parts) (Pathe-Western)—Aug. 24; C-1376.
Great Gamble, The (No. 5, Draught of Death) (2 parts) (Pathe-Western)—Aug. 31; C-1376.
Great Gamble, The (No. 6, Out of the Clouds) (2 parts) (Pathe-Western)—Sept. 7; C-1376.
Great Gamble, The (No. 7, The Crawling Menace) (2 parts) (Pathe-Western)—Sept. 14.
Great Gamble, The (No. 8, The Ring of Fire) (2 parts) (Pathe-Western)—Sept. 2; C-1870.
Great Gamble, The (No. 9, Through Iron Doors) (2 Parts) (Pathe-Western)—Sept. 2; C-2027.
Grim Game, The (Paramount-Arteraft)—A & R-1525.
Guardian of the Accolade, The (2 parts) (Vitagraph-O. Henry Series.
Guilty Woman (Awyon Film)—July 22.
Gun Magie (2 parts) (Universal-Western)—July 26.

H

Hair Raising Journey, A (1 part) (Outing Chester)—July 13.
Haitian Night's Tale, A (1 part) (Outing Chester)—July 6; R-977.
Half and Half (1 part) (Universal-Star)—July 7.
Hard Lions (1 part) (Fox-Mutt & Jeff)—Aug. 31.
Hawaii (1 part) (World-Prizma).
Hay Foot, Straw Foot (Paramount)—June 22; A & R-109.
He Leads, Others Follow (1 part) (Pathe-Rolin)—Sept. 21; C-2027.
He Who Hesitates (1 part) (Christie).
Heap Big Chief (1 part) (Pathe-Rolin)—Aug. 24; C-1376.
Hello, Mars; Strange Appetites; First Cartoon in Color (Goldwyn-Ford)—Sept. 21.
Hearst News No. 27 (1 part) (Universal)—June 30; C-1376.
Hearst News No. 28 (1 part) (Universal)—July 7.
Hearst News No. 29 (1 part) (Universal)—July 14.
Hearst News No. 30 (1 part) (Universal)—July 21.
Hearst News No. 33 (1 part) (Universal)—C-1870.
Hearst News Issued Every Monday by Universal Film Manufacturing Company.
Heart of Youth, The (Famous Players-Lasky-Paramount)—Aug. 24.
Heart Puneh, The (1 part) (Universal)—June 28.
Heartsease (Goldwyn)—Aug. 17; A & R-1526.
Heart Trouble (1 part) (Universal-Star)—Sept. 15.
Her Bear Escape (1 part) (Christie).
Her First Kiss (2 parts) (Fox-Sunsbine)—Aug. 31; C-884; C-1376.
Her Greatest Performance (Triangle)—Aug. 24; A & R-1022.
Her Purchase Priee (Mutual-Robertson-Cole)—A & R-1529.
Her Kingdom of Dreams (First National)—Sept. 15.
Hidden Badge, The (2 parts) (Universal-Western)—Aug. 23.
Hiding in Holland (1 part) (Universal)—July 28.
High Pockets (1 part) (Goldwyn-Bennison)—Aug. 15.
His Bridal Night (Select)—July; A & R—880.
His Father's Wife (World)—Sept. 8; A & R-1866.
His Home Sweet Home (2 parts) (Vitagraph-Semon)—July 9.
His Love Letters (1 part) (Mutual-Strand)—Aug. 31.
His Master's Voice (1 part) (Christie).
His Naughty Wife (2 parts) (Fox-Sunshine)—Sept. 28; C-1870.
His Own Medicine (2 parts) (Goldwyn-Capitol)—Nov. 2.
His Royal Slyness (2 parts) (Pathe-Rolin)—A & R-2026.
Home (6 parts) (Universal-Jewel)—July 7; A & R-1178.
Home Brew (1 part) (Christie).
Home Wanted (World)—A & R-117.
Honeymooning (2 parts) (Goldwyn-Capitol)—Aug. 24.
Honorable Mr. Jap Van Winkle, The (1 part) (Outing Chester)—Aug. 16.
Hoodlum, The (First National)—Sept. 1; A & R-1701.
Hope of the Hills (6 parts) (Universal)—R-384.
Hornet's Nest, The (Vitagraph)—A & R-419.
House Building (1 part) (Goldwyn-Ford)—R-1645.
House of Intrigue, The (Mutual-Robertson-Cole)—September.
House of a Thousand Terrors, The (No. 9 of Elmo, the Mighty) (2 parts) (Universal-Special)—Aug. 13.
House Without Children (6 parts) (Film Market)—A & R-1176.
Human Bridge, The (No. 14 of Elmo, the Mighty) (2 parts) (Universal-Special)—Sept. 15.
Human Chain, The (No. 15 of Smashing Barriers) (2 parts) (Vitagraph).

I

Immigrant, The (Mutual-Chaplin)—Sept. 5.
Immovable Guest, The (2 parts) (Paramount-Flagg)—July 27.
In Death's Grip (No. 12 of The Red Glove) (2 parts) (Universal-Special)—June 2; C-289.
In His Brother's Place (Metro)—July 14; A & R-581.
In Honor's Web (Vitagraph).
In Search of a Name (No. 16 of The Red Glove) (2 parts) (Universal-Special)—June 30; C-423.
In Siamese Society (1 part) (Paramount-Burton Holmes)—Aug. 17.
In Spain (1 part) (Fox-Mutt & Jeff)—Sept. 28.
In Switzerland (1 part) (Fox-Mutt & Jeff)—Sept. 7.
In the Days of Daring (Awyon Film)—July 22.
In the Depths of the Sea (No. 11 of The Red Glove) (2 parts) (Universal-Special)—May 26; C-291.
In the Law's Grip (No. 4 of The Great Gamble) (2 parts) (Pathe-Western)—Aug. 24; C-1376.
In the Ocean's Grip (No. 11 of Perils of Thunder Mountain) (2 parts) (Vitagraph)—Aug. 4.
International News No. 27 (1 part) (Universal)—July 2; C-1376.
International News No. 28 (1 part) (Universal)—July 9.
International News No. 29 (1 part) (Universal)—July 16.
International News No. 30 (1 part) (Universal)—July 23.
International News No. 33 (1 part) (Universal)—C-1870.
International News Issued Every Wednesday by Universal Film Manufacturing Company.
Into the Chasm (No. 3 of The Great Gamble) (2 parts) (Pathe-Western)—Aug. 17; R-105.
Into the Chasm (No. 13 of Elmo, the Mighty) (2 parts) (Universal-Special)—Sept. 8.

J

Jack of Hearts, The (2 parts) (Universal-Western)—Sept. 13.
Japan (1 part) (World-Prizma).
Jaws of Justice, The (2 parts) (Universal-Western)—July 19; C-1376.
Jazz Monkey, The (Jewel)—July 21.
Jazzed Honeymoon, The (1 part) (Pathe-Rolin)—Aug. 3; C-717.
Jimmie's Doggone Luck (1 part) (Cole-Mutual-Strand)—July 20.
Jinx (Goldwyn).
Just Neighbors (1 part) (Pathe-Rolin)—July 13.
Justice (Aywon Film)—July 22.

K

Kathleen Mavourneen (Fox)—Oct. 12; R-1372.
Kingdom Come (2 parts) (Universal-Western)—June 21; C-423.

L

LaBelle Russe (7 parts) (Fox)—Sept. 14; A & R-1869.
Lady's Tailor, A (2 parts) (Paramount-Sennett)—Aug. 17.
Lake Mohonk; Weaving (1 part) (Paramount-Bray)—Aug. 17.
Lashed in the Rocks (No. 12, Elmo, the Mighty) (2 parts) (Universal-Special)—Sept. 1.
Last of the Duanes (7 parts) (Fox)—A & R-2023.
Last of the Open Range, The (Arrow).
Lion Special, A (2 parts) (Universal-Century)—July 30; C-1376.
Lion Trapping (1 parts) (Universal)—Aug. 13.
Little Brother of the Rich (6 parts) (Universal-Special)—Aug. 11; A & R-115.
Little Known New York (No. 1, Salvaging Torpedoed Millions) (1 part) (Paramount-Bray)—July 13.
Little Known New York (No. 2, Gem Cutting and Polishing) (1 part) (Paramount-Bray)—July 27; R-996.
Little Miss Deputy (2 parts) (Frohman)—R-1019.
Living Grave, The (No. 5 of Smashing Barriers) (2 parts) (Vitagraph).
Lizzie's Waterloo (1 part) (Universal-Nestor)—Mareh 31; C-119.
Llamas of Peru (1 part) (Paramount-Bray)—R-997.
Lobster Dressing (1 part) (Christie).
Lone Star Ranger, The (6 parts) (Fox-Standard)—June 29; A & R-107.
Lonesome Hearts and Loose Lions (2 parts) (Universal-Century)—Aug. 27.
Look Pleasant, Please (1 part) (Fox-Mutt & Jeff)—July 6; C-717.
Loot (Universal)—A & R-2022.
Lost Battalion, The (8 parts) (W. H. Productions-McManus)—A & R-1867.
Lost Bridegroom, The (Paramount-Success)—Aug. 17.
Lost Millions, The (No. 14 of The Red Glove) (2 parts) (Universal-Special)—June 16; C-119.
Louisiana (Famous Players-Lasky-Paramount)—July 13; A & R-715.
Love Burglar, The (Famous Players-Lasky-Paramount)—July 13; A & R-878.
Love Cheat, The (Pathe)—Aug. 24; A & R-1020.
Love—in a Hurry (1 part) (Christie).
Love Insurance (Famous Players-Lasky-Paramount)—Aug. 17.
Love Is Love (Fox)—Aug. 17; A & R-1183.
Lyons Mail, The (Triangle)—Aug. 3; A & R-715.

M

Man Beneath, The (Mutual-Rohertson-Cole)—July; A & R-109.
Man in the Moonlight, The (6 parts) (Universal-Special)—July 28; A & R-1369.
Man Who Won, The (Vitagraph)—A & R-107.
Man Without a Name, The (World)—Aug. 25.
Man's Country, A (Mutual-Rohertson-Cole)—July; A & R-277.
Man's Desire (Mutual-Rohertson-Cole)—July; A & R-411.
Man's Fight, A (United Picture Theatres)—A & R-1182.
Maria Rosa (Paramount-Success)—July 13.
Market of Souls, The (Paramount-Artcraft)—A & R-1865.
Mary Moves In (1 part) (Christie).
Masked Pursuer, The (No. 7 of Elmo, the Mighty) (2 parts) (Universal-Special)—July 28; C-884.
Mates and Models (2 parts) (Vitagraph-Big V).
Meet Nick Carter; A Bare-Handed Fight with an Alligator; How Animated Cartoons Are Made (Goldwyn-Bray)—Sept. 14.
Meet the Wife (1 part) (Mutual-Strand)—Aug. 17.
Men of Tigerish Mold (No. 2 of The Fatal Fortune) (2 parts) (S. L. K.)—R-1867.
Merry-Go-'Round, The (Fox-Excel)—Sept. 21; A & R-2021.
Merry Jail Birds (2 parts) (Fox-Sunshine)—July 6.
Microhe, The (Metro)—July 21; A & R-713.
Midnight Girl, The (2 parts) (Adolf Phillip Film).
Midnight Man, The (No. 1, Cast Adrift) (2 parts) (Universal-Western)—Sept. 1; R-1181.
Midnight Man, The (No. 2, Deadly Enemies) (2 parts) (Universal-Western)—Sept. 8.
Midnight Man, The (No. 3, Ten Thousand Dollars) (2 parts) (Universal-Special)—Sept. 15.
Midnight Man, The (No. 5, Unmasked) (2 parts) (Universal-Special)—Sept. 29.
Miracle Man, The (Famous Players-Lasky-Paramount-Artcraft)—R-1637; A-1706.
Miracle of Montcir, The (1 part) (Paramount-Holmes)—July 27.
Miss Crusoe (World)—Sept. 29.
Miss George Washington (Paramount-Success)—Aug. 3.
Mr. Outing Climhs Aboard (1 part) (Outing-Chester)—R-80.
Mr. Outing Instructs (1 part) (Outing-Chester)—July 27.
Misleading Widow, The (Famous Players-Lasky-Paramount)—A & R-1704.
Mistaken Identity (Triangle)—July 20.
Mixed Drinks (1 part) (Robertson-Cole-Mutual-Strand)—Sept. 28.
Model Hushand, A (1 part) (Universal-Star)—June 23; C-423.
Monkey Stuff (2 parts) (Universal-Jewel)—July 7.
Mother and the Law (Griffith)—A & R-1371.
Mothers of Men .(Film Specials).
Movie Queen (Universal)—Feh. 24; C-423.
Muggsy (Triangle)—July 13.
Murder Car, The (No. 8, Smashing Barriers) (2 parts) (Vitagraph).
Mutt and Jeff in London (half reel) (Fox-Mutt and Jeff)—Aug. 24.
Mutt and Jeff in Paris (half reel) (Fox-Mutt and Jeff)—Sept. 7.
Mutt and Jeff in Switzerland (1 part) (Fox-Mutt and Jeff)—C-1870.
My Girl, Suzanne (2 parts) (Adolf Phillip Film).
Mystery of Mad Mountain, The (No. 1 of Elmo, the Mighty) (2 parts) (Universal-Special)—June 16; R-Vol. 40-1831; C-291.
Mystery of "13" (15 episode Serial) (W. H. Productions-Burston)—A & R-2024.

N

Neck and Nose (2 parts) (Universal-Western)—Aug. 2.
Nellie's Naughty Boarder (2 parts) (Universal-L-Ko)—June 11; C-423.
Never Touched Me (1 part) (Pathe-Rolin)—July 27; C-717.
New Screen Magazine No. 20 (1 part)—July 4.
New Screen Magazine No. 21 (1 part) (Universal)—July 10.
New Screen Magazine No. 22 (1 part) (Universal)—July 18.
New Screen Magazine No. 23 (1 part) (Universal)—July 26.
New Screen Magazine Issued Every Friday hy Universal Film Manufacturing Company.
New York the Stupendous; Our Pagan Peoples—the Laguna Indians; The Steam Engine (1 part) (Paramount-Bray)—Aug. 10.
Nugget Nell (Famous Players-Lasky-Paramount)—July 13; A & R-878.

O

Oahu (1 part) (World-Prizma)—R-997.
Oh, Ethel (1 part) (Universal-Star)—March 3; C-423.
Oh, It's E. Z.! (1 part) (Universal)—C-1870.
Oh! Judge, How Could You! (2 parts) (Famous Players-Lasky-Paramount)—Aug. 10.
Oh! Louise! (2 parts) (Adolf Phillip Film).
Oh, What a Jam! (1 part) (Mutual-Strand)—July 6.
Old Faithful (1 part) (World-Prizma).
Olive and the Orange, The (1 part) (Goldwyn-Ford)—July 6.
One Against Many (Triangle)—Aug. 17.
One Thing at a Time O'Day (Metro)—June 23; A & R-113.
Open Your Eyes (Warner)—R-713.
Oriental Romeo, An (2 parts) (Universal-L-Ko)—Sept. 24; C-1870.
Other Half, The (Mutual-Rohertson-Cole)—A & R-1525.
Other Men's Wives (Famous Players-Lasky-Paramount)—June 15; A & R-105.
Other Side of Eden, The (Pathe-American).
Our Better Selves (Pathe)—July 27; A & R-415.
Outcasts of Poker Flat, The (6 parts) (Universal-Special)—July 7.
Out of Luck (Famous Players-Lasky-Paramount)—Aug. 24; A & R-1527.
Out of the Clouds (No. 6 of The Great Gamble) (2 parts) (Pathe-Western)—Sept. 7; C-1376.
Over the Garden Wall (Vitagraph).
Overpowered (No. 10 of Smashing Barriers) (2 parts) (Vitagraph).

P

Pagan God, The (Mutual-Rohertson-Cole)—July.
Paid in Advance (6 parts) (Jewel)—A & R-275.
Pair of Deuces, A (2 parts) (Universal-L-Ko)—July 9; C-1376.
Parachute Perils (No. 16 of Elmo, the Mighty) (2 parts) (Universal-Special)—Sept. 29.
Parson of Panamint, The (Paramount-Success)—Aug. 24.
Pathe News No. 56 (1 part) (Pathe)—July 6.
Pathe News No. 57 (1 part) (Pathe)—July 6.
Pathe News No. 58 (1 part) (Pathe)—July 13.
Pathe News No. 59 (1 part) (Pathe)—July 13.
Pathe News No. 60 (1 part) (Pathe)—July 20.
Pathe News No. 61 (1 part) (Pathe)—July 20.
Pathe News No. 62 (1 part) (Pathe)—July 27.
Pathe News No. 63 (1 part) (Pathe)—July 27.
Pathe News No. 64 (1 part) (Pathe)—Aug. 3.
Pathe News No. 65 (1 part) (Pathe)—Aug. 3.
Pathe News No. 66 (1 part) (Pathe)—Aug. 10.
Pathe News No. 67 (1 part) (Pathe)—Aug. 10.
Pathe News No. 68 (1 part) (Pathe)—Aug. 17.
Pathe News No. 69 (1 part) (Pathe)—Aug. 17.
Pathe News No. 70 (1 part) (Pathe)—Aug. 24.
Pathe News No. 71 (1 part) (Pathe)—Aug. 24.
Pathe News No. 72 (1 part) (Pathe)—Aug. 31.
Pathe News No. 73 (1 part) (Pathe)—Aug. 31.
Pathe News No. 74 (1 part) (Pathe)—Sept. 7.
Pathe News No. 75 (1 part) (Pathe)—Sept. 7.
Pathe News No. 76 (1 part) (Pathe)—Sept. 14.
Pathe News No. 77 (1 part) (Pathe)—Sept. 14.
Pathe News No. 78 (1 part) (Pathe)—Sept. 21.
Pathe News No. 79 (1 part) (Pathe)—Sept. 21.
Pathe News No. 80 (1 part) (Pathe)—Sept. 28.
Pathe News No. 81 (1 part) (Pathe)—Sept. 28.
Pathe Review No. 12 (1 part) (Pathe)—June 22.
Pathe Review No. 13 (1 part) (Pathe)—Aug. 3.
Pathe Review No. 14 (1 part) (Pathe)—July 20.
Pathe Review No. 15 (1 part) (Pathe)—Aug. 3.
Pathe Review No. 16 (1 part) (Pathe)—Aug. 17; R-1645.
Pathe Review No. 17 (1 part) (Pathe)—Aug. 31.
Pathe Review No. 18 (1 part) (Pathe)—Sept. 14; C-2027.
Pathe Review No. 19 (1 part) (Pathe)—Sept. 28; C-1870.
Peace of Roaring River, The (Goldwyn)—July 27.
Penny Ante (1 part) (Universal-Star)—Aug. 18.
Perils of Thunder Mountain (No. 7, The Lightning Lure) (2 parts) (Vitagraph)—July 7.
Perils of Thunder Mountain (No. 8, The Iron Clutch) (2 parts) (Vitagraph)—July 14.
Perils of Thunder Mountain (No. 9, Prisoner of the Deep) (2 parts) (Vitagraph)—July 21.
Pearls of Thunder Mountain (No. 10, The Flaming Sacrifice) (2 parts) (Vitagraph)—July 28.
Perils of Thunder Mountain (No. 11, In the Ocean's Grip) (2 parts) (Vitagraph)—Aug. 4.
Perils of Thunder Mountain (No. 12, The Rushing Horror) (2 parts) (Vitagraph)—Aug. 11.
Perils of Thunder Mountain (No. 13, The River of Dread) (2 parts) (Vitagraph)—Aug. 18.
Perils of Thunder Mountain (No. 14, The Hunt of Disaster) (2 parts) (Vitagraph)—Aug. 25.
Perils of Thunder Mountain (No. 15, Fate's Verdict) (2 parts) (Vitagraph)—Sept. 1.
Perfect Lover, The (Select)—A & R-1866.
Petal on the Current, A (6 parts) (Universal-Special)—Aug. 4; A & R-877.
Petrified Forest (1 part) (World-Prizma).
Pets and Pests (1 part) (Fox-Mutt and Jeff)—June 22; C-119.
Phantom Rescue, The (No. 5 of Elmo, the Mighty) (2 parts) (Universal-Western)—July 14; C-884.
Pinapples (1 part) World-Prizma).
Piney Ridge (Film Specials-Selig).
Plunge of Death, The (No. 2 of Smashing Barriers) (2 parts) (Vitagraph).
Praise Agent, The (World)—Aug. 11; A & R-1022.
Prize Fight, A (Fox-Mutt and Jeff)—June 29; C-717.
Promise, The (Mutual-Rohertson-Cole)—July 27.
Prudence on Broadway (Triangle)—July 6; A & R-281.
Puma's Paws, The (No. 6 of Elmo, the Mighty) (2 parts) (Universal-Special)—July 21; C-884.
Puppy Love Panic, A (2 parts) (Universal-L-Ko)—Aug. 6.
Pure Havana (1 part) (Goldwyn-Ford).
Put Your Cares on Iice (1 part) (Outing-Chester)—July 20; R-997.
Putting One Over (Fox)—A & R-283.

R

Rajah, The (1 part) (Pathe-Rolin)—Sept. 14.
Red Glove, The (No. 11, In the Depths of the Sea) (2 parts) (Universal-Special)—May 26; C-291.
Red Glove, The (No. 12, In Death's Grip) (2 parts) (Universal-Special)—June 2; C-289.
Red Glove, The (No. 13, Trapped) (2 parts) (Universal-Special)—June 9; C-119.
Red Glove, The (No. 14, The Lost Millions) (2 parts) (Universal-Special)—June 16; C-119.
Red Glove, The (No. 16, In Search of a Name) (2 parts) (Universal-Special)—June 30; C-423.
Red Glove, The (No. 17, The Rope of Death) (2 parts) (Universal-Special)—July 7.
Red Glove, The (No. 18, Run to Earth) (2 parts) (Universal-Special)—July 14; C-717.
Red Viper, The (Tyrad)—A & R-1531.
Regular Girl, A (Select)—Septemher.
Reno—All Change (1 part) (Christie).
Respectable Criminals; A Little Lesson in Thrift (1 part) (Paramount-Bray)—Aug. 3.
Right to Happiness, The (8 parts) (Jewel)—A & R-1175.
Ring of Fire, The (No. 8 of The Great Gamble) (2 parts) (Pathe-Western)—Sept. 21; C-1870.
Rink, The (Mutual-Rohertson-Cole)—July 25.
Roof Garden Rough House, A (2 parts) (Universal-Rainhow)—Sept. 10.
Rope of Death, The (No. 17 of The Red Glove) (2 parts) (Universal-Special)—July 7; C-291.
Rose of the River, The (Famous Players-Lasky-Paramount)—July 20.
Rose of the West (Fox)—July 20; A & R-577.
Roses and Thorns (Awyon Film)—July 22.
Roughriding Romance (Fox)—Aug. 24; A & R-883.
Run to Earth (No. 18 of The Red Glove) (2 parts) (Universal-Special)—July 14; C-717.
Rushing Horror, The (No. 12 of Perils of Thunder Mountain) (2 parts) (Vitagraph)—Aug. 11.

S

Sage-Brush Hamlet, A (Mutual-Robertson-Cole)—August; A & R-714.
Salvaging Torpedoed Millions (No. 1 of Little Known New York) (1 part) (Paramount-Bray)—July 13.
Salvaging Torpedoed Millions; Angling for Chinook Salmon (1 part) (Paramount-Bray)—Aug. 24.
Salvation Army on the Job, The (1 part) (Paramount-Burton Holmes)—Aug. 17.
Samoan Follies, The; The Mysteries of Snow (Goldwyn-Bray)—Sept. 7.
Sapho (Paramount-Success)—July 6.
Scared Still (1 part) (Universal-Star)—April 21; C-423.
School Days (1 part) (Goldwyn-Ford)—July 13.
Science and Your Camera; The New York Club Market (1 part) (Paramount-Bray)—July 20.
Scream in the Night, A (Select).
Sea Lions of the South Pacific (1 part) (Paramount-Bray)—R-1645.
Secret Service (Paramount-Artcraft)—June 15; A & R-103.
Seventh Person, The (Fox-Victory)—Aug. 3.
Shades of Shakespeare (2 parts) (Christie).
She Pays (Awyon Film)—July 22.
Shift the Gear Freck (1 part) (World-Judge Brown Series)—July 14.
Shocks of Doom (2 parts) (Vitagraph-O. Henry Series).
Simple Life, The (2 parts) (Vitagraph)—R-573.
Sinhad the Sailor (1 part) (Universal)—Sept. 8.
Sirens of the Suds (2 parts) (Universal-L-Ko)—Aug. 13.
Sisterly Scheme, A (2 parts) (Paramount-Drew)—Aug. 24.
Six Feet Four (6 parts) (Pathe-American)—A & R-1703.
Sky Eye (7 parts) (Wm. Steiner).
Sky Mountain (1 part) (World-Prizma).
Smashing Barriers (No. 1, The Test of Courage) (2 parts) (Vitagraph).
Smashing Barriers (No. 2, The Plunge of Death) (2 parts) (Vitagraph).
Smashing Barriers (No. 3, The Tree Hunt of Torture) (2 parts) (Vitagraph).
Smashing Barriers (No. 4, The Deed of a Devil) (2 parts) (Vitagraph).
Smashing Barriers (No. 5, The Living Grave) (2 parts) (Vitagraph).
Smashing Barriers (No. 6, Downward to Doom) (2 parts) (Vitagraph).
Smashing Barriers (No. 7, The Fatal Plight) (2 parts) (Vitagraph).
Smashing Barriers (No. 8, The Murder Car) (2 parts) (Vitagraph).
Smashing Barriers (No. 9, The Dynamite Tree) (2 parts) (Vitagraph).

Smashing Barriers (No. 10, Overpowered) (2 parts) (Vitagraph).
Smashing Barriers (No. 11, The Den of Deviltry). (2 parts) (Vitagraph).
Smashing Barriers (No. 12, Explosive Bullets) (2 parts) (Vitagraph).
Smashing Barriers (No. 13, The Deadfall) (2 parts) (Vitagraph).
Smashing Barriers (No. 14, Trapped Like Rats) (2 parts) (Vitagraph).
Smashing Barriers (No. 15, The Human Chain) (2 parts) (Vitagraph).
Society Exile, A (Famous Players-Lasky-Artcraft)—Aug. 17; A & R-1529.
Soft Money (1 part) (Pathe-Rolin)—Sept. 28; C-1870.
Soldiers of Fortune (Realart).
Solitary Sin, The (Solitary Sin Co.)—A & R-111.
Some Gal (2 parts) (Frohman)—R-1019.
Some Nerve (1 part) (W. H. Productions).
Sound Your "A" (1 part) (Fox-Mutt and Jeff)—Aug. 24; C-884.
Spitfire of Seville, The (6 parts) (Universal-Special)—July 21; A & R-579.
Spite Bride, The (Select)—Juiy.
Splendid Sin, The (Fox-Excel)—Sept. 14; A & R-1528.
Sporting Chance, A (Famous Players-Lasky-Paramount)—July 27; A & R-573.
Spotted Nag, The (2 parts) (Universal-L-Ko)—July 2.
Spur and Saddle Series (No. 1, Tempest Cody Hits the Trail) (2 parts) (Universal-Western)—Sept. 1; R-1532.
Spur and Saddle Series (No. 2, Tempest Cody Flirts with Death) (2 parts) (Universal-Western)—Sept. 8; R-1532.
Spur and Saddle Series (No. 3, Tempest Cody Rides Wild) (2 parts) (Universal-Western)—Sept. 15.
Spur and Saddle Series (No. 4, Tempest Cody's Man Hunt) (2 parts) (Universal-Western)—Sept. 22.
Spur and Saddle Series (No. 5, Tempest Cody Plays Detective) (2 parts) (Universal-Western)—Sept. 29; C-1870.
Squabs and Squallers (2 parts) (Vitagraph-Big V).
Star Over Night, A (2 parts) (Universal-Jewel)—Sept. 16; C-289.
Stepping Out (Famous Players-Lasky-Paramount)—Sept. 21.
Strife (Pioneer).
Stripped for a Million (Kremer)—A & R-1702.
Sundown Trail, The (6 parts) (Universal-Special)—Sept. 15; A & R-1868.
Sunnyside (3 parts) (First National)—R-1987.
Sweetness (1 part) (Goldwyn-Ford)—July 27.

T

Tea Hound, The (1 part) (Universal-Star)—July 28.
Temperamental Wife, A (First National)—Sept. 8; A & R-2025.
Tempest Cody Hits the Trail (No. 1 of Spur and Saddle Series) (2 parts) (Universal-Western)—Sept. 1; R-1532.
Tempest Cody Flirts with Death (No. 2 of Spur and Saddle Series) (2 parts) (Universal-Western)—Sept. 8; R-1532.
Tempest Cody Rides Wild (No. 3 of Spur and Saddle Series) (2 parts) (Universal-Western)—Sept. 15.
Tempest Cody's Man Hunt (No. 4 of Spur and Saddle Series) (2 parts) (Universal-Western)—Sept. 22.
Tempest Cody Plays Detective (No. 5 of Spur and Saddle Series) (2 parts) (Universal-Western)—Sept. 29; C-1870.
Temporary Alimony (1 part) (Universal-Star)—July 14; C-884.
Ten Thousand Dollars (No. 3 of The Midnight Man) (2 parts) (Universal-Western)—Sept. 15.
Test of Courage, The (No. 1 of Smashing Barriers) (2 parts) (Vitagraph).
There Goes the Groom (1 part) (Christie).
They're Off (2 parts) (Goldwyn-Capitol)—Aug. 10.
They Grow Everywhere (1 part) (Outing-Chester)—June 29; R-996.
Third Kiss, The (Famous Players-Lasky-Paramount)—Sept. 14; A & R-2022.
Thirteenth Chair, The (6 parts) (Pathe)—Aug. 31; A & R-1177.
This Hero Stuff (Pathe-American)—Aug. 10; A & R-716.
Three Black Eyes (Triangle)—Aug. 31; A & R-1526.
Through Iron Doors (No. 9 of The Great Gamble) (2 parts) (Pathe-Western)—Sept. 28; C-1870.
Through the Wrong Door (Goldwyn)—July 6: A & R-714.
Tiger Face, The (No. 15 of The Tiger's Trail) (2 parts) (Pathe-Astra)—July 27; C-717.
Tiger Lily, The (Pathe-American)—A & R-575.
Tiger's Trail, The (No. 12, The Two Amazons) (2 parts) (Pathe-Astra)—July 6; C-119.
Tiger's Trail, The (No. 13, The False Idol) (2 parts) (Pathe-Astra)—July 13; C-289.
Tigers Trail, The (No. 14, At the Pistol's Point) (2 parts) (Pathe-Astra)—July 20; C-717.
Tiger's Trail, The (No. 15, The Tiger Face) (2 parts) (Pathe-Astra)—July 27; C-717.
Toad Allen's Elopement (2 parts) (Vitagraph-Wolfville Tales).
Told in the Hills (Paramount-Artcraft)—A & R-1865.
Too Tired (1 part) (Universal-Okeh)—Aug. 11.
Topics of the Day No. 10 (300 feet) (Pathe)—July 6.
Topics of the Day No. 11 (300 feet) (Pathe)—July 13.
Topics of the Day No. 12 (300 feet) (Pathe)—July 20.
Topics of the Day No. 13 (300 feet) (Pathe)—July 27.
Topics of the Day No. 14 (300 feet) (Pathe)—Aug. 3.
Topics of the Day No. 15 (300 feet) (Pathe)—Aug. 10.
Topics of the Day No. 16 (300 feet) (Pathe)—Aug. 17.
Topics of the Day No. 17 (300 feet) (Pathe)—Aug. 24.
Topics of the Day No. 18 (300 feet) (Pathe)—Aug. 31.
Topics of the Day No. 19 (300 feet) (Pathe)—Sept. 7.
Topics of the Day No. 20 (300 feet) (Pathe)—Sept. 14.
Topics of the Day No. 21 (300 feet) (Pathe)—Sept. 21.
Topics of the Day No. 22 (300 feet) (Pathe)—Sept. 28.
Tortured by Flames (No. 3 of The Fatal Fortune) (2 parts) (S. L. K.)—R-1867.
To the Tune of Bullets (2 parts) (Universal-Western)—July 11; C-1376.
Town of Up and Down, The (1 part) (Goldwyn-Ford)—July 20.
Trader's Secret, The (No. 1 of The Fatal Fortune) (2 parts) (S. L. K.)—R-1867.
Trail of the Octopus, The (Mark Hall Pictures).
Trailing the Leopard (Universal)—July 30.
Trails of Texas Thompson, The (2 parts) (Wolfville Tales).
Trap, The (6 parts) (Universal-Special)—Aug. 25; A & R-1373.
Trapped (No. 13 of The Red Glove) (2 parts) (Universal-Special)—June 9; C-119.
Trapped Like Rats (No. 14 of Smashing Tbrough) (2 parts) (Vitagraph).
Treating 'Em Rough (2 parts) (Paramount-Sennett)—Aug. 3.
Tree Hunt of Tortune, The (No. 3 of Smashing Barriers) (2 parts) (Vitagraph).
Truly Rural (1 part) (Robertson-Cole-Mutual-Strand)—Sept. 21.
Trying to Get Along (2 parts) (Paramount-Sennett)—July 6.
Twin Pawns, The (6 parts) (Acme Film)—Sept. 28.
Two Amazons, The (No. 12 of The Tiger's Trail) (2 parts) (Pathe-Astra)—July 6; C-119.
Two-Gun Trixie (2 parts) (Universal-L-Ko)—July 16; C-884.

U

Unbroken Promise, The (Triangle)—July 27; A & R-579.
Uncle Tom Without the Cabin (2 parts) (Paramount-Sennett)—Aug. 31.
Uncrowned King of Brazil, The; The Movies Exposed; Trained Sea Lions; The High Cost of Living (Goldwyn-Bray)—Sept. 28.
Unmasked (No. 5 of The Midnight Man) (2 parts) (Universal-Special)—Sept. 29.
Uplifters, Tbe (Metro)—June 30; A & R-281.
Upstairs (Goldwyn)—Aug. 3; A & R-1370.

V

Valley of the Giants, The (Famous Players-Lasky-Paramount)—Aug. 31; A & R-1702.
Vamps and Variety (2 parts) (Vitagraph-Big V).
Very Good Young Man, A (Famous Players-Lasky-Paramount)—July 6.
Victims of the Sea (No. 10 of Elmo, the Mighty) (2 parts) (Universal-Special)—Aug. 18.
Vigalantes, The (Arrow).
Village Venus, A (2 parts) (Universal-Century)—Sept. 3.
Virtuous Thief, The (Famous Players-Lasky-Paramount)—Aug. 10.
Virtuous Model, The (6 parts) (Pathe)—Sept. 14; A & R-2024.
Volcano, The (W. W. Hodkinson-Artco)—R-1024; A-1375.

W

Wagon Tracks (Famous Players-Lasky-Artcraft)—July 20; A & R-1176.
Waiting at the Church (1 part) (Universal-Star)—Aug. 4.
Washerwoman's War, The (2 parts) (Vitagraph-Wolfville).
Way of a Woman, The (Select)—Juiy; A-1376; R-882.
Weaving (1 part) (Paramount-Bray)—R-1645.
Western Wooing, A (2 parts) (Universal-Western)—Aug. 9.
Westerners, The (W. W. Hodkinson-B. H. Hampton Prod.)—A & R-1020.
Wheel of Terror, The (No. 15 of Elmo, the Mighty) (2 parts) (Universal-Special)—Sept. 22.
When Arizona Won (Arrow).
When It's Time to Retire (1 part) (Outing-Chester)—Aug. 30.
Where Bonds Are Loosed (World-Waldorf)—Sept. 22; R-879.
Where They Go Rubbering (1 part) (Outing-Chester)—Aug. 23.
White Heather, The (Artcraft-Maurice Tourneur)—A-97.
White Man's Chance, A (Hodkinson)—R-1024; A-1375.
Who's with the Baby (1 part) (Robertson-Cole-Strand)—Aug. 24.
Why Divorce? (2 parts) (Goldwyn-Capitol)—Oct. 19.
Wife Breakers, The (1 part) (Universal-Star)—March 31; C-Vol. 40-433; C-119.
Wild Oats (Social Hygiene Films)—R-882.
Wild Waves and Women (2 parts) (Fox-Sunshine)—Oct. 12; C-884.
Wild Woman, The (2 parts) (Bulls Eye Film).
Wilderness Trail, The (Fox)—July 6; A & R-413.
Winchester Woman, The (Vitagraph).
Winning a Bride (2 parts) (Universal-Western)—Oct. 11; C-1870.
Winning Him Back (1 part) (Mutual-Strand)—July 27.
Winning His Bride (2 parts) (Jewel)—July 14.
Winning Stroke, The (Fox-Victory)—Aug. 10.
Witness for the Defense, The (Famous Players-Lasky-Artcraft)—Aug. 31; A & R-2027.
Wolf, The (6 parts) (Vitagraph)—R-1023; A-1375.
Wolves of the Night (Fox)—Aug. 10; A & R-880.
Wolves of Wall Street, The (Arrow).
Woman Michael Married, The (Mutual-Robertson-Cole)—July; A & R-573.
Woman of Lies (World)—Oct. 13.
Woman Under Cover, The (6 parts) (Universal-Special)—Sept. 8; A & R-1705.
Women Men Forget (American Cinema Corp.).
World Aflame, The (6 parts) (Pathe)—Aug. 17. A & R-876.
World and Its Woman, The (Goldwyn)—A & R-1864.
Wreck, The (Vitagraph).

Y

Yats and Yokels (2 parts) (Vitagraph-Big V).
Young America (2 parts) (Arrow-Bioxbe)—R-277.
Yvonne from Paris (Pathe-American)—July 13; A & R-287.

Z

Zip and Zest (2 parts) (Vitagraph-Big V).

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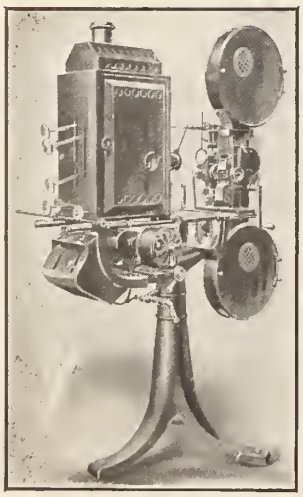

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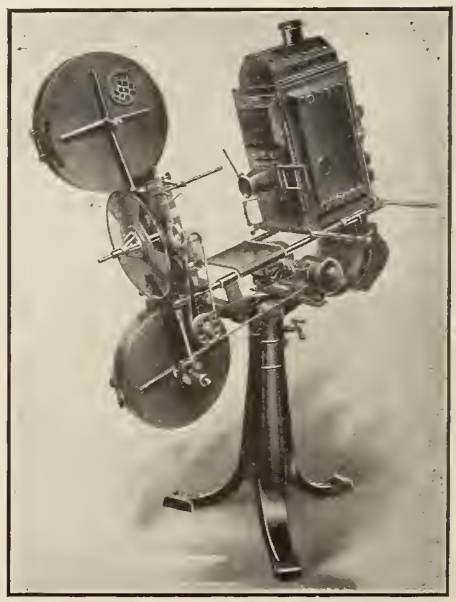

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